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The VARSITY

VOLUME 112, NUMBER 1 MONDAY, MAY 13, 1991

A LITTLE NEWSPRINT TO WHILE AWAY THOSE JOBLESS SUMMER DAYS

Doctor terminated after sexual assault complaint

Health service referring dismissed doctor

BY NAOMI KLEIN
Varsity Staff

A U of T health service has referred past patients to the private practice of a doctor who they dismissed after a female patient accused him of sexual assault.

The university received the allegation of misconduct in the fall of 1990. According to Alec Pathy, vice president of Human Resources, the employee was suspended two days later and, after a university investigation, was dismissed with a finding of willful misconduct under the university's Termination of Employment Policy.

"We had an employee, we had a complaint about his conduct, we investigated that complaint and we didn't think that that employee should continue to be an employee of the university and he was dismissed," said Pathy.

Personal Safety Awareness officer Susan Addario, who counselled the complainant, said the employee did not contest the complainant's statement.

"The staff member offered not much resistance. He did not contest the statement and was dismissed."

Last fall the complainant wrote a letter stating, "I was sexually assaulted by a practising physician on campus. The doctor is no longer affiliated with the health service... I have stopped him from possibly harming fellow students so they will not have to encounter the hell I went through."

But on May 2, a female *Varsity* reporter, claiming to be a patient of the doctor before the dismissal, called the health service to make a medical appointment. The health service released the telephone number of the doctor's private practice, and did not inform the caller of the circumstances of his departure.

According to a councillor and outreach worker at the Toronto Rape Crisis Centre who asked to remain anonymous, offering referrals to this doctor may put students at risk -- especially because information on the case was never released to the university community.

"If their findings were such that they dismissed the doctor then they in no way should be referring students to him," she said. "When you refer a woman to a service you are referring her in good faith that the service is safe. The university has a lot of authority that goes behind it and students come there trusting them."

But Pathy said medical referrals were never made and will not be made in the future. It is against health service policy to give out referrals over the telephone, he said.

"We keep a log and the log has no record of anybody calling to say they wanted a referral to make an appointment with a doctor. No phone numbers will be given out under any circumstances and it is my understanding that no referrals were made to any doctor for medical purposes."

But the doctor said he continues to see patients from the university at his private practice. He also denied the validity of the sexual assault allegation and the university's claim that he was dismissed.

"I still work for the university I just don't go there until this is settled," said the doctor. "People still come to me from the college -- including staff. I don't

See Referrals, page 2.

Library workers out eleven weeks

BY MAYLIN SCOTT
Varsity Staff

It's no holiday for library workers, as they enter into their eleventh week on strike -- with no talks planned in the immediate future.

Strikers on the picket lines said they are feeling a financial pinch, but morale remains high.

"We're disgusted with the tactics of the university," said Emrys Evans, one of the picket captains. "Prichard has spoken and said the university is ready to negotiate at a half hour's notice but we don't see that happening. Our union has been working really hard to get negotiations going again."

Anica Miter, a picketer, who is also participating in a rotating 24 hour fast to put pressure on the administration, said the library workers believe strongly in what they are striking for.

"That doesn't mean they're happy because they don't have money," she said. "But whether there is a blue sky or a grey sky, we're out here looking at nature awakening. We feel alive. After being here for two and a half months, we feel it would be foolish to give up now."

The Canadian Union of Public Employees local 1230 -- representing over 400 full and part-time library workers -- rejected a provincial mediator's proposal April 24. The offer included a 6.5 per cent increase in the first year of a two year contract, with .5 and 4 per cent increases in the second year, and a $150 Vision care plan over two years. U of T accepted the mediator's proposal.

Hollis Joe, CUPE 1230 president, said union members rejected the mediator's offer because they felt it favoured the university's position.

"They thought we would gravitate, but our members voted very strongly against it," he said. "The main reason is that the proposal is said to be a management proposal. With wages, they offered us 6.5 and 4. We got that two months ago and rejected it."

The union is calling for new negotiation talks with both parties at the table.

"It's several months now and we haven't had face to face mediation," Joe said. "The union and management have their own rooms and the mediator shuffles back and forth."

At press time, no talks had yet been planned. CUPE 1230 will hold a meeting May 14 to vote on moving to binding arbitration with the Ministry of Labour if they do not receive a response from the university.

"We're confident we can work out most of the issues, if not all, with binding arbitration," said Joe.

Carole Moore, chief librarian and negotiator for the university, was out of town and could not be reached for comment.

The university did respond to concerns from members of the Academic Board of Governing Council at a recent meeting. Members called for an update of the talks and asked the university to return to the bargaining table.

"This is an extraordinary issue for us," said professor Bruce Kidd. "We are being crippled by this strike. Surely ten weeks is too long to be deprived of use of the library -- use that we need, not just want."

U of T president Rob Prichard said, at the meeting, he agreed the strike was hurting the university. He also said the university had moved with some laxity to accept the mediator's proposal, but the union had broken protocol by publicly communicating the results of the mediator's proposal.

See Library, page 3.

Strike Talk



James Andrew Yoo

Exams are over -- students can now volley headlong into summer school.

Seniors may lose tuition fee waiver

BY BARBARA ZAKOWSKI
Varsity Staff

U of T senior citizens may soon have to pay for their post-secondary education -- a move one college principal says is unfair.

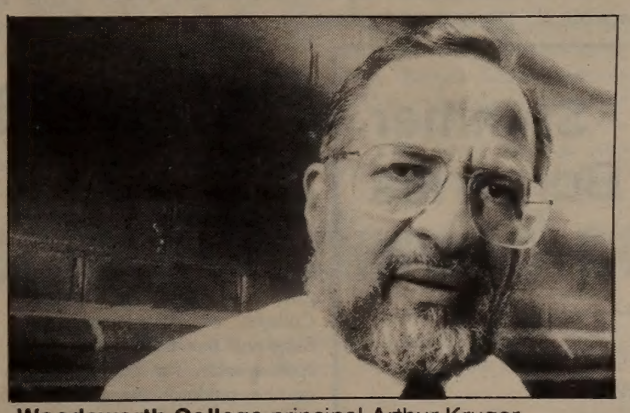
Since 1975, the university has offered a tuition waiver for all students over the age of 65. But budget constraints have prompted the university to suggest limiting free tuition to one course. The proposal is intended to cut any future costs, said Dan Lang, assistant vice-president of Planning.

But Arthur Kruger, principal of Woodsworth College disagrees. He said removing the option of taking more than one course could be damaging to senior citizens.

"We don't believe the amount of money saved will be great," he said. "Most of the senior citizens take one course anyway. There are about 60 of them who take 2 courses.

"We think the damage to these students is very great. Given their age a lot of them want a degree. And given their age, the delay is very important. If you're 65 or 80, time is important."

Lang said the university must limit free tuition because the program has grown from 20 to 200 students. He added that the population is also growing older and this will put a strain on the university's budget.



Woodsworth College principal Arthur Kruger.

"Because the idea is to keep the cost from escalating, the objective is not to reduce current spending but spending in the future," said Lang.

But Kruger said this proposal will cause problems for senior citizens who are on fixed pension incomes.

"If you're living on a pension, your income is low and it's still a big bite out of your income. They should leave the thing as it's been in the past."

Lang said he would consider offering financial aid for those students who want to take more than one course. He said U of T will also be examining the present tuition waiver offered to students who have family members working at the university as part of a package of programs that may be cut.

Kruger said the two types of tuition waivers are not the same, because seniors often do not have a mother or father to provide financial support.

"Waiver for students -- that's a different story," he said. "The children of the employees of the university are getting something free, but they're from families where someone is earning. With the senior citizens we are dealing with people whose financial circumstances cover the lot. There may be some wealthy ones among them, but there are others who are living on pensions, and there is no mummy in it. If there is a mummy or daddy, they're supporting them, they're like 106.

"As Northrop Frye wrote, I think the university will never do its job in society until a great mass of people from 30-90 feel they can come and get their lives revitalized."

Inside

Ministry of Colleges and Universities gets psyched to tackle OSAP reform. See page 3.

Argos are selling crazy stuff. See Sports, page 8.

Yup, it's another Madonna review. See page 6.

Smoking policy cited as cause

Cafeteria sales declining

BY NANCY HOWDEN
Varsity Staff

The U of T smoking policy is being blamed for a decline in university food sales.

A forecasted profit of $42 600 for Hart House food services will become a net loss of $143 800, wrote Janice Oliver, vice president of Operations and Services in her operating plan for 1991-92. She attributed the loss to the university's smoking policy. Smoking is prohibited in all university controlled cafeterias except the Faculty Club and federated colleges.

The report, presented to Governing Council April 22, stated "a decline in regular meal revenue of just over $200 000 dollars has done almost all of the damage. The largest decline in sales was in the Arbor Room but sales in the Great Hall, Gallery Club and Tuck Shop were also adversely affected... No matter what one's opinion of the habit, a significant percentage of the university population still indulges and has gone elsewhere to find their daily bread."



U of T is told smoking policy is bad for cafeteria health

Oliver was unavailable to comment further.

David Neelands, assistant vice president of Student Affairs agreed with Oliver's assessment.

"(The University's smoking policy) has most certainly had a hand in sales decline," he said. "I can't see any other factors involved."

Rosemary Bolejtho, operations coordinator at Hart House, said more staff than students have taken their cigarettes elsewhere.

"I think a lot of the university staff who came by the Arbor Room after work are the ones who have been affected by the smoking policy," she said. "I know people who don't eat at Hart House now because of the policy."

But executive assistant of Human Resources Elizabeth Leesti, who helped implement the smoking policy, disagreed.

"The policy shouldn't have that much of an effect on where people eat," said Leesti. "I'm no expert on statistics but tobacco sales are down and there is a non-smoking trend on campus. So I can't see how one can blame the smoking policy for a serious decline in food sales."

Students interviewed also said there was no correlation between the policy and their absence from the Arbor Room.

"Maybe the Arbor Room should concentrate more on the quality of their food than on a smoking policy," said one student smoker.

As the Arbor Room suffered the most significant reduction in business last year, administrators have turned their attention first to this location. The university hired a design company to help revamp the cafeteria.

Campus Beverage Service has already granted the Arbor Room a patio license and Neelands said this may help smokers return to the Arbor Room for meals.

Doctor queries U of T's cash practice

BY HILARY WILLIAMS
Varsity Staff

U of T's recent loss of the Treatment Information System for AIDS-HIV has led some to call the university's financial accountability and management practices into question

U of T lost the project early last month when federal health minister Perrin Beatty accepted the recommendation of an advisory committee that the university lose the project after they had failed to come up with a detailed timetable, budget outline and job descriptions for the project.. TISAH had also been clouded by allegations that Kathryn Taylor, the person in charge of the project, had misused her position by hiring her son and husband to do work.

Philip Berger, a doctor, and member of the advisory committee, said the university does not understand financial accountability.

"The university behaves like a private corporation, but it's a public institution," he said.

Berger also criticized the administration's management skills.

"After dismissing Kathryn Taylor, they (members of the administration involved with TISAH) set up a management committee for TISAH. There was not one person on the committee who had been remotely connected with AIDS or HIV. How can you have a competent committee who has no knowledge of the subject matter? It's laughable, really, but it's also pathetic.

"I would not donate money until the administration improves substantially their management practices."

U of T president Rob Prichard announced that, among other measures, the university would review its current internal audit procedures, and distribute a brochure for researchers summarizing the appropriate administration of research funds. He said these measures will help strengthen the university's reputation.

"We have to run a better and better university," he said. "We should focus on stronger, sounder management, and our reputation for doing so will make its way into the public arena."

Prichard said the recent controversies have not had a tangible effect on donations.

"There's no evidence in terms of receipts, no negative developments of any kind, other than some people don't like the decisions we make on a particular matter."

"Over time, it could have a negative effect, but we're dealing with it," he said.

APUS

Summer Bursaries Available

The Association of Part-time Undergraduate Students grants a number of bursaries in both the first annd second term of Summer Session. These bursaries are awarded primarily on the basis of financial need. All summer undergraduate students are eligible provided they have completed at least one course at the University of Toronto and obtained satisfactory academic standing.

The deadline for applications for the first term of Summer Session is JUNE 1, 1991

Application forms are available at: APUS, Room 1089, Sidney Smith Hall, 100 St. George Street.

Referrals cont.

continued from page 1.

feel any little pang of conscience around this matter."

According to Pathy, the complainant also filed a grievance with the Ontario College of Physicians and Surgeons but Ed Singleton, a spokesperson for the College, said he could not comment.

"We have to be very careful of the confidentiality of the complainant."

U of T sexual harassment officer Paddy Stamp said the university is in a double bind. She said while the university must protect the privacy of the complainant and anybody against whom only allegations have been made, they can also be held accountable by members of the university community if information about a potential risk is withheld.

"In theory you could say that the university's failure to provide information to the university community exposed them to an actual risk," said Stamp.

Pathy said the university's responsibility ends with the employee's practice on campus.

"I don't think that anybody could have acted more quickly and with any more responsibility when we received that complaint," said Pathy. "Why would I want to tell the university community that we had a complaint from somebody and as a result of that complaint somebody was dismissed? I have no accountability for a doctor outside the university."

The crisis centre counsellor disagrees. She said the referrals and the absence of information is a double standard which protects the doctor at the expense of women.

"The message sent to the doctor is that it's okay to do what you are doing but it's just not okay to do it here. Once they had done their investigation and had the evidence they should have made women aware of the risk -- this man abused his power."

Correction

In the April 8th issue of *The Varsity*, we reported that the Walksafer program finished in April. The program in fact runs until June 30th. *The Varsity* apologizes for the error.

Summer Shorts

Enviro faculty eyed

A working group studying Environmental Studies at U of T has recommended the programme grow into a faculty.

Tony Melcher, chair of the working group, said an environmental faculty would best serve the university's and the students' needs.

"We need strong leadership in the university for the environment which would make the best possible use of our resources," he said. "We feel there is a strong imbalance in the distribution of resources and students."

Jennifer Morrow, a member of U of T Students for Environmental Studies agreed. She said a faculty would give the environmental studies programme the status it needs.



Marsha Chandler

"I'm in favour (of a faculty) because it's the only viable option for the program," said Morrow. "Because the program draws from a whole range of disciplines, giving it the status of a faculty will insure that the many various components of environmental studies will become integrated."

Marsha Chandler, dean of Arts and Science, said the group's recommendations were a good starting point for discussion, but she favoured creating a division of environmental studies in the department of Arts and Science. She said staying in Arts and Science would allow students to easily change their major without transferring out of the faculty, and it would subject students to only one set of rules and appeal processes.

"I don't see environment work as a professional model," she said. "To me, the virtue of Environmental Studies is a broad field, not narrow. This is the essence of it and it is moored in the Arts and Science milieu."

Melcher said the cost of creating the faculty would be minimal because U of T would be extracting from resources already in place. The professors used by the faculty would come from various departments of the Faculty of Arts and Science. Forestry, Geography, Geology and parts of Zoology and Botany would be transferred to the new faculty.

Chandler disagreed.

"To run a faculty requires another set of bureaucracy. It would also cost some of the departments. Sciences would be the lesser for not having zoology or botany in them."

The working group has called for feedback on their recommendations and will be discussing the proposal further on May 31.

BY GLORIA MOTTAHEDIN

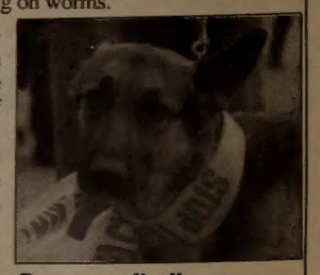
Animal lovers bark

Protesting is going to the dogs.

Shouting "U of T, U of Torture", over 50 people and 11 canines turned up outside the Medical Sciences building April 27, to protest the university's use of animals in research.

"We're here to demand a total and immediate stop of all use of non-humans in research, testing and education," said Don Roebuck, president of U of T's Students For Animal Rights. "The reason we chose U of T is because it, along with affiliated hospitals, is the largest user of laboratory animals in Canada. It annually uses 100,000 animals."

Kitty Smiglicki, a member of the Toronto Humane Society, said she doesn't like experiments done on animals of any size. "They are all important animals to me. I think we're no better than any other creature created in this world. I shouldn't like to think they are even experimenting on worms."



Doggone it all.

But Rosalind Waxman, co-ordinator of U of T Research Administration, said the university looks at protests of this sort in a positive light.

"We need to let the public know how and why we use animal research and that we use them humanely," she said. "When a demonstration occurs, we try to use that occasion to get our message across."

While protestors called for an end to animal testing, many said they did not know what alternatives could be implemented.

"That's not our job, that's their job, they're the scientists," said Roebuck. "There's only one alternative to abuse and that's to stop it. Any research that doesn't harm animals is fine with me. But if animals are kept in cages, that's a form of psychological suffering for them."

Smiglicki agreed.

"I'd like to think that they are trying to alleviate medicine since so many people have so many problems with the medical establishment anyways," she said. "We have to stop this heartless testing."

But Waxman said the benefits of animal research are far reaching.

"The majority of the public are not aware that every time they go to their doctor or to the hospital, the treatments they are receiving are largely there because of animal research," she said.

BY MAYLIN SCOTT

NDP reveals summer plans for education

Provincial budget promises little

BY ANDREW SABBADINI

The recent NDP budget may have dire effects on post-secondary education, warn student and university critics.

"We're disappointed that universities were not mentioned in the budget", said Beverly Else, manager of communications for the Council of Ontario Universities, a lobby group comprised of heads of universities. "But we're working with the province to find a better way to work the problems through."

In the short term, the absence of funding for colleges and universities will mean programs directed toward increasing equal access to post-secondary education will have to be scrapped, she said. COU was forced to abandon its plans to implement an equity access program which was designed to increase access for those individuals who are traditionally streamed away from post-secondary education.

Else said the long term effects may be equally serious. COU lobbied the government for 15 million dollars for a faculty renewal program to handle anticipated difficulties when the large numbers of faculty members hired in the 1960's begin to retire.

"We understand that it is a very small pie right now and some of those who have more immediate needs are getting it -- that is only logical, " she said. "But our view point is that, if we don't maintain the university field, it will have long term economic and social effects because the minds won't be there."

But Tim Jackson, chair of the Ontario Federation of Students said on the positive side, the government has allocated 3 million dollars toward Vision 2000, a program designed to improve the links between colleges and universities. The program will make it easier for students to transfer credits between colleges and universities.



James Andrew Yao

Bob's budget didn't offer much for universities.

Twelve million dollars were also directed toward various projects designed to reduce the incidences of violence against women.

"The money will likely be put toward improving lighting on various campuses, setting up walk-home programs, and similar things which universities haven't been funding," said Jackson.

"Other than that, the budget was disappointing. There will be a huge deficit, yet nothing for universities. The underlying problems (of faculty renewal) don't seem to have been addressed."

"They'll have to wait until this is all worked out and that will hold things off," she said.

Victoria University bursar Larry Kurtz would not comment on the appeal.

Student leaders said they were happy at the city's decision.

"I'm delighted they have appealed it," said Vic student Michol Hoffman, and University Affairs commissioner for the Students' Administrative Council. "I remember SAC talking about the city's chances and I believe at the time the city said they would have a 40 per cent chance, so I'm glad they are going through with it."

She also said she wasn't sure about the outcome.

"With the students' help and SAC's help, hopefully we'll have no hotel."

OSAP review to commence

BY BARBARA E. ZAKOWSKI
Varsity Staff

Things are looking up for student loan and grant recipients.

A group of students, faculty, and administrators will meet this week to review the current Ontario Student Assistance Program.

"There hasn't been a comprehensive review in ten to twelve years," said Bob Kanduth, communications officer for the Minister of Colleges and Universities. "There are a lot of problems with it. There have been complaints coming in on a fairly regular basis year after year,"

The group will look at financial eligibility criteria, the way student aid is allocated, and ways to help part-time students, students with special needs, single parents and adult learners. Colleges and Universities minister Richard Allen, wants the recommendations to be implemented for the 1992-93 academic session, Kanduth said.



Chris Lawson

Allen has previously announced some immediate changes such as adjusting OSAP to meet the 8 per cent tuition fee increase and adding an additional 5 per cent in living cost.

But the Ontario Federation of Students, one of the four student groups selected for the review, says this is still too low a figure and they want an additional increase.

"They don't compensate people living on their own fairly," said Chris Lawson, a researcher for OFS. "This is one of my biggest complaints about the changes that they announced. They increased the living allowance that will put it at $130, which is how much it will cost you to live and go to school. Metro Social Planning Council recommends $226 per week, welfare gives a single individual $175 per week, and the OSAP living allowance is only $130 per week. That's an obvious sort of flaw in the system."

Deanne Fisher, representing part-time students on the OSAP committee, said debt load should be examined.

"When you get a debt load of $10-20,000 you don't know that with interest you pay back double the amount. The administration in the awards office are great to you when you're applying. The whole thing is quite positive. And then when you graduate you're faced with a cold bank that has no compassion for you," said Fisher.

Lawson said ideally, OFS believes students should get grants not loans.

"In principle, students shouldn't have to go into debt just to get an education which we consider is their right."

Kanduth said he predicts significant changes but could not say what the changes would cost.

"Sure it will cost money, in terms of staff resources surely. But ultimately what we don't know is the cost implications of any of those changes. That's something that the whole government will have to look at. It all depends on the kinds of recommendations that this advisory group will make."

After several meetings the group will present their findings to the minister in August 1991.

City to appeal Vic hotel decision

BY MAYLIN SCOTT
Varsity Staff

It's not over yet.

On May 7, Toronto City Council voted 14 to 1 in favour of a Divisional Court appeal of a recent Ontario Municipal Board decision allowing Victoria University to build a hotel on the college's playing field.

"I'm delighted," said Liz Amer, city councillor for Vic's ward. "I think the people in the community worked very hard against the hotel deal and I was very happy that council almost unanimously voted to appeal the OMB decision."

Victoria University wants to lease the land on the northeast corner of the campus to developers Huang and Danczkay to build a 10-storey luxury hotel. The city voted against the proposal in 1989 but the OMB overturned that decision March 14. The OMB, a provincially appointed body, has the power to overrule city land decisions.

Councillor Jack Layton said the city voted to appeal the decision for the same reasons it opposed the deal in the first place.

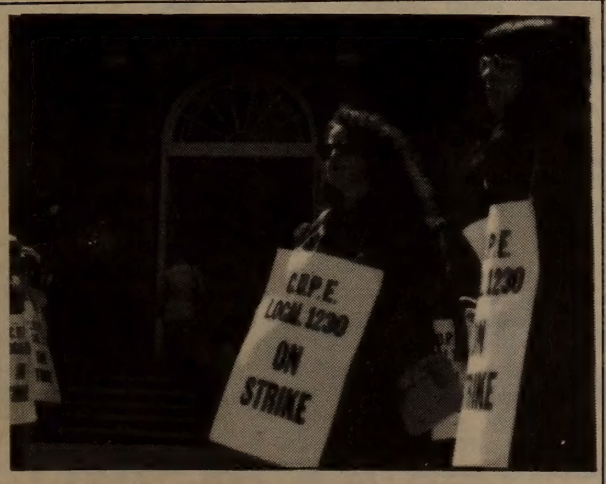
"There is enormous student concern about the project," he said. "This area is an enclave that needs to be protected but this project will transform the area. It has been designated as an area of special identity and this would take that identity and put a pie into its face."

But both he and Amer said a successful appeal would be a long shot.

"The OMB has not since the late 60's and early 70's, when there was a progressive chair, made what I would consider progressive decisions," said Amer. "They rarely decide in favour of local residents and other objectors who are not part of private business. They generally decide in favour of the more powerful.

"It really raises the question of whether we need some reform at the OMB where an appointed board can overrule an elected body," she said.

The appeal would also delay development of the land, she added.



Library hours change

continued from page 1.

Prichard said three new mediators will be appointed and the university will soon meet with them.

"Some have said the university has an interest in this strike going on until September," he said. "The opposite is the case. Our team is instructed to find a settlement as early as possible. It is fair to say though, that those involved are all cynical. This is a difficult case to settle given what happened two weeks ago [when protocol was broken]."

Starting this week, Robarts and Sigmund Samuel Libraries will be open Monday, Thursday and Friday from 9 a.m. to 5 p.m. On Tuesday and Wednesday Robarts will stay open until 9 p.m., and Sig Sam will be open from noon to 9 p.m. Both libraries will be closed on the weekends. Faculty and graduate students may request passes to the Robarts stacks at the circulation desk.

Soviet scientist denied entry visa

BY WILSON LEE

Canadian consulate staff in the United States have denied another prominent Eastern European scientist an entry visa into Canada.

Nikolai Voitenok, director of Moscow's Institute of Experimental Hematology and Biotechnology, and a leading scientist in cell and molecular biology, was scheduled to deliver a lecture at the Princess Margaret Hospital on April 29. However, the engagement was cancelled when the Canadian consulate in Los Angeles rejected Voitenok's visitor's visa application to Canada.

Rick Miller of the University of Toronto's Department of Immunology, who sponsored Voitenok's visa application, said he was disappointed by the Canadian government's continued inflexibility of allowing Eastern European scientists entry visas into Canada.

"The Canadian consulate staff had been instructed to exclude Eastern European applicants on grounds they posed a threat as potential economic refugees," said Miller.

Miller said he fears the "complete misunderstanding" by embassy staff may threaten the cancer project established last year of which Voitenok is a collaborating participant.

Canadian consular staff in Los Angeles would not comment directly on Voitenok's case.

"As long as the minimum requirements are satisfied; genuine purpose, good health, travel documents, return airline ticket, letter of invitation, and sufficient funds for the duration of the visit, entry visas are not restrictively issued," said one staff person in the consulate.

But Malcolm McKechnie, a spokesperson for the Canadian embassy in Washington D.C, said the problem was with American single entry visas granted to the visiting scientists which do not allow them to leave the States, visit Canada, and then re-enter the States. He said the Canadian embassy had tried to intervene in previous instances, but a visa waiver had come too late. The granting of single entry visas was not unusual, he added.

But he said he thinks the US policies belong to another era -- that of the Cold War -- and may have become outdated.

"There has to be an easing of some rules and regulations, to try to modernize with political realities," he said. "I believe the Canadian government is in favour of that. We would like to facilitate anything we can to help for academic reasons, but we are hamstrung by these single entry regulations."

Duke Austin, a spokesperson for US Immigration and Naturalization Services, said the immigration policies were developed in the 1950's to restrict members of communist parties or people affiliated with communist parties from entering the country.

But he added that the law is changing.

"Starting in October 1991, the law will be changing regarding Eastern European countries," he said. "This should make it much easier for scientists to enter Canada."

Bernhard Cinader a U of T immunology professor who sponsored two Eastern European scientists last year -- who were also denied entry -- said these regulations are creating political and economic obstacles to science.

"External Affairs needs to become more science sensitive and cognizant to the ways in which scientific interaction occurs and recognize the need to create an international atmosphere in which scientists can interact," he said.

THE VARSITY ✪ LOOKING FOR AN IDENTITY AT THE UNIVERSITY OF TORONTO SINCE 1880 ✪ CIRCULATION 12,000

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Assault prevention

One in every four women will be sexually assaulted on a college campus.

One in every seventeen of those assaults will involve sexual intercourse. At the most, one out of every ten of these women will report it.

Eighty per cent of the time, the attackers will be fellow students.

These statistics are from the United States. Similar statistics have not been compiled in Canada, and finding any such information about cases of sexual assault at U of T can prove to be difficult at best.

The policing of the St. George Campus is separated into three security divisions (14 Division; 52 Division and the U of T Police) These three groups do not share information with one another in order to compile statistics on instances of sexual assault for this area. In addition, the sexual harassment office, the health centers, the personal safety awareness officer, the women's centre, the counselling centre and residence deans and dons all get reports of sexual assaults on campus.

Not one of these organizations is mandated to (or has the resources to) provide comprehensive information to the community about the dangers women face on a regular basis.

Each of these organizations faces some practical difficulties as well. First and foremost, any information about a sexual assault must observe a strict confidentiality to protect the complainant. However, there are many other women on this campus -- in the middle of a large city, with a canned walksafer programme -- who also need protection. Ideally, a fully funded sexual assault advocacy group on campus which answered to the community, could act in the interests of women's safety, while securing the confidentiality of the complainant. Any information, no matter how generic, is better than nothing.

However, since we're told we can't even afford a walksafer program, it's unlikely that such a centre will be forthcoming in the near future. Instead, many of the educators and offices at the university who deal with sexual assault cases should pool their resources and lobbying efforts to get comprehensive research on cases of sexual assault at U of T. Such information would not only profile present security and education problems, but could offer educators the opportunity to focus their efforts more effectively. More importantly, generic information about risk areas on campus could also be compiled and delivered to the public.

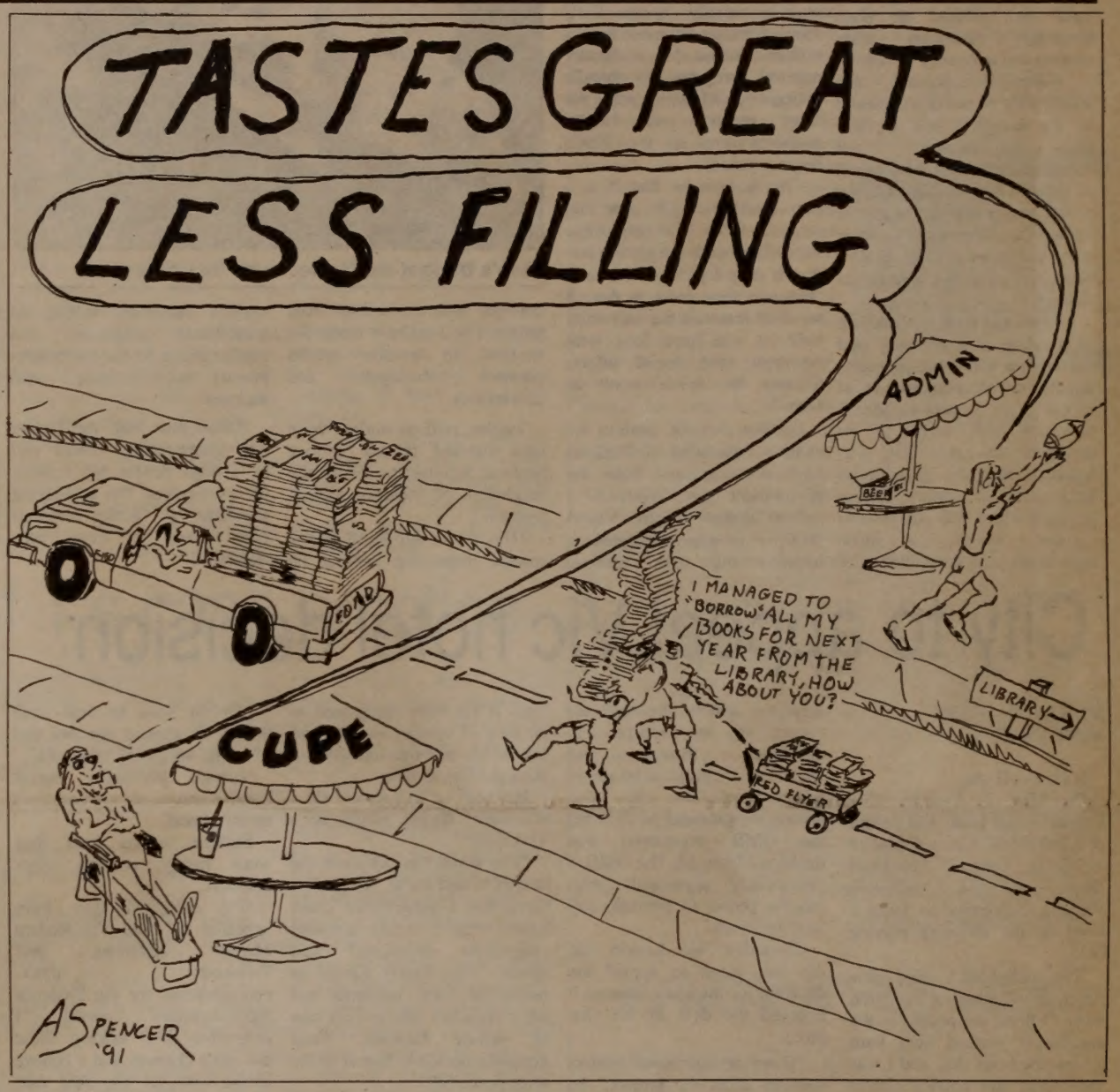
This information is vital to every woman who attends this university. Women want to know if the path they jog every night is a place where numerous other assaults have occurred, they want to know if they can safely park their cars in certain areas of the campus late at night and they want to know if there is a potential threat in simply going to a university health service. They have a right to know where power has been abused in the past, so that they may avoid assault in the future.

If knowledge is power, then it's time women at U of T were given the power to protect themselves from sexual assault.

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Enviro faculty means real progress

BY GEORGE FERREIRA

The University of Toronto, with its diversity of faculty, departments and human resource base, has the potential to empower one of the most effective and respected faculties of Environmental Studies in the country.

Instead, Simcoe Hall's lack of foresight has resulted in administrative and financial barriers consistent with U of T's traditionally conservative policies. As a result, U of T is failing to met the real needs of its students, as well as the changing needs of society. By ignoring the reality of a mounting global environmental crisis and the permanence of Canadians' concern for our natural environment, U of T is not adequately equipping its graduates with the tools they need to help bring about environmental solutions.

In May of 1971, U of T held a plenary entitled "Environmental Studies -The Role of the University" to decide the future of the university's environmental studies program. Very similar to last month's "Report of the Working Group on Environmental Studies", its purpose was to chart the best course for the Environmental Studies program, by identifying current difficulties, and making recommendations. These recommendations were consistent with the restructuring and redistribution of power and resources taking place at the provincial and federal levels in the Ministries of the Environment. The proposals were progressive and, as environmental awareness grew, necessary. They reflected changes going on in Canadian society with an emphasis on future needs.

In keeping with U of T administrative tradition not one concrete proposal was implemented and the report slipped into oblivion, conveniently forgotten as the environment slipped from the public mainstream in the mid 1970's.

Many of the 1971 report's recommendations are still needed today, most notably the insistence upon a multidisciplinary department that participates in the faculty reward structure. The study of the environment would benefit greatly from a faculty with the power to appoint professors, set salaries, award tenure and control other aspects of its operations in a way that the present Innis College programme cannot. A faculty could also generate curricula, set degree requirements and explore innovative approaches to education on multidisciplinary problems.

Any compromise of these criteria will lead only to ineffective Environmental Studies at U of T.

Dr. Isobel Heathcote, Environmental Studies programme director has succeeded in partially implementing these new teaching techniques with very little support from the university.

The past twenty years, since the 1971 report, have seen a great deal of change, including the permanence of environmental concerns in Canadian society. Now, more than ever, U of T must reconsider its position and support education that reflects the changing needs of society.

The Report of the Working Group on Environmental Studies must be applauded for reviving the hopes of Environmental Studies students who, earlier this year, feared losing their majors or specialists at the hands of the university administration. It does not, however, give sufficient weight to the need for multidisciplinary studies, a criterion which is essential to environmental studies, a field encompassing almost every facet of human endeavor.

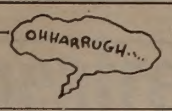
However, in merely considering the advantages and disadvantages of an Arts and Science Environmental Studies Program stream, the report does not take a strong enough position on the need for autonomy. For any study of the environment to be successful, the independence of a faculty must be combined with the multidisciplinary nature of the study.

U of T has a responsibility to its students and to the society which supports it. The current structure of Environmental Studies is inadequate to fulfill these needs. In order for this university to avoid confirming its dinosaur reputation, it must realize the necessity of finding education that reflects the real needs of a rapidly changing society.

A Faculty of the Environment is an important first step.

George Ferreira is a Fourth year Environmental studies student.

back talk ... letters to the varsity



Strike appeal

I am a teaching assistant. When my union went on strike recently, I felt that we were making a mistake, that we hadn't sufficient grounds or support for such disruptive action. However, an administration which has had three unions on strike at once clearly should revise its policies and recognize the disgraceful state of its relationships with labour.

When the announcement was made that the library would be struck and the stacks closed, I was in my carrel at Robarts. I left, taking with me all the books I could carry that were mine, or were checked out of the library. When I got home, I realized that I had inadvertently taken two books which were checked out to my carrel, but had not been desensitized. No alarm had sounded when I walked past the barrier. It is possible that thousands of books may have left the library in this way, and if the library workers' strike is not settled before the end of the term, thousands more may be untraceable.

Possibly administrators do not use the libraries; if they did, they would have observed that for some time there has been palpable unhappiness among the workers there. They might have noticed, for example, that when these workers are assigned to check library cards for entry to the stacks, they might sit for hours staring vacantly at the neon-lit debris, breathing the multiply-recycled air, and they must NOT READ, even if nobody is going past their station and they have nothing else to do. This in itself ought to be a situation sufficiently ironic to attract the attention of those whose working life is full of interesting encounters conducted by the light of chandeliers or cosy china lamps; who, in order to compose their minds for more of the same, routinely breathe the air of cottage country and who are in charge of what touts itself as being the nation's leading intellectual institution.

In the course of my teaching, I have met young engineers who are keenly interested in improving the world's environment. This university has yet to implement a system for recycling its acres of waste paper. I have met single mothers who work all day, but who take one evening a week to study literature, purely for the love of it, hoping that this institution will give them a window through which to see the world of out great writers and thinkers and imaginative spirits.

The library workers have two hundred unaddressed grievances. In any properly conducted enterprise, such entrenched discontent should not exist. That it does so in a place which claims to guard and nurture treasures of the mind and spirit, troubles many of us here very deeply. The distress made evident by these strikes ought surely to interest somebody in the administration enough to get them moving. If these are insoluble problems, how dare we ask governments for more help, while children go hungry to school?

Meanwhile we learn that our president earns more money than the president of the United States, that a crucial project dealing with the treatment of AIDS has been so badly bungled that even Ottawa recognizes the incompetency of it, that $300,000.00 was paid recently for a single book, and that the university raised considerably more money than it claimed to need in its last fundraising campaign.

What kind of place is this, anyway?

Moira Wylie
Graduate English Department

Bike city

Why are we still waiting for bike lanes on the Bloor Viaduct? Presently, cyclists crossing the Viaduct are dependent on the good will of car-drivers for their safety. Is this acceptable?

Obviously, Metro politicians are prepared to wait for a cyclist to be killed by a motorist before taking action.

The following politicians are accountable for the danger to cyclists on that deathtrap we call the Bloor Viaduct. First and foremost, there's Alan Tonks, Metro Chairman. Then there are the members of the Metro Toronto Transportation Committee: Mario Gentile, Lois Griffing, Marie Labatte, Joe Pantalone, Maureen Prinsloo, Bev Salmon and Bob Saunders. They will be deciding on April 18th whether cyclists should have safe access across the Viaduct.

We have a bunch of dinosaurs at City Hall and Metro who are obstructing modern transportation initiatives. They have a mental illness called Bicyclophobia. Mayor Eggleton and Alan Tonks have bicyclophobia. These guys carry on as though the bicycle is the greatest single threat to urban civilization. They refuse to provide bike lanes or secure parking facilities in a city where bicycling is the fastest growing form of transportation. They try to hide their bicyclophobia by talking about bikes and issuing glossy pamphlets. But we can see right through their inaction.

Recently, clean air activists belonging to Transportation Alternatives, were acquitted in a New York City court for blocking motor traffic on the Queensboro bridge. Their dumb city politicians put in a bike lane, then banned cyclists from using it, and then gave it to cars. The cyclists won their case with a long, pro-bicycle statement by the judge. She said,"The mixture of automobiles, bicycles and pedestrians represents an extremely dangerous situation with the potential for tragic consequences.

Sound like the Bloor Viaduct?

Back in the olden days, it was cyclists who campaigned for paved roads and smooth surfaces. Now it's time to reclaim city streets for legitimate traffic--bicycles, mass transit, delivery vehicles and emergency services.

By Anne Hansen
U of T Staff

Sink the park

The discussion centering on whether or not to build a parking garage on campus could benefit from a fresh concept. Now that rumors are starting about the garage being under the football stadium, I'd push for the ideas below or they will be lost forever.

Go for more green space in return for the parking garage! How? Two ways: 1) demand the garage be deep enough underground to permit natural grass to grow at the surface; and 2) require Hoskin Avenue to be 'sunk' from University Avenue to (or past) St. George Avenue thereby freeing up all that space for greenery. Think how beautiful that section of campus would become! (I would even recommend elimination of cars on King's College Circle once the garage is built).

The other benefit is that the potential for car/pedestrian/bike accidents on Hoskin, currently very high, would be eliminated.

The downside is safety and cost. Safety can be accomplished by monitors/guards and possibly even a valet service after hours. Cost of that plus sinking Hoskin can be covered by the users. There will be no lack of users regardless of the price - that is a virtual guarantee.

Byron MacDonald
U of T faculty

Dear Yitz

After enduring Yitz Gabay's "letters" for nearly an entire school year, I felt after reading his April 8th issue letter, I had finally read one worthy of a response. Mr. Gabay begins by telling us of his discovery of racism at U of T (it's strange that it took him so long to discover it) and then proceeds to talk about "Israel-bashing". If any connection is to be made between these two subjects it must be based on the mistaken assumption that in critizing, or what he calls "bashing", a state, one must hold racist views against members of its population. This line of reasoning would lead one to conclude that critics of the U.S. are racist against the race "American" and those of South Africa against the race "South African". This is clearly senseless. Critizing a state no more entails the holding of racist attitudes against members of its population than criticism of a policy entails holding racist attitudes about its authors. Regardless of the nature of its people, Israel is a state with a government, a military, a foreign policy, etc. and one is therefore entitled to critize it as much as any other state without being labeled racist, or, since Mr. Gabay likes to draw the distinction (see April 8th letter) anti-semitic.

Waell Badrieh

SAC defence

An unusual argument was offered by Mr. N. Moses, the vice-president of the Graduate Students' Union (GSU).

Mr. Moses wrote that SAC "is the GSU's biggest problem". He then dismissed SAC as a "Mickey Mouse" student organization. What exactly is SAC then, the mouse that roared?

A more tenable hypothesis might be that the GSU's "biggest problem" is simply a profound lack of respect for democratic justice. Mr. Moses believes that as a condition of studying at a public university, a citizen should be forced to support a political action group that deeply offends his or her own federal ideologies.

Mr. Moses is entitled to his philosophy. But if undergraduate students keep electing SAC leaders opposed to what some call a totalitarian philosophy, is the conflict between Mr. Moses and SAC any great surprise?

If Mr. Moses had his way, every citizen enrolled at this public university would be forced to help lobby the federal government of a myriad of official stands. We would all help support one stand on the Middle East crisis. And one on capital punishment. And one on the future of francophones.

Why should any of the diverse citizens who choose to study here be forced to give support to any "official stand" on such issues?

In describing his own philosophy, Mr. Moses employs the word "democratic". In describing SAC's philosophy, Mr. Moses employs the word "undemocratic". But wasn't SAC's president in fact democratically elected (by thousands of students) on a platform that promised respect for the diversity of students' federal ideologies? Who is Mr. Moses trying to fool? And does he honestly believe that society would be any more "democratic" if minority students were forced to betray their own federal ideologies in order to enroll at a public school?

Keith Stringer
Graduate Student

EDITOR'S NOTE: THANKS FOR ALL THE LETTERS THIS YEAR. GOT A BEEF, WRITE US. AND HAVE A GOOD SUMMER (YOU TOO YITZ. WE REALLY MEAN THAT)

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Review

Truth or Trash?

Madonna makes mush out of our minds

BY HAL NIEDZVIECKI
Varsity Staff

TRUTH OR DARE
Directed by Alek Keshishian
Propaganda Films

The thing people like about Madonna is her breasts.

There are plenty of people who disagree with me. People will say it's her crass "I'm rich and famous and deserve it" attitude. Or they will point to her mystique, which has something to do with the love lives' of the famous or, in Madonna's case, nude pictures taken of her before her stardom and comments about Warren Beatty's penis. But I still maintain, even after viewing the enlightening and cleavage-laden new Madonna documentary *Truth Or Dare*, that it's Madonna's mammaries and not her talent, her attitude or her Marilyn Monroe like mystery, that fascinates the masses.

I should add that when I say people like her breasts, I'm really trying to point out, in a sensational way, that everybody likes to look at Madonna. While some might express prurient interest in Madonna, this has less to do with her body than it has to do with the way she markets herself. For instance, when somebody watches *Truth Or Dare*, their attention is immediately focused not on the general inanities that Madonna and the people around her are spouting, but on the clothing Madonna is wearing.

What Madonna is dressing in, or not, seems to be the focal point for all two interminable hours of backstage and frontstage shots in *Truth Or Dare*. Purported to be a "real" pop star documentary – real in that it is unlike other schlocky behind the scenes popstar flicks because we are seeing Madonna when she doesn't want to be seen -- *Truth or Dare* is actually nothing of the sort.

There are a number of reasons for the falsity of this flick. First of all, when people are being filmed, they can't help but take note of it. Even the most oblivious person will probably not want to pick her nose and eat it for the camera -- despite the fact that that is what they would normally do at that time of day.

But let's assume that Madonna is used to having someone record her every move and that she is always acting the way she really acts. Fine. Doubtful, given certain scenes in the movie like the obnoxious visit to her mother's grave, but let's just give Madonna some credit.

Well, then, this movie has chosen to show us some pretty meaningless elements of the goddess of publicity's life. I say this because throughout the film, which is excellently directed by Alex Keshishian and thus unfettered by the technical problems which plagued Madonna's Blonde Ambition Tour, the audience learns little or nothing about the subject of the film.

Perhaps there is very little to know about Madonna. She isn't the deepest person in the world and despite her pretentious speeches about her "art", nobody is all that impressed by the meaningful masturbation scenes or her musings on her greatness. Madonna dwells on the topic of her talent throughout the film saying things like, "I know I'm not the greatest dancer or singer and sometimes I ask myself what am I doing out there?" Luckily for viewers and the star herself, this self doubt is like an eclipse, disconcerting, but oh so short.

The movie is packed with Madonna and her crew saying things that, if words were weather, would be drizzle. But unlike rain, the things that are revealed in the movie stick to us, clinging to our arm hairs the way Madonna clings to her sexuality. And sadly, the only way to cleanse ourselves of Madonna's whiny screeches proclaiming, when she is being jokingly accused by her dancers of wearing fake pearls, "I'm rich, I can have what ever I want", is to rip out our arm hairs at the root and hope they grow back.

One could easily write books about the annoying antics presented to us in this film, compiling the quotes about Madonna or by Madonna, evaluating the way she brings the dancers into her bed one by one and squeals things like "Oh your penis is huge", or my favorite, "Get out of my bed and don't come back until your dick is bigger". In this tome, the author would search for the root, the core of the star -- Madonna's reason for being, or at least why she chooses to subject her fans and the world to her spoiled sort of lust.

And it's not normal people's lust but a much larger, more fearful emotion. In fact, from what we see in *Truth or Dare*, if Madonna's lust was a creature it would be something huge and mythical, like a dragon or a cyclops, prancing about inviting and dismissing people in and out of its lair. This is not in any way off topic because, as the title suggests, this is a documentary about sex. Madonna and her cronies seem to spend a lot of time playing the adolescent game Truth or Dare. We see Madonna dared to show how she gives head and then we see -- in typical Madonna exaggeration tinged with sex appeal -- Madonna's mouth taking in half of a mineral water bottle.

The only parts of this film that aren't rooted in hyperbole are the concert footage scenes. This is pretty standard stuff and, if you like Madonna songs and good choreography, it's entertaining the same way say Janet Jackson videos amuse us. "Whoooo," you might say, "will you look at all those people doing the same thing at the same time. Sure looks hard."

But, I assure you, it's not as hard as sitting through two hours of, dare I say it, self indulgent pop diarrhea. You know, the kind that burns your arsehole and lingers all day. Pain, sure, but there's also a kind of embarrassment at knowing you drank too much and then bought a chili-dog from a man who can be seen digging for nose nuggets when not serving customers.

That's Madonna, the pop version of excess. Too much cleavage, too much publicity, too much posing for the hungry hedonists that consume every curve Madonna shows and imagine what little she leaves undocumented with the zeal of a preacher, but, understandably, little of the conviction.



Madonna's well known image looms over us like God.

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Cafe serves tepid theatre

BY MICHOL HOFFMAN

"Assimilation is not a true form of acceptance," claims playwright Rick Shiomi. "When you try to assimilate, you become obsessed with form not substance."

It is difficult to determine which Shiomi sought to stress in his new work *Rosie's Cafe*, currently showing at the Factory Theatre. The form of the play follows a light comedic mystery replete with quick comebacks, stage fighting and cliches. The substance beneath this glossy veneer, however, is wrought with frustration and suffering.

Dubbed a prequel, *Rosie's Cafe* takes us back to an earlier time in the lives of characters first encountered in Shiomi's *Yellow Fever*. The plot follows Rosie O'Hara's return to the Vancouver area where the Japanese community made its home before internment during World War II. Rosie is optimistic in her plan to open a cafe there in an attempt to regain the lost paradise of her youth.

Less positive about her intentions are friends Sam and Kenji. These young police cadets share the idea that the shortest path to happiness is assimilation. Into the picture comes Michio, a grudge bearing man of ill repute who helps Rosie with repairs and becomes her love interest. Trouble increases when Michio is accused of repeated thefts in the neighborhood and Sam and Kenji are forced to reconcile their loyalty with their dreams of success in an English dominated society.

Along with the action, *Rosie's Cafe* is peppered with revealing soliloquies. Scenes like the one in which Rosie talks to her dead mother provide interesting insight into the character.

The Firehall Arts Centre production which is directed by Ray Michal and is on tour from Vancouver, is more than adequate. The cafe is simply constructed serving as a basic, open background for the unfolding events. David Winstanley makes good use of light, casting delicate shadows on the faces of performers. Although the staging is not always very effective, Rosie's party is especially well executed, elegantly balancing four simultaneous scenes within the one.

In general, the acting is solid. Donna Yamamoto's unobtrusive shuffle and bowing obeisance as Rosie admirably captures the model of old world traditions trapped in the face of new world realities. Terry Jang Barclay's Michio, though strong, lacks the depth and vulnerability which would make his character more sympathetic and less gruff. Grappling with balancing a hurtful past and a hopeful future, Sam (Michael Hirano) wants for intensity. Mercifully, his earnest trying almost makes up for this towards the end of the play. The cowardly Kenji is brought to life with an apt mix of cockiness and insecurity by Jay Ono. Also noteworthy are Laara Ong's disdainful expressions as Kimiko, Sam's girlfriend with a penchant for English.

It could be said that *Rosie's Cafe* deals with the conflicts felt by Japanese Canadians upon their return from the internment camps. Indeed, references are made to this dark period in our history. But any attempts at delving into this torment are superficial. This is not to say that the play is a total failure. Laced with witty dialogue and rapid exchanges, *Rosie's Cafe* is thoroughly enjoyable. But the question remains: is it form or substance that makes it so?



The cast of *Rosie's cafe* avoiding assimilation.

Women writers explore authority

BY DREW SHAW

One hundred women playwrights from thirty-one different countries and five continents will be gathering in Toronto from May 17th to 20th for the Second International Women Playwrights Conference. They will be joined, at Glendon College, York University, by over two hundred other theatre delegates in what promises to be the largest event of this kind to date.

According to Rita Much, who will be presiding as MC, the idea for a First International Women Playwrights Conference grew out of a recognition by women around the world that they encounter common difficulties in theatre because of their gender. The first conference, sponsored by New York University and held in Buffalo in 1988, was highly successful in disseminating women's culture, according to Much. The second conference will build on the spirit of solidarity and cooperation that began in Buffalo and concentrate on the global aspects of the gathering:

"We are giving women theatre artists from all over the world," said Much, "not just the West, not just industrialized countries, but also Third World countries, a chance to speak."

Amongst the international authors participating will be Fatima Dike (South Africa), Nina Sadur (USSR), Koharu Kisaragi(Japan), Clara Gyorgyey (Hungary) and Patricia Cumper (Jamaica). Canadian playwrights attending the conference include Anne Chislette, Ann Marie MacDonald, Sharon Pollock and Judith Thompson.

Unfortunately, the second conference was not able to find a sponsor so it has relied almost entirely on volunteer work. On several occasions, Much admits, financing the event seemed like an impossible task. However, two and a half years of persistent fund-raising and extensive coordinating has finally paid off and is, according to Much, "a testament to the will and the desire of women to organize in this way."

The theme of the conference, "Voices of Authority," asserts the need for women in the theatre to make their voices heard. Because patriarchal structures often marginalize, restrict or ignore the female voice, Much explains, the time has now come for "linking the female voice with authority." The conference hopes to get the message out to women that "what you have to say is worth hearing."

Rather than being a forum for the presentation of academic papers, the conference will deal more with the practical aspects of drama, such as writing, directing and rehearsing techniques. Prominent playwrights will exchange their experiences and views on a variety of topics that will be unified by the theme. "Sharing Authority," "The Playwright in Rehearsal," and "Capitalism, Communism, Feminism: Europe in Transition," are some of the topics that will be debated.

The final session of the conference, "Taking Authority," will conclude by discussing "How in your own country can you further disseminate women's culture / theatre?" Although the answer to that question will vary greatly from country to country, Much has a specific direction she wants the answer to take women playwrights in. "Hopefully, just talking about the difficulties and problems wherever in the world you are writing will generate ideas and solutions.... It's not just an opportunity to whine," she laughed, "it is meant to be a strategy planning session that will lead to a third conference and hopefully by the third conference we will have seen significant changes...."

The "Voices of Authority" Second International Women Playwrights Conference promises to be a unique opportunity for those interested in women in the theatre. Several authors will be reading from their works at the Robert Gill Theatre, the Factory Theatre Cafe and the Premier Dance Theatre at twelve noon on the 18th, 19th and 20th of May and these sessions will be free and open to the public.

Doobies and Dread Zep dreadful

Dread Zeppelin
5,000,000*
I.R.S.

Doobie Brothers
Brotherhood
Capitol Records

There are people who get a real bang out of Dread Zeppelin, but I suspect that these are the same people who become giddy all over when they hear the Dead Milkmen.

I am not one of those people because I find this type of parody-rock a tired one-liner at best. Humour and weirdness are great things for a band to have if the group's music is well conceived, like the Red Hot Chili Peppers or Frank Zappa. But when the music carries no value it becomes obvious that instead of musical talent the band is trying to sell itself on the theory that they are so awful it's funny.

This so-stupid-it's-funny brand of humour ceased to amuse me around sixth grade, but Dread Zeppelin still piss themselves with it. *5,000,000** is as flawed as the band's premise: poor arrangements, bad production, terrible Led Zep a la Bob Marley covers, and originals that are plain stupid. Tortellvis, the band's Elvis impersonator and ringleader behaves like a wasted shit-head throughout the album and though you can't see him, the mere thought of his presence is annoying. I have a question for this guy: "Where you come from do they really still laugh at Elvis jokes?"

The only good thing about *5,000,000** is that it isn't selling any copies and can already be found in the delete bins in most record stores. When Dread Zep are forced to disband and find day jobs to support themselves, I will find that funny.

The Doobie Brothers' *Brotherhood* is another pathetic album, but for different reasons. In fact, *Brotherhood* is just so pathetic as a comeback album that there's no point in wasting ink to detail its countless shortcomings. The best way to describe this latest effort by the Doobie's is as a collection of out-takes from the soundtrack to a Coors Lite commercial: pseudo blues for suburban white trash.

People might wonder what happened to the Doobie's of yesteryear, and here I will remind them that this group was never that innovative and original in the first place. But where they were derivative they were at least listenable; now they aren't. In five years these clowns will be doing the Holiday Inn Sound Lounge circuit.

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Sports

MONDAY, MAY 13, 1991

New emphasis on marketing

Argos sales skyRocketing

BY ALEX FERRON
Varsity Staff

Rocket Ismail is already proving his worth to the Argonauts -- though he has yet to return a kick. Sales of Argonauts paraphernalia have gone through the roof since the Rocket's signing.

"Sure, we've been selling a lot more Argos stuff since the signing," said Locker Room manager Elrane Eisen. "People around here are finally beginning to get excited about Canadian football."

Not only does the sale of souvenirs put money into team coffers, it increases the visibility of the team, something that the Argos will sorely need if they are to return to their glory days of the late seventies.

Eisen however, credits factors beyond the Ismail signing for the resurgence of Argos paraphernalia.

"The Argos have really changed their attitude. Now they have a full-time marketing person that keeps us informed. Before, you would call them and never get a call back. Now we know exactly what direction they're going. It's definitely more professional."

Bruce Campbell, P.R. director for the Argonauts, confirmed the changes.

"To be quite honest, there hasn't been much merchandising in the past. As such, we have had to start from scratch," Campbell said. "Right now we are looking at different licensees to deal with. Then we will start up our own mail order operation and perhaps our own store."

Campbell admits that the team hasn't been able to keep up with demands from the public.

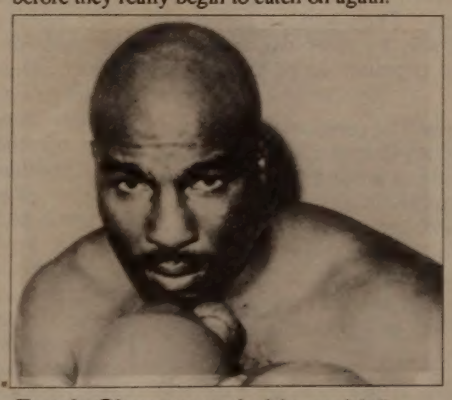
"There has been an increased response to the team since Bruce McNall purchased it. We pass on all requests to our marketing manager who then gets in touch with them. It will take awhile to accommodate the souvenir requests."

Most teams retain 8 to 10 percent of the gross sales of their merchandise, but Campbell says that money is not necessarily the reason for their new emphasis on marketing.

"Of course there is the potential to add revenues to our operation, but there are a lot of different variables. Our main goal right now is to boost the public's awareness of our team and souvenirs definitely help to do that."

According to Eisen, the Argonauts have some ways to go in their quest.

"They've lost an entire generation of fans. Ask the average guy on the street and they can't name you four Argo players. It'll take a while before they really begin to catch on again."



Earnie Shavers probably couldn't name four Argonauts

Argonauts Update... The team has officially been renamed "Argonauts". When Harry Ornest bought the team shortly before their move to the SkyDome, he promptly shortened the name to "Argos" a word that means nothing whatsoever... The team has changed their uniforms. Now a stylized "A" will appear on the helmets and shoulders of the jersey. The "Argos" logo on the jersey's chest is history...The Boatmen now have a special student season ticket package. 70 dollars will buy endzone seats in the fifth deck for the year.

Fights + Knowledge = Cash!

Just Alex Ferron

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"Take Your Pick At Nick's"

I always wanted to be a boxing promoter. I think it started in my schoolyard days when I was the chief instigator of rumbles. I was the guy who was always saying, "You're not gonna take that, are ya? If it was me I'd bash his head in, I'd..." Of course, times changed and I grew up to become a champion gymnast.

Nevertheless, I never lost that rabblerousing edge. Which is why, through the magic of the print media, I am able to offer a course on How To Become A Boxing Promoter (non-credit, of course, but it's free, so stop bellyaching). Here's what you can learn.

1. The Art Of The Fight Name

You can always tell the neophyte promoter by the names that he gives his fights. Monikers like "The Sugar And The Spice" and "The Flower vs The Power" could never draw the casual fight fan. Certainly, there are fans that will blather on about The Sweet Science and the beauty of the well placed jab, but what the average guy wants to see is -- BLOOD FISTED MAYHEM. Watch the pay per view receipts roll in with fight names such as "Boom Boom -- Will He Kill Again?", "Tyson vs Ruddock II -- Bring The Plasma" and my personal favourite "The Thrilla Vs The Killa: Someone Will Die"

2. The Pre Fight Interview

If you have a colourful fighter in your stable, then he can pretty well do the job for you. Most promoters, however, are saddled with punch drunk Philistines who need speech therapists to pronounce dog. In this case, these choice phrases will make sure that there is public interest aplenty. "You're a child molesting louse" "I eat guys like you -- literally" "I might as well bypass this fight and go straight to your mother" "Gap toothed punk, no wonder your baby is so ugly" and for the most hopeless heavyweight, "Fathead".

3. The Fighter

Many times, a fighter's career is wholly determined by his nickname. Take, for example, James Smith (please). Here is a man who has lost (at last count) thirty more fights than he has won, but he is thought of as a contender because of his colourful moniker, Bonecrusher. Surely, a man named Bonecrusher will do his best to supply the public with BLOOD FISTED MAYHEM, even if he can't fight. I can't make it more clear. A good nickname is worth ten times more than a good fighter. Try these *nom de guerres* out for size. "*The Destroyin' Deacon*, George Foreman" "*Pillagin'* Pete Calhoun" "Brad *Bad Boy* Jefferies" "John *The Beast* Mugabi" "*Merciless* Ray Mercer" "*The Butcher Of Seville*, Francisco Damiani" With these names, even the most inept fighter can't help but make you money -- HAND OVER FIST.

4. Personal Image

Remember, a boxing match isn't just a fight. It's a Festival Of Family Entertainment. Even you, the promoter, should get involved in the festivities. One good idea is to surround yourself with Brylcream Using Underground Types (Their prices vary so shop around). Fights are always more exciting when one doesn't know if the outcome was fixed or legitimate. Another good bet when promoting a fight is to throw in mysterious threats to other promoters/fighters when conducting interviews. Lines like "(place opposing fighter's name here) better watch out. You can't battle a sawed off twelve gauge" may cause public outrage (and a lengthy jail term), but as my man Father M.C. says -- the only bad publicity is no publicity.

I know that some of you readers out there in Radioland are ready and waiting to start on your new careers as promoters. But before you drop your Film Art textbooks, let me warn you: A career as a boxing promoter should only be embarked upon after a consultation and examination with your physician.

Good luck, and may the sweet science bring you untold wisdom (who am I kiddin')

Classifieds

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The VARSITY

VOLUME 112, NUMBER 2 THURSDAY, JUNE 6, 1991

THE UNIVERSITY OF TORONTO'S STUDENT NEWSPAPER SINCE 1880

U of T, library workers reach settlement

BY MAYLIN SCOTT AND NICOLE NOLAN
Varsity Staff

After three months on strike, and eight unsuccessful negotiations, U of T library workers may be back at work on Monday.

Members of the Canadian Union of Public Employees local 1230 -- representing over 400 full and part-time library workers -- will vote on a tentative agreement June 7 after two days of negotiations. If they ratify the agreement, they will be back at their jobs June 10.

Details of the agreement include:

❑ wage increases of seven per cent in the first year of a three year contract, retroactive to July 1 1990; and four and five per cent increases in the second and third year of the contract respectively.

❑ a grievance procedure whereby the final step is resolution by the chief librarian in conjunction with the director of Labour Relations.

❑ one year seniority for part-time workers.

❑ a Vision Care plan whereby U of T pays no less than 50 per cent of premiums for participating employees.

Hollis Joe, CUPE 1230 president said he was happy with the agreement.

"I think we got a good contract," he said. "We were asking for seven and five per cent (wage increases) over a two year contract, but the first year finishes this July. With all the hostility during the strike and in the workplace, I'm glad there is a three year contract. Getting back to the negotiating table in a few months would be a bad move."

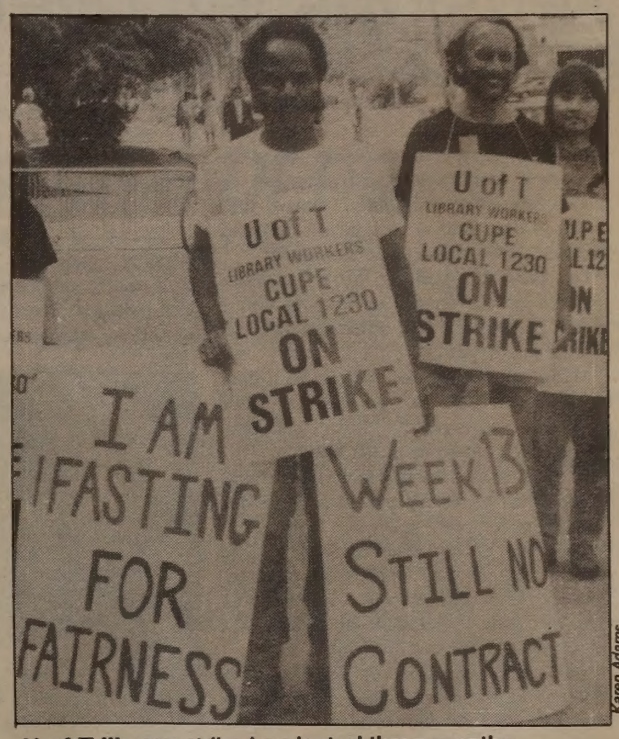
He said he was optimistic the strike would be over by Monday.

"I'm recommending to the union that they accept this contract," he said.

Carole Moore, head librarian at Robarts and chief negotiator for the university, said she too was pleased they had reached an agreement.

"We made some compromises, but we're pleased with the agreement and are hopeful that things can return to normal as soon as possible," she said.

See Backlog, page 2.



Karen Adams

U of T library strike has lasted three months.

Sexual harassment policy ready for summer drafting

BY MAYLIN SCOTT
Varsity Staff

After nearly two years of discussion, changes to U of T's sexual harassment policy are ready for drafting -- though some critics say the debate isn't over yet.



Karen Adams

Paddy Stamp

Members of the University Affairs board of Governing Council -- U of T's final decision making body -- completed talks on the policy May 28. A UA committee will draft proposed changes to the policy over the summer and present them for approval first to the UA board and then Governing Council. The current sexual harassment policy which expires June 30, has been extended to December 31, 1991.

Paddy Stamp, U of T's Sexual Harassment officer said she found the debate useful.

"It's opening the issues out widely," she said. "I think it's important to have a full discussion of the issue so that we don't end up with a policy with which a significant constituency is unhappy, because then it can't work."

But Jacke Wolf -- who chaired the special committee to review the sexual harassment policy -- said finding a policy that everyone likes will be difficult.

"The university community is divided," she said. "I think people will watch quite closely the efforts of the drafting committee and the values they are guided by. The special committee has spent many months hearing a variety of opinions. The university is not going to find a compromise that will make everyone happy or even one that will not infuriate

See Policy, page 2.

Sexual assault reports rise

BY GLORIA MOTTHAEDIN
Varsity Staff

Assaults and sexual assaults have doubled on U of T's St. George campus in one year.

According to an annual report issued by the U of T police, the number of crimes in total on the downtown campus have decreased, but reported assaults doubled from 12 in 1989 to 24 in 1990. Reported sexual assaults have also increased, from three to seven.

"(In regards to sexual assault) there were one or two serious cases, but the others were minor in nature, though I hesitate to use the word minor," said Sargeant Len Paris of U of T police.

But Susan Addario, U of T's personal safety awareness officer said there is not enough information in the report about sexual assault at U of T.

"What the police have is an artifact," she said, "I don't think the number of seven represents anything of what the reality is in the St. George campus. If we can extrapolate from the community outside the campus fewer than one out of ten sexual assaults is reported."

Alyssa Beckman, co-ordinator of the Women's Centre, said the increase in the number of reported sexual assaults at the university could be attributed to an increase in the number of people actually reporting the crimes.

"It's a sure sign that the information is filtering into the community on how to report [an assault], but it's not even close to what's happening out there," she said.

Peter Guo, president of the Students' Administrative Council said the report shows a need for the Walk Safer program to continue.

"It helps increase awareness as well as decrease the liklihood of anything happening because people will walk in groups. It's not the ultimate answer though."

Sexual Harassment officer Paddy Stamp said the possible cut of the Walk Safer program would be unfortunate.

"I would regret any cut of resources, but we shouldn't allow ourselves to believe the Walk Safer program would stop sexual assualt," said Stamp.

Paris added that students should avoid walking alone in isolated areas.

"If people are walking alone at night, my advice is to stick to the main thoroughfares and main streets, rather than take lane ways between buildings," said Paris. "The main principle behind Walk Safer is safety in numbers. It helps protect you against strangers."

'Into The Heart' tensions improve communications

ROM opens Caribbean exhibit

BY FARHEEN HASAN
Varsity Staff

The Royal Ontario Museum may have cause for celebration.

Caribbean Celebrations -- the ROM's new summer exhibition -- opens today in the wake of recurring tensions over last year's Into the Heart of Africa exhibit. But people working on the new project say last year's problems have improved the ROM's consultative process.

IN FOCUS
A Varsity News Feature

In March 1990, African Canadians protested outside the ROM claiming the Into The Heart of Africa exhibit was racist because it presented a white colonialist view of Africa.

The ROM issued an apology for "any offence that was felt" over the exhibit, but last month, members of the Caribbean Celebrations Advisory Committee walked out of discussions with the ROM, dissatisfied with the wording of the apology.

"The ROM did not negotiate with us in good faith regarding the apology that was anticipated for "Into the Heart," said Leroi Cox, a member of the Advisory Committee.

"We had asked that the word 'felt' be changed to 'caused'," he added. "Regret the offence caused. It certainly caused offence in our community."

On May 29 the ROM issued a new apology and the wording was changed to "any offence unintentionally caused to members of the African Canadian community..."

"Last year's exhibit was extremely beneficial to very many people, but some people, quite sincerely, felt hurt by it," said John McNeill, director of the ROM. "I recognize that and I'm sorry that we did, but that doesn't detract from the quality of the exhibition for other people.

"It made them realize just how arrogant and biased Canada's colonial past had been. It was a very challenging exhibition and extremely worth putting on and I'm glad we did," he added.

But Cox said he wasn't happy with the new apology.

"I still maintain that the apology was insincere," he said. "The Museum has not dealt with the African Caribbean community respectfully. You'll hear a lot of rhetoric, but listen to what's behind the rhetoric."



Paper mache mask is part of Caribbean Celebrations.

However, Cox said the Into the Heart of Africa exhibit helped make the ROM aware of the need to involve the black community on committees regarding African culture -- and Caribbean Celebrations has benefited as a result.

"Our experts must play a central role in the process," he said. "You can't leave it up to the ROM. This time there would have been major difficulty with the language and the text."

Members of the Advisory Committee worked with the curator over wording in the text.

McNeill agreed the Into the Heart of Africa problems helped the ROM become more skilled in communications.

"We want to make sure that

See Exhibit, page 6.

Inside

Science reports on SIDS. See p. 7

Madonna graces our pages once again. See p. 4.

The DAR reveals all. See p. 12.



Backlogs of books are stacked at Robarts.

Reduced library hours stall research

BY WILSON LEE

Although the strike may soon be over, the limited access to Robarts in the past three months has some faculty and students in an academic quandry.

Catherine Matthews, a librarian at U of T's Centre of Criminology said restricted access to materials is causing problems. Though the library strike may be ending, the backlog would still mean limited access to the stacks.

"There is an enormous backlog in cataloging books, journals, and processing orders," she said. "And the incapacity of the college library system to adequately accommodate the increasing influx of users and the damage to Canada's inter-library loan system of which Robarts is a crucial part is a problem."

Carole Moore, chief librarian and negotiator for U of T, said the academic implications of the strike were regretful but the university has tried to mitigate any negative consequences through their stack retrieval system for undergrads and the provision of stack passes for faculty and graduate students.

"Limited services and resources being provided are the best we can provide under the circumstances."

But faculty members said restricted access had forced them to change their summer course outlines. Professor Richard Lee, an anthropology prof, said he had adjusted his students' first assignment to permit them to use the college library system.

("Professors are put in the difficult position of having to decide between fulfilling their educational mandate or respecting the rights of picketing workers," he said. "One can carry on using other libraries, but not indefinitely.")

Alice Pitt, president of the Graduate Students Union, said graduate students are finding it difficult to do research.

"Graduate students really depend on Robarts as their single most important resource," she said. "The strike has incredibly slowed down the academic progress of our membership."

Claudia Vicencio, chair of the union representing U of T teaching assistants, said the strike has affected virtually every sector of the university community.

"Preparation for tutorials are very difficult due to the inaccessibility of Robarts and the limited resources and services offered by the library," she said.

Tensions left over from picket lines

BY NICOLE NOLAN
Varsity Staff

Striking library workers say they are concerned about the possible impact on worker-employee relations when they return to their jobs -- in light of increased tensions on the picket lines last month.

On May 23, striking library workers picketed on the terrace of Robarts telling library patrons and non-unionized staff not to enter the library.

Metro police escorted patrons to a door on the west side of the terrace while picketers surrounded them shouting, "Please don't cross our picket line."

Workers later tried to block the entrance to the library by sitting in front of the door.

Tensions erupted again on May 29 in front of the library when strikers tried to prevent patrons and staff from entering Robarts. One worker was charged with minor assault. Police said he assaulted a student by pushing and shoving.

Hollis Joe, president of the Canadian Union of Public Employees -- representing over 400 striking library workers -- said the purpose of the demonstration was to show how angry they were with the bargaining tactics of the university.

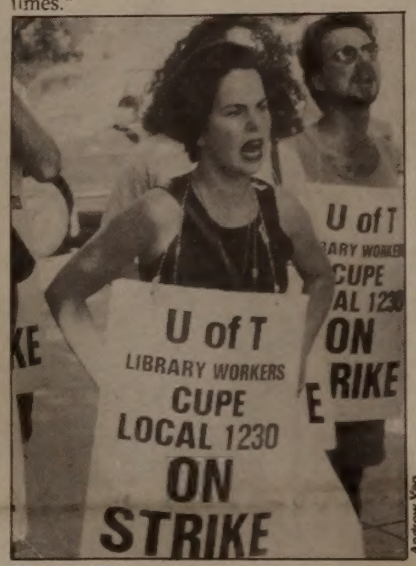
"It is meant to put pressure on the administration and the workers inside," said Joe.

But head librarian Carol Moore said attempting to close down the library is not the way to do it.

"The pressure is that we can't accept challenges to the security and safety of library patrons," she said. "But it doesn't force the library to settle. We would like to get the staff back to work and restore service, that's pressure."

Some striking workers complained of brutality on the part of U of T police.

"The U of T police have been quite physical with us. I have witnessed unnecessary roughness," said CUPE 1230 vice-president Peter Guerney. "There were no serious injuries but it was quite scary at times."



Andrew Yao

Angry library workers in a recent, demonstration outside U of T prez, Rob Prichard's house.

Striking workers, who wished to remain anonymous, said a U of T police officer had said the administration had told police to be rough with the strikers when necessary.

But U of T police chief, Greg Albright, said this was not true.

"Our policy is to keep the peace. We have used considerable restraint in not wanting to get involved in any physical confrontation. We've tried to keep things from getting out of control."

Some strikers said they had witnessed a woman in shorts being dragged across the cement terrace of Robarts by a U of T police officer after the workers sat in front of the entrance doors.

Albright said any increase in violence between the police and the union is due to an increase in the workers protests.

"Because of apparent escalation of activities at the library it became necessary to try to keep picketing away from the entrance. If there's been any escalation on our part, that's been it."

But Joe said tension is an unavoidable side affect of a strike.

"The relations now are very bad but the reason for the strike was bad relations. It has gotten worse. Hopefully changes on both sides will lead to better relations."

Moore said although the return would not be easy she was hopeful that workers and management would be able to resolve their differences.

"We have to keep the objectives of library service in mind, not personal feelings," she said.

Backlog expected

Continued from page 1.

But if the strike ends, it will take at least a week for the libraries to resume normal working hours, she added.

"There's some backlog to deal with," said Moore. "Full hours can't be expected for the first few days."

Joe said he was disappointed with negotiations dealing with part-time staff.

"The employer gave one year seniority, we wanted a continued seniority," he said. "But we did get one year and it's something we can work on for the next round of negotiations."

Both Joe and Moore said they hoped relations between the two sides would now improve.

"It's certainly not an easy situation," said Moore. "But we'll try to resolve any problems as soon as possible."

Joe said he hoped the charge of minor assault, laid against one striker who attempted to block the library entrance, would be dropped.

"When you have a situation where people have been on strike for three months, you can have a scene like that," said Joe. "It was just pushing and shoving. With every strike, the important thing is to shut down the facility. If it goes on, business as usual, there is no incentive for the employer to negotiate."

The library workers have been on strike since February 28.

Policy raises concern over loss of academic freedom

Continued from page 1.

someone."

Proposed changes include expanding the definition of sexual harassment to include sexist behaviour in the classroom, changing the burden of proof from criminal to civil standard and extending time limits to file a complaint.

"The basic difference of opinion is how people view different people's responsibility in the community with regards to sexual harassment," said Wolf.

Barry McCartan, vice chair of the UA board and part-time student rep on GC, said changes to the policy regarding academic freedom and freedom of expression should take current university policies into account. He said he hopes the definition of verbal harassment is a careful one.

"It strikes me there are some things that people would be mad about but which do not constitute verbal harassment," he said. "The distinction is between how something is conveyed and what is actually said. Think about a prof who thinks homosexuality is a sin and says so. There will obviously be an uproar, but I don't believe you can say stamp it out and drag him before a hearing board. Conflict is not always bad. It's a part of what learning is."

Stamp agreed that extending the definition of sexual harassment causes concern.

"There is certain behaviour that creates a barrier to learning, but at the same time we don't want to see a policy so wide in scope that it is a channel for censorship. That would be a disaster."

She said, for example, she received complaints about a safe sex guide for gay men that ran in *The Varsity* last February, but she didn't see it as sexual harassment.

"I don't see the experience of reading an article that offends you as the same as suffering sexual harassment. What you have to do is point out an individual case and say is the suffering a detriment. To be offended is not a detriment."

But the policy should handle types of sexual harassment not dealt with under the current policy, she added. She cited the examples a professor telling the women in his class he would mark them on the size of their breasts or a staff person who has to work in an office full of pin-up posters.

"With a prof who just generally makes offensive remarks about women, if he is not making them to one particular woman, it is not sexual harassment according to the current policy, but it is creating an offensive climate that is detrimental to learning.

"Any changes to the policy would have to address those issues."

Bonnie Horne, president of U of T's Faculty Association said UTFA endorses the need for a sexual harassment policy but likes the current policy.

"We have confidence in the policy in place now and we would like that to be the basis for any changes to be made," she said. "With the issue of broadening the definition, we see some difficulties, not that we couldn't come up with something to deal with a poisoned environment. We don't feel that what has been proposed is acceptable.

"We think change needs to be made in areas where there are problems, not change for changes' sake. Changing the policy will have a large impact on the university. We have to review it very carefully."

Stamp said she also wants the current complaint procedure to allow more flexibility for the complainant. Currently the process involves informal discussion, followed by mediation and then a hearing panel.

"I get complaints on the one hand from women complaining of obscene phone calls and saying I don't want to sit down and mediate with this man. Then there are others who want to sit down and talk about it," she said. "If you insist on every complaint going to mediation, you are saying that both parties can always come to an agreement and this is not so."

McCartan said he is optimistic a new policy will be in place by December.

"I honestly do think that when it all works together, the process will be less bureaucratic and become more human without being shoddy in fairness or human justice," he said.

But Wolf said a December deadline may be a long shot.

"I would be pleasantly surprised if they had a policy by then," she said. "It's a bit like trying to find the ideal abortion law."

Stamp said while there is confusion in the university community over what stage the policy is in, it has not been an impediment to dealing with individual complaints. But she hoped the debate would not drag on.

"I don't want people to get tired of the issue," she said. "The policy is not there to please people, it's there to deal with sexual harassment."

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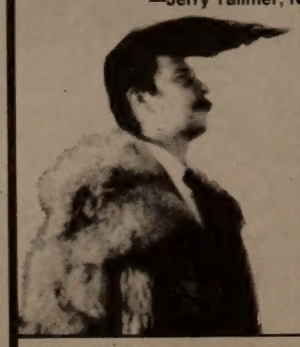
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Students prey to job market

BY ERIN KELLY
Varsity Staff

Thousands of university students will compete for a handful of jobs this summer -- and some employers are taking advantage of the situation.

Tim Jackson, chair of the Ontario Federation of Students, said youth unemployment hit 18 per cent in May of this year, up from 10.5 per cent in 1990. And the situation will grow even worse, he added.

"Unemployment is expected to rise even more after the high school students get out of class," he said. "It's horrific this year, the worst since 1982-83."

Jackson also said the federal government isn't doing much about it.

"The federal government has cut funding toward youth employment by $37 million since 1989. It makes no sense to us that the government would cut funding when it is most needed."

And some students say employers are benefitting from the situation.

A first year student at Erindale College, who asked to remain anonymous, said she and many other students were recently swindled by a telemarketing firm.

"They told us initially that we would only have to come in for an interview," she said. "When we got there, they took us in groups of ten and told us that they wanted us to try working at the phones first, before they would decide whether or not to hire us. We worked from four until nine-thirty at night. After finishing the shift and taking pledges over the phone, they told us that they weren't going to hire us and that we wouldn't be paid for the five and a half hours that we had worked. They didn't even tell us that we weren't going to be paid before we started."

A spokesperson from the telemarketing company said it was a mistake.

"It's probably an oversight and it's just those people who haven't been paid," he said, "but we'd like to correct it."

Another student said one telemarketing firm charged a $25 processing fee to fill out the application.

"I was furious and appalled that they would do something like that," she said. "Companies should not be making money like this out of people."

Marilyn Van Horn, director of the U of T Career Centre, said there are jobs but they are tough to find.

"It's a tough, tough economy and it's a difficult market to enter at this point," said Van Horn. "In this economy students have to be very active in their job search, be very creative and get out there and make contacts."

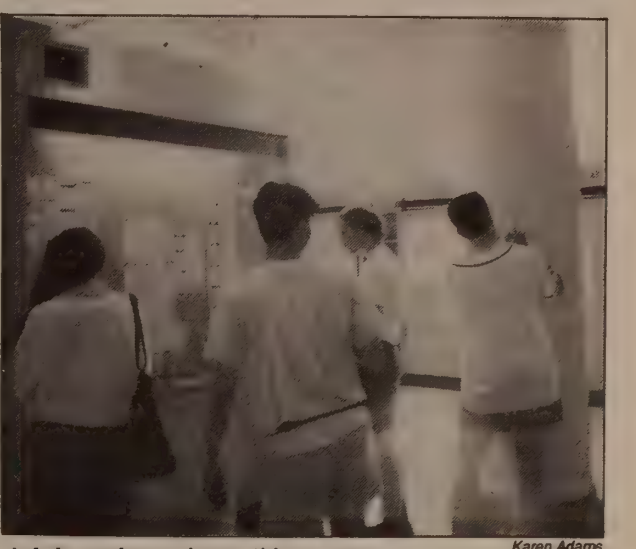
But one U of T student, who asked not to be identified, says she only got her job with the Ministry of Health -- a co-sponsor of the summer experience program -- because her parents worked with the ministry.

"There were probably a lot of other students who applied at the same time that I did, who had more education than I did, but my parents worked for the ministry and I think that was a big help in my getting the job."

But despite the tough economic times, there are some students who are having a profitable summer.

Rheba Estante, a first year student at New College, has three jobs. A student from Alberta, she said she decided to stay in Toronto this summer because the job situation was much better here than back home.

"Students can't be too picky this summer," she said. "They have to remember that it is a recession. You don't have to be incredibly lucky, just incredibly persistent."



Job boards are barer this summer. *Karen Adams*

U of T studying abuse of nurses

BY NANCY HOWDEN
Varsity Staff

U of T has initiated a study to determine the extent of physical and verbal abuse of nurses in the workplace.

Dr. Jane Graydon, a professor in the Faculty of Nursing, is working on the study. She said a questionnaire will be distributed to determine the extent of the problem.

"We want nurses to describe some of the incidents they've experienced to find out if there is a problem. If we do find out it exists we want to next see how we can help nurses," she said.

Graydon said the prevalence of physical or verbal abuse in Canadian hospitals is not currently known.

"Any literature there is on the subject is talking about the problem in the States," she said. "We can't assume that it also occurs here in Canada -- that's what we have to find out."

The study plans to survey 1000 nurses. It will approach three different types of hospitals in Toronto -- a large hospital, one that specializes and one located in the suburbs. Hospitals to be targeted in the study were not determined at press time.

Graydon also said physical or verbal abuse might be one of the reasons why many nurses are leaving the profession.

"That's the reason we want to study it," she said. "Our whole interest is on retention of nurses in the project."

Elliot Gold, assistant to the Minister of Health for Ontario -- which gave $15,000 to fund the study -- said there is a problem with treatment of nurses and hoped the study would help to remedy it.

"I have no idea how big the abuse problem is for nurses but we need to keep them within the nursing field and recruit more nurses at the university level," he said. "If this study can determine the big problems, maybe then something could be done to fix the situation. That's when it will be worth the money spent."

Pamela Kahn, a professor in the Faculty of Nursing at U of T, agreed and said the word 'abuse' needs defining.

"We are interested in -- and concerned about -- what nurses think constitutes physical, emotional and verbal abuse," she said. "We hope from this study (nurses) may feel support within the profession in seeking satisfactory working conditions. We want them to know they aren't alone."

Jill Dennis, a fourth year New College student, who underwent knee surgery last spring, said nurses are often taken for granted by doctors and patients in a thankless profession.

"I think the nursing profession has evolved more quickly than the medical profession leaving nurses with more responsibilities without credit. They have to be able to inform the doctors of what is important about a patient's condition and administer drugs the doctor prescribes. If there is a lack of communication it's the nurses' fault and that's not fair," she said.

But she said some nurses can be very cruel.

"In a mask of efficiency some nurses were very brisk. If that is a result of any abuse they receive I hope it can change," she added.

Phase I of the study is the development of a properly-worded questionnaire. Phase II will gather the data from these questionnaires to compile them for presentation to the Ontario Ministry of Health next summer.

NDP spending $3 million for campus safety

BY BARBARA E. ZAKOWSKI
Varsity Staff

The Ontario government is spending $3 million over a two year period to make campuses safer for women.

"It's been a problem for a good number of years," said Bob Kanduth, communications officer for the Minister of Colleges and Universities. "The minister took a walking tour through the U of T three or four weeks ago, and he was stunned at what he saw, in terms of insufficient lighting and all the rest of it."

Susan Addario, U of T's Personal Safety Awareness officer, said she is very pleased with the move by the government.

"It's very good news. It sends both an important symbolic message that this government takes seriously the issues associated with women's lack of access that are not always visible. It's not a significant amount in terms of the need and in terms of the amount of institutions that will apply, but it is significant in terms of putting money where there has been no money before."

Kanduth said the money allocated to different universities will be based on submissions by each college and university, and will mainly fund capital projects such as lighting and installing emergency telephones on the campuses.

But Addario said she hopes the criteria for applying will not be limited to physical projects,



Susan Addario *Andrew Yao*

and will involve education as well.

"I'm hoping when we see what the perameters are for projects that will be viewed favourably in terms of application, that they won't be narrowly restricted to physical improvements. That some of the money could go to education, awareness, research, and self-defense," she said.

"I think it is also important to acknowledge that physical improvements to university campuses are aimed at removing opportunities for stranger violence primarily," she added. "The kind of violence women experience and fear from strangers is not the only kind of violence that limits women to accessibility to campus. There is both sexual and physical violence, that comes from people who are strangers, but there is also a great deal of discomfort that comes from members who are part of the campus. It's easy to put money towards lighting and it's easy to create emergency stations with phones. It's much much harder to work on longer term strategies to address the more difficult items to change and those are things like attitudes."

Though Addario said consultation with various members of the university community is essential, she hopes the recent U of T safety audit conducted on the three campuses and consultation with students in the past will provide a basis for U of T's submission.

"We have to listen to what the community says are the most important things and certainly from parts of the community we are hearing that the student patrol escort program is important," she said.

Kanduth said the ministry will review their allocation of funds at the end of the two year period.

NEWS continues on page 6

Incidental fees increasing

BY MAYLIN SCOTT
Varsity Staff

Before returning to school in the fall, U of T students will have to take a summer hike -- to the bank.

On top of an eight per cent tuition fee increase, students will also see a rise in the cost of incidental fees, residences, parking, cafeteria food and student levies.

Compulsory incidental fees going up for September include:

- Department of Athletics and Recreation: levy increasing by $4.50, from $76.75 to $81.25, a hike of six per cent.
- Hart House: rising by $4.90, from $61 to $65.90, an increase of eight per cent.
- Health Services: on the St. George campus it will increase by $2.85, from $28.50 to $31.35, a hike of 10 per cent. On the Scarborough campus, it will rise by $7.00 or 24 per cent, from $29 to $36.



David Neelands

David Neelands, assistant vice president of Student Affairs said the incidental fees must cover the entire cost of the service. Fees usually rise with the rate of inflation, but there is no cap on the increase the university can impose on students, he said.

"If the cost increase was particularly large, we'd have to make a decision on whether to raise the fee or discontinue the service," he said. "But there is no limit in principle for service fee increases."

Peter Guo, president of the Students' Administrative Council, said this was unfair.

"It doesn't make sense to raise services this way," he said. "Student groups have to go through a referendum and the university can only raise tuition fees by a certain amount. I think services on campus should be accountable in the same way. If students don't use services or don't like them, they should be

See No, page 6.

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Education unafforable

The argument often runs that about only a third of students are on OSAP -- that we're actually an affluent bunch and can afford to pay a lot more for our education. Never were these illusions more damaging than they are today.

Last year, tuition fees rose by eight per cent. On top of this cost, U of T students can add the following:

❒ a six per cent increase in the levy to the Department of Athletics and Recreation.

❒ an eight per cent increase in Hart House incidental fees.

❒ a 10 per cent increase in Health Service fees (24 per cent at the Scarborough campus).

❒ a 10 per cent increase in residence costs.

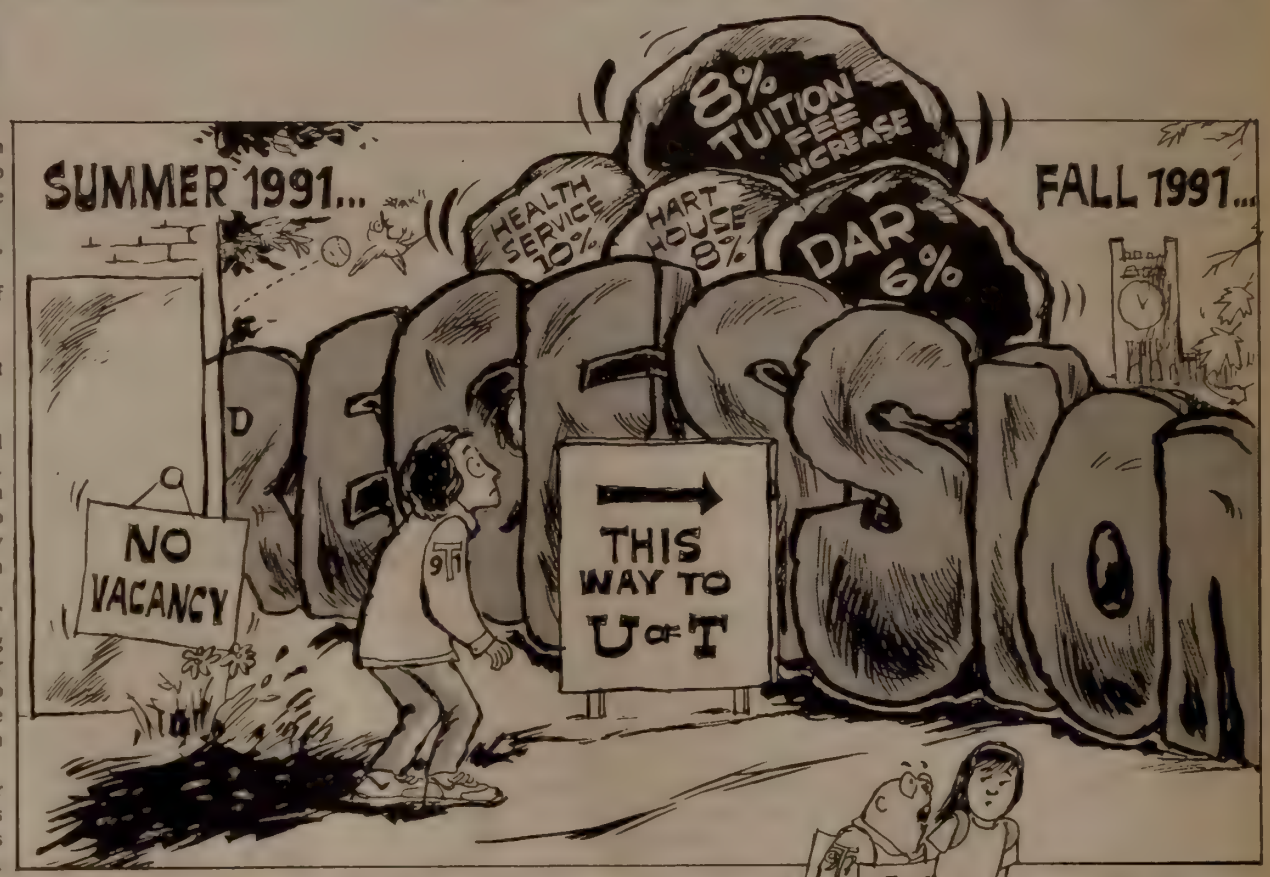
All of these increases were imposed without a referendum. All of these services are rising by more than the cost of living index. While these increases may legitimately reflect the costs of each service, the administration has not provided a forum for students to comment on whether the service is of any use. Consequently students are being faced with potentially unnecessary fee hikes on top of rising tuition costs.

Researchers, administrators and student politicians at U of T should use this year as a worst-case scenario when evaluating accessible education. This summer, fee hikes are further compounded by the recession, as youth unemployment soared to 18 per cent in May. This very real scenario should inform the debates presently going on about OSAP reform and SAC's tuition fee policy.

In a year like 1991, students who could afford to pay for their education because of a lucrative summer job may find themselves without that same resource. Economic realities such as this emphasize the need for a much broader basis for OSAP eligibility. It must take in to account the self-sufficiency of many undergraduate students -- students who are now faced with unemployment.

SAC tuition policy, a Janus-like creature adopted from past councils, also needs serious reconstruction. The External Commission has already struck a committee to contribute to the OSAP debate, and plans to look into a more comprehensive tuition policy. In this way, one issue can inform the other, and create a tuition policy which is not only reflective of students' costs, but of their actual ability to defray those costs in the worst (and best) of economies. It is only by such endeavours that SAC policy will ever coincide with the financial realities facing students now and in the future.

The student coffers are empty this year -- tangible proof that they simply cannot afford the ever-increasing costs of education.



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Poison pens attack lusty Madonna

BY NICOLE NOLAN

The thing people like about Madonna is that she makes for great copy.

The release of Madonna's docu-movie *Truth or Dare* has inspired a tidal wave of Madonna-interviews, Madonna-stories, Madonna-photos, and general Madonna-scrutinizing. In the past three weeks, enough ink has been spilled on Madonna to sate even the most ravenus Madonnaphile. But the most tedious thing about the recent Madonna orgy is not the Mistress of Mischief herself but the people writing about her. Everybody from *Playboy* to the *Star* has something to say about Madonna's *femme fatale* combination of power and sex, and most find it entirely threatening.

Present in almost every Madonna-documentation is a reference to her "ruthless" ambition. It has become *de rigeur* to begin a piece on Madonna by acknowledging her skill at self-promotion. In article after article writers repeat the words of Warren Beatty in condemning Madonna's contemptible lust for publicity: "Why say anything if it's not on camera? You don't want to live off camera."

But constant references to Madonna's self-love and self-promotion are more then a little strange in an age which has spawned such rigourous self-promoters as Mick Jagger, David Bowie, and even Warren You're-So-Vain Beatty himself. Madonna hardly stands out as an exceptional example of egomania.

Not only is Madonna's ambition remarked upon, it is also condemned in the sort of colourful language that makes tabloid reading a delight. According to the *New York Daily News*, "[Madonna] is the quintessential symbol of the age: greedy, self-indulgent, sacreligious, shameless and hollow."

If it's not enough to harp about Madonna's passion for publicity, writers have more then capitalized on the moral insufficiencies of her sexuality. *Toronto Star* columnist Catherine Dunphy leads the pack in this category. In a vitriolic little morality piece, Dunphy gets down and gets dirty: "Are we supposed to believe," she writes (and you can almost see her lips pursing) "that [Madonna] really did take her show on the road for five months and never had a one night stand?" Apparently not.

After a two thousand-word diatribe on Madonna's nastiness, the *Toronto Star*'s Sid Adilman pipes in with a similar profundity: "Based on what Madonna told me in this movie I never want to see or hear her perform again. That's the truth." Naughty Madonna. She'll never get Sid's entertainment dollar again.

And if Madonna's critics aren't moralizing, they're downright nasty. Michael Kelley of *Playboy* doesn't think much of Madonna's success: "She has a reputation for having clawed her way up over the bodies of softer and weaker humans, most of them men." According tc Kelley, Madonna's "vulgar as a belch" brand of liberation is "slut feminism, a cheap and tawdry little philosophy born of anger, cynicism, and ennui."

So what is it about Madonna that has inspired the poison pens of so many journalists? It isn't simply that Madonna is not a nice person. Pop stars are hardly renowned for their philanthropy and if you wanted to moralize about nasty people, the current bevy of rock stars -- Guns 'N' Roses for starters -- offer far better pickings then Madonna. It isn't because she can't sing. Bob Dylan can barely carry a tune and no one ever condemned him for it. And in a society responsible for the concept of phone sex, Madonna can hardly be deemed "too sexual".

What bugs people so much about Madonna is the way she combines sex and power. It's alright for Mick Jagger and David Bowie to engange in ruthless self-promotion because they're men, and men are suppossed to throw themselves into the spotlight. But, as the fates of innumerable wicked stepmothers and witches have taught us, while ambition and self-sufficiency are good things in men, in a woman they're an absolute no-no.

Displays of female sexuality aren't unacceptable, as long as they're controlled by someone else, preferably a man. But let a woman grab her crotch and perform masturbation sequences onstage and make a lot of money for it and suddenly she's a shameless hussy. A Playboy Bunny doesn't get much censure when she poses for male fantasy and earns Hugh Hefner a fortune. Marilyn Monroe never garnered as much criticism as Madonna -- even though her sexuality was just as rigourously displayed and marketed -- because Monroe was portrayed as the possession of anyone but herself. The problem with Madonna is that she is the possession of no one but herself, and she never tires of telling people just that.

All of this is nothing new. Ever since Eve tricked Adam out of paradise, the combination of sexuality and power in a woman has been considered profoundly threatening. Whatever nice girls might do, they don't command their own lives, and they certainly don't make a hundred million dollars doing it.

Nicole Nolan is a third year Victoria College Student and a Madonna fan

Police and strikers - clashes become more serious

BY TAMARA ROMANCHUK

Recently, outside Robarts library, a striking worker was angered by the excessive physical treatment which, in her opinion, she and other female picketers had had to endure at the hands of some U of T Police. For this reason she asked a police officer, "You like to touch women, don't you?" He allegedly replied, "Of course I like to touch women, I'm not a queer."

I too am a striking library worker. I am also a student on this campus. Both of these responsibilities have caused me much concern and conflict over the last 14 weeks. But perhaps just as important is how the strike has alerted me to another very urgent issue: my personal safety as a female member of this university community.

In the past couple of weeks certain individuals have found it difficult to accept or condone the picketer's tactics of blocking the entrances to Robarts. In such cases, campus police have performed the difficult duty of escorting these patrons and tenants into the library. But in such instances I have sometimes witnessed behaviour which seems to go beyond the bounds of objective, controlled and professional policing.

On more than one occasion I have observed picketers being grabbed from behind by an officer, picked up and shoved against a wall or down onto the ground. One female picketer, wearing shorts and a sleeveless T-shirt, was blocking a doorway and was dragged by her foot for some distance across the cement until she was away from the entrance. Incidents like these have prompted me to question how the U of T Police in general are trained and prepared to handle strike situations and acts of passive resistance.

But it is finally the alleged incident cited at the beginning of this opinion piece which has made me realize, as a student and woman, that there are even larger issues at stake here. Regardless of a strike situation, such a sexist and homophobic remark -- if true -- is completely unacceptable, especially of an individual primarily trained to protect and to secure the safety of others.

The safety of others seems to be the last thing on the minds of administrators. I find it upsetting that the Walksafer program has been underfunded. Nor can I fathom how, at a large university situated in a city with a fiercely growing crime rate, statistics on campus sexual assault are incomplete. There also seem to be no immediate plans to compile thorough stats and to make them available to a public that needs and wants to be educated.

If this lackadaisical attitude on the part of the administration weren't enough, I now find myself questioning the professionalism of some of the campus police. Increased is my concern of how sensitive and prepared they are when it comes to dealing with episodes of sexual assault in this university community.

It is certainly true that in an emergency situation the individual has the option of phoning the University or Metro (or Peel) Police. But in threatening circumstances it seems only logical that University Police would be contacted first since they are more familiar with the campus and, therefore, "better situated to respond quickly to an emergency call" (as stated in "Safe and Sound", a pamphlet produced for U of T students). This being the case, it only makes sense that the University administration should be working much more sincerely and visibly to improve and update the training, image and awareness of its police, and thus reassure women in this community that their needs are not being completely ignored.

I would like to believe that these are reasonable and practical observations and that they would, at least, be given a fair hearing. But over the past months I have grown extremely cynical. I now find it difficult to believe that this University will work harder to ensure my personal safety when it has already clearly established a policy of ignoring, at all costs, my needs as a student and library worker.

Tamara Romanchuk is an under-graduate English student and presently striking library worker.

back talk ... letters to the varsity

Stop torture

This letter is in reference to "Animal lovers bark," in your May 13 edition. Maylin Scott seemed to infer that there are no alternatives to animal experimentation. Animal rights activists protest because they understand the unnecessary torture and cruelty involved in animal experimentation; they may not all be aware of the alternative.

Researchers have few incentives (financial or otherwise) to develop and implement alternative techniques. However, quite a few do exist: cell and tissue cultures, computer and mathematical models, clinical trials with informed, human volunteers, epidemiological studies of the human population, as well as a variety of teaching aids such as audio-visual packages and robotic models.

The majority of studies using animals are not aimed at increasing human longevity and health. Cosmetics and product testing, psychological and behavioral research, drug and alcohol studies, pain experiments, and military research are particularly cruel and should be banned immediately.

In Canada, approximately 150 research facilities, including universities and affiliate hospitals, purchase animals from their local municipal shelter. These dogs and cats are most often former pets who have somehow become separated from their owners.

Christopher Poillon
Consultant

Strike

With the library dispute now well into its third month with no end in sight, we, the library workers would like to state the main issues at stake in our strike, and warn the research community of the crisis in research that is looming as a result of the administration's unwillingness to negotiate seriously.

To begin with, we are striking to gain seniority for our student worker. Student workers are a crucial link in the library system, doing everything from shelving to managing libraries in off hours to reference work. Yet, despite their experience and their contributions, they enjoy no seniority, and we demand they receive this.

Next, our grievance procedure is under attack. Though every other union on campus enjoys an objective third person judge to resolve grievances which are unresolved in their work place, the library administration wishes to take this away from us. U of T labour relations would be taken out of the picture and the next step would be arbitration, which is enormously expensive for both the university and our union.

We are also fighting for better pay, because we are currently the lowest paid library technicians in Metro. The U of T administration appears to have a sexist agenda in their budget. They find room in their budget for hefty increases for the male dominated trades while they throw peanuts to our members, three quarters of whom are women, performing what is traditionally a woman's job. The trades were offered 15 and 16 per cent increases over two year contracts, while we are supposed to settle for 10.5 per cent. If Rob Prichard gets away with this, he will re-create the gap that pay equity was supposed to close. Top administrators, also a male dominated position, received a hefty increases in salaries that meet and exceed 100,000 dollars. At U of T, the men get richer and the women, get poorer.

Finally, as users of the library system, we are astonished that Chief Librarian Carole Moore and President Prichard are willing to let the library system crumble just for the sake of breaking our strike and busting our union. The library is currently working with a skeleton staff, which means that crucial library work is not being done. The selection, processing and cataloging of new materials has been neglected for ten weeks now, meaning that basic materials on fall reading lists may be unavailable. The closure of interlibrary loans means that the national and international research community is shut out of our system, which will harm our world-class reputation. The plan to allow access for professors and graduate students to the stacks, while disallowing undergraduates, is a slap in the face to the undergraduate community.

Chief librarian Carole Moore, the captain of the ship, would rather let the ship sink than give the deck hands a decent deal, and yet it is the researchers who will drown as a result. President Prichard, who claimed at a recent Governing Council meeting that he is ready to negotiate at a moments notice, has ignored calls for new negotiations for a week now. That both Moore and Prichard are willing to let research suffer at our university to fulfill their own private goal of union-busting represents not just a perversion of priorities on their part, but a major crisis of leadership at the University of Toronto.

CUPE 1230
Liaison Committee

Earth watch

This 1990-91 year began with war as imminent and then on January 16, 1991; the United Nations declared war on Iraq. The war was quick but the toll on human life is immeasurable. We cannot just count the lives that fell during battle but we must include the lives that will fall as a result of the environmental disasters. Environmental engineers estimate that one billion people will be affected by the pall of smoke from the 600 burning oil fields in Kuwait. Failure of the Asian monsoon rains is predicted; consequence of partial failure is more deaths than the total population of Kuwait, Saudi Arabia and Iraq combined. Was this war just?

Meanwhile, we continued to go the classes, write our essays and our exams; and perhaps even party! I remember walking to my classes in January and thinking that a World War could erupt and we still had to attend classes and pretend that life was normal. I acknowledge that there were student protests against the war but the attendance was few and the voice was unheard. Undoubtedly, we are a passive generation, perhaps as a reaction to the generation which preceded us but now we must become active to ensure there is a future for our great-grandchildren's great-grandchildren.

Environmental disasters such as the 600 burning oil fields in Kuwait, the irradiated air and water from Chernobyl and the 1600 plus nuclear weapons explosions or accidents and more importantly, the ionizing radiation being emitted here at home must discontinue. Why? Not to save the trees or the ozone layer but to save humankind as we know it.

While walking through the halls of Med Sci, doors warn of radioactive waste. What does this mean? I was told by one lab technician that the wastes are properly contained; much like the plant workers at Chernobyl were told. The problem is not the containment of nuclear technology but the existence of it.

Anyone who supports the use of nuclear electricity and the development of nuclear arms is a Darwinist. The human tragedies which occur from this "technology" will affect future generations for the next 25,000 years. This random murder by technology has caused a dramatic influx in cancer deaths in the past four decades. A 1987 report by the U.S. Council on Economic Priorities concludes that there are 9000 excess deaths a year in the U.S. attributable to the operation of nuclear reactors. Further evidence to support the increase of radiation induced cancers, is a 1989 study by the Atomic Energy Control Board here in Canada. This study showed an increased risk of childhood leukemia around the Pickering and Bruce nuclear reactors.

Dr. Rosalie Bertell of the International Institute of Concern for Public Health concludes that "human passivity has permitted between 10 and 20 million deaths or serious casualties due to the nuclear fuel or weapon cycle since 1945, not including the tragedies of Hiroshima or Nagasaki." We must take responsibility for the wounds humankind and the earth have endured. And we must take action to prevent these wounds from spreading.

In three weeks we will be able to close our books and pursue our life dreams. All of us must share one dream; to ensure the survival of the human species, animal and plant life and planet earth. We must empower ourselves to preserve life; our communities must work together to improve our own quality of life and to ensure our great-grand-children's great-grand-children will enjoy the earth.

Valerie Mylrea
IV Nursing Student

Declaration

At a recent meeting of the University College Literary and Athletic Society the following motion was passed:

We, the General Council of the University College Literary and Atletic Society of the University of Toronto, object to the continued teaching of Professor P. Rushton at an accedited Canadian University. We find his teaching at an accredited public institution objectionable based on his academic irresponsibility and icompetance, and based on the negative social implicatins of his attempts to legitimize social inequalities as biologically predestined.

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U.C. Literary and Athletic Society



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Exhibit displays masks, costumes

Continued from page 1.

members of the community understand that we're not an Ivory Tower. We do listen to what people are saying."

But McNeill said Caribbean Celebrations is not intended to appease the black community for last year's controversial exhibit.

"The objective is to help the people of Ontario learn about Caribbean people and their festival," he said. "Caribbean Celebrations was planned long before 'Africa' even opened and was seen as controversial. It's false to imply that one led to the other. The event was scheduled three years before 'Africa' even opened".

Cox said he does not find the material in Caribbean Celebrations offensive.

"We have worked through the text that came through the U.S. An opening panel gives a context to Caribbean Celebrations in terms of the history.

"The institution of slavery prohibited us from participating in our own culture, yet the Africans persevered. This exhibit is not only about costumes, but also about suffering 500 years of slavery in the Caribbean and the Americas," he added.

The exhibit consists of masks, costumes, films and cultural music, reflecting the multi-cultural and multi-racial history of the Caribbean people. The exhibition includes a section organized by the St. Louis Art Museum and another which focuses on costumes made for Toronto's Caribana.

Hazel Da Breo, consultant curator of Caribbean Celebrations said the St. Louis part took six years to complete, and included consultation with 600 people and two prominent Caribbean scholars.

"I think the exhibit is good," she said, "Members of the advisory committee pointed out things to make them more clear. There is very little left to offend or cause anything that happened last year."

Andrew Lee, spokesperson for the Ministry of Culture and Communications, said he feels hopeful that relations have improved between the African-Canadian community and the ROM.

"It's most unfortunate when communities, and in this case, the African-Canadian community suffer from this hurtful feeling," he said. "We can say that the Caribbean Celebrations Advisory Committee have worked out that conflict with the ROM staff and at the executive level, to work on a project like Caribbean Celebrations and bring those feelings to a conclusion."



Mardi Gras costume will be dancing at the ROM

Lee said the ROM will implement employment equity and race relations policies in conjunction with the Ministry.

"Representation on the ROM board is not a reaction to the controversy, however, we need to look at these boards as the occurrences come up," he said.

McNeill agreed.

"The Museum is an outward looking organization and very interested with interacting with all communities," he said. "It's very important for this museum to present historical events accurately and to try to challenge all the time."

But Cox said the ROM still needs major changes in employment equity and race relations.

"There must be enormous institutional changes from the top down. The ROM must increase its knowledge of the various groups and adjust to their needs. Arrogance in terms of attitude must change."

Caribbean Celebrations will be exhibited at the ROM until September 3, 1991.

Faculty settle salaries, pensions

BY HILARY WILLIAMS
Varsity Staff

Some U of T negotiations do go smoothly.

On May 27, the university approved a new settlement with U of T's Faculty Association.

Under UTFA's 1989 agreement with the university, female professors' salaries were to be reviewed and back payments to be allocated on a *pro rata* basis. The review was recently completed and additional salary adjustments will be paid as part of the previous agreement and the new one.

"Provincial pay equity legislation didn't apply to professors because it's a male dominated profession," said Bill Graham, chief negotiator for UTFA. "We established in effect our own provostial pay equity commission and set aside $200 000 for back payments to female professors. It turned out we needed $840 000."

Salary adjustments will be paid for the 89-90 academic year through to the present. Leleah Macintosh, director of Compensation, said female professors who are eligible for the increase will probably begin receiving payments by the end of the summer.

The new settlement also improved pension benefits and abolished salary ceilings for tutorial staff, associate professors and those persons ranked librarian III.

"I think we ended up with a good settlement given the circumstances," said Bonnie Horne, president of UTFA. "We're extremely pleased about the improvement of pension indexes and the removal of salary ceilings"

Under the new settlement, retired faculty will receive a full two per cent pension plan to be combined with the Canada Pension Plan. Pensions will be indexed at 75 per cent of the Consumer Price Index, up from 60 per cent under the previous agreement.

"It's the best kind of plan you can have," said Graham. "Existing pensioners will also have their pensions augmented."

Faculty salaries will increase overall by four per cent in July 1991, followed by a five per cent increase in January 1992 and a further four per cent in July 1992.

U of T's chief negotiator and vice president Human Resources Alec Pathy said he is pleased with the settlement.

"It was tough. It took quite a few days and nights, but I think this vindicates the process."

No cap on service fee increases

Continued from page 3.

able to protest paying a fee increase."

Residence fees are rising by 10 per cent on the St. George and Scarborough campuses and between five and seven per cent at Erindale. Cafeteria food prices are expected to rise six per cent.

Neelands said these increases were also necessary to cover the costs of the services.

"Residences pay their own costs and these are going up steeply," he said. "With labour agreements, the cost is increasing and there are also equipment, supplies and repair costs."

And parking rates on the St. George campus -- including the monthly student rate -- will soar 26 per cent this year on top of last year's 30 per cent hike to equal the average rate of other institutions in the downtown area.

"It's working on a business plan," said Neelands. "It's not an attempt to discourage driving."

SAC lost a referendum last spring for a $2.25 levy increase, but won an annual cost of living increase. As a result, SAC fees will rise $1.78 on all three campuses

Guo said he hoped to use the increase -- amounting to over $50,000 -- to increase student services and SAC's exposure to students.

"We don't view it as a real increase in our operating budget," he said. "It allows us to carry on a level of allocation that last year's council had. Hopefully with a little trimming we can provide a little more."

He said the cost of living increase which students will have to pay every year, is not the same as the university imposing service hikes without a referendum.

"If we do a really poor job, students can come to us and ask for a question on the ballot to remove it," he said. "It's not easy, but it can be done. You can't do that with other services. At least we're accountable."

Other student levy increases, won after referendum last year, include a $3 increase for Erindale students for the new student centre; a $6.50 increase for engineering students, raising their levy from $160.50 to $167, and a $30 increase for law students to pay for library acquisitions and a summer employment program.

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Summer Shorts

Vic chops trees for compost heap

It ain't easy being green.

Four maple trees in the backyard of a Victoria College residence were cut down last week to make room for a compost heap.

Carol Peaker, a fourth year Vic student and resident of Vic's Stephenson House, said she found it ironic that the college was removing trees to build an environmentally-friendly composter.

"It is totally unnecessary to chop down the trees," she said. "It's just going to be an eyesore."

But Victoria University bursar Larry Kurtz said the maples prevented development of the compost heap.

"They are junk trees growing against the foundations," he said. "We need to take out some of the soft maples because their root systems are giving us problems. They were originally planted against the edge of an alley and fence that no longer exists."



The buzz word at Victoria College is environment.

He said the project was part of college's ongoing attempts to improve the landscaping, and to allow Vic to compost dead leaves.

"Trees will be planted at the front of Stephenson House and we have carefully left some trees on the left (of the yard)," he said. "In terms of trying to maintain grounds, we can't keep all of the stuff forever."

But Peaker said many students use the backyard to read or sit under the shade of the trees.

"Now there's no privacy between our house and Loretto (a St. Mike's residence), just a blank space.

"If they need to get a car in the backyard to pick up the compost, they can still do it. We've had cars driving through many times before."

But Kurtz said the compost will need guarding around it to protect it from rodents and leeching.

"The trees are in the middle of the way," he said.

BY MAYLIN SCOTT

New database helps work search abroad

Students wishing to study or work abroad can take a sojourn in the International Student Centre.

The ISC has a new software program called Sojourns -- a rapid menu-driven, user-friendly database system which allows you to search for work and study programs abroad, in either English or French.

"It has the advantage of being a Canadian oriented database," said Christopher Cunningham, assistant director at the ISC. "It does have a lot of information that the average Canadian would not easily access, except by having at their disposal a wide variety of books and information sources that very few people have access to."

Sojourns features an user-search which allows students to search for programs on the basis of criteria which include location, field of work study, time period or duration of program, eligibility requirements, and financial details.

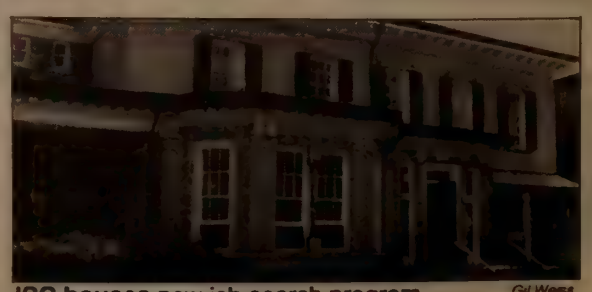
Sojourns is the final result of a project, started in Queen's University, to put together a database system about work/study abroad programs for Canadian students. Presently the data base contains 1,300 study programs and 1,200 work programs, and will be expanded.

Cunningham said he helped define the parameters and the criteria by which the program would operate, as well as decide the program information contained in the database. But he said it still has a few problems.

"The program is lacking descriptive information. Nonetheless it does have the programs listed and you do have the contact addresses," he said. But these problems can be corrected in the next updated version in November, he added.

"But all in all it is still a helpful system that students can turn to."

BY KAREN ADAMS



ISC houses new job search program. *Gil Wees*

VARSITY
Science
THURSDAY EDITION
JUNE ISSUE

Gene is key to new discovery

BY GIL WEISS
Varsity Staff

University of Toronto researchers have discovered a gene essential in understanding and treating schizophrenia.

Research on the gene was conducted by Hurbert Van Tol, Hyman Niznik and Philip Seeman, members of a lab jointly sponsored by U of T and the Clarke Institute of Psychiatry.

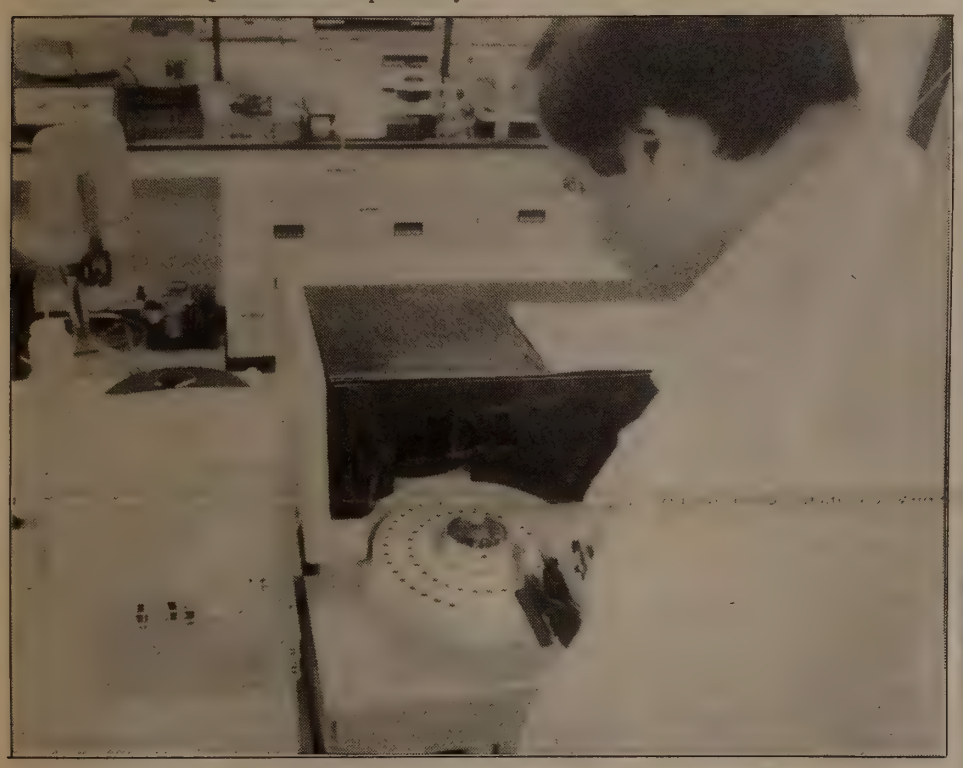
Schizophrenia is characterized by an overabundence of a particular neurotransmitter, dopamine. Neurotransmitters are chemical agents which aid in the transmission of nerve impulses. Dopamine interacts with nerve cell receptors in the same manner that a key interacts with a lock: only an appropriate key can fit into its complimentary lock. Likewise only one neurotransmitter, is able to interact with one receptor.

The research team identified a gene which codes for a previously unknown receptor referred to as D4. This D4 receptor was identified by a revolutionary new technique -- Homology Probing. This technique utilizes the fact that receptor genes have bits of information in common. After establishing these common bits of information, the researchers designed probes to reveal the information. They then went to a genetic library, compared the data, and began to extract sequences of amino acids. Any sequence could code for a protein that has not yet been cloned, in this case the D4 receptor.

The researchers also discovered that a drug used in treating schizophrenia, Clozapine, interacts *only* with the D4 receptor. According to Van Tol, "This is the first time that we observed a drug which specifically interacts with one receptor."

Clozapine is used to treat schizophrenics who do not respond to regular treatment.The researchers believe that the information provided by clozapine-D4 interaction might lead to greater understanding of schizophrenia and provide doctors with safer methods of treating this malady.

"In the future" remarked Van Tol "drugs similar to Clozapine could be designed without the severe side effects found in Clozapine itself."



Vital clue found to infant death baffle

BY GIL WEISS
Varsity Staff

Out of the countless thousands of healthy babies born each year in Canada, 500 never reach their first birthday. They are victims of Sudden Infant Death Syndrome -- a malady which strikes fear in parents and baffles doctors.

Science cannot recognize the symptoms of SIDS, which is prone to strike with no forewarning. However, two University of Toronto researchers -- Dr. Laurence Becker and Dr. Ernest Cutz of the Department of Pathology -- believe they have discovered a vital clue to SIDS while searching for its cause.

"What is really imporant to realize," said Becker "is that SIDS is the most common cause of death in infants between one month and one year of age. Looking at years of life lost, SIDS ranks eighth among thousands of life-taking diseases."

Becker has been researching the respiratory control system in infants, a system which he believes malfunctions in SIDS victims.

The normal breathing process is controlled by a biological microcomputer in the brain. Tis microcomputer controls one's breathing rate and restarts the breathing process when necessary. It receives information from minicomputers or sensors, that are located throughout the body. The sensors in the neck, referred to as chemoreceptors, are found in two clusters of cells called the carotid bodies. These chemoreceptors monitor the levels of oxygen and carbon dioxide in the blood. Whenever there is a significant irregularity the chemoreceptors respond by alerting the brain.

Becker and his associates uncovered a connection between SIDS and abnormalities of the respiratory control system. Elevated levels of dopamine were discovered in the carotid bodies, inhibiting them from functioning properly. According to Becker, "This suggests that the mechanism for restarting breathing may be delayed."

The research also found that a delayed maturation of the respiratory control system may be an important link in the chain of events that leads to SIDS. The delayed development of this system may make it vulnerable to minor stresses such as a slight cold or even a disruption in sleep patterns. These disturbances can delay the system and result in a SIDS case.

"The reason for this delayeed maturation still remains unknown," said Becker. "The answer is quite difficult to elucidate because we are looking at the development of a complex physiological process."

Presently, there are no tests available which can predict which infant will succumb to SIDS. However Dr. Becker remains optimistic: "The long-term objectives of our research are to find a diagnostic test for SIDS and then know what to do if we are able to suggest susceptibility."

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VARSITY Review
THURSDAY EDITION
JUNE 6, 1991

Morality of remembrance: life in the Warsaw Ghetto

BY JEREMY BLUMENFELD



A beggar in the Warsaw Ghetto.

A DAY IN THE WARSAW GHETTO

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The Holocaust has become a moral reference point for our society. It presents us with a picture of the greatest evil, be that evil totally banal or be it demonically awesome, of which human beings are capable.

Perhaps as a result of this symbolic use of the Holocaust, it often becomes devoid of meaning to our lives. It becomes something which has been categorized and put safely away, as something which happened over there, and for us of the younger generation, long ago. Comparisons of the Holocaust to other modern events, rather than making the Holocaust more real to us, seem to further encapsulate this event away from us into a realm of unreality. Yet, as the pictures in the photographic essay *A Day in the Life of the Warsaw Ghetto* shows, the issues raised by the Holocaust have never been more relevant and immediate to our lives, nor more challenging and discomfiting.



Jost's 'trip to hell' reveals the starving children of the Ghetto.

On September 19, 1941 Heinz Jost, a soldier in the German army, entered the Warsaw Ghetto and documented what he saw, taking over one hundred pictures. In these photos, scenes of poverty, sickness and death abound. Jost's photographic eye was unsparing in its detail, giving the depictions an immediacy which can still be felt when viewing these pictures today in our own comfortable position.

Especially disturbing are those pictures presented in the series "The Dead" and "Burial." The gruesome scenes of bodies lying in the streets awaiting their collection for burial in the makeshift common graves defy the imagination. We do not want to see the despair; we search for signs of hope.

Thus, the words excerpted from the *Warsaw Diary of Chaim A. Kaplan* and presented as accompaniment to the exhibit are held out as evidence of this hope. Kaplan continued to affirm his belief in a day when the suffering would be recognized and a memorial erected "where the common grave holds all these brothers forever."

This eternal, irrational hope is also sought within these pictures, and can be glimpsed. In one photograph of a marketplace, vendors are seen selling the tallith katan or tzitzit, part of the traditional Jewish man's garb. This clinging to the ancient traditional symbols, and what they represented to them – something higher and better than their present reality – contrasts sharply and movingly with the photo showing a ragged old woman selling the armbands with the Jewish Star, a symbol for their shame and oppression.

This, at least, is how the observer wants to see these pictures. To see the totality of the suffering and despair of the people of the Ghetto is perhaps too much for us to comprehend. We want to believe that they still had hope.

What then were Jost's reactions to these scenes which he was witnessing? Like us, Jost felt himself entering the Ghetto from a world completely removed. The experience in the Ghetto obviously shook him, yet he did not know what to do. Indeed, beyond losing his appetite for his birthday supper that evening, it is unclear if his troubled reaction ever translated into any sort of positive action. He explains that he did not tell any of his family or comrades about his experience. One hears a note of self-reproach when Jost recalls, in his comments made after his release of the pictures in the 1980's, that "later on, too, when they burnt down the Ghetto, we didn't pay any attention." Jost attests to the ease in which he entered the Ghetto, although it was against the rules. It would appear that this was a rule not often broken, that most had no desire to see what lay behind the walls.

This passivity is the most chilling message of the photographs. In one photo, a young peddler is seen laying out the meager merchandise he has to offer, his head turned upwards towards the camera, and the long dark shadow of Jost, topped with the German army helmet, looms ominously over him. Jost's complicity through his own passivity, his shadow presence, is made metaphorically clear. People simply chose to ignore the brutality occuring underneath their own shadow.

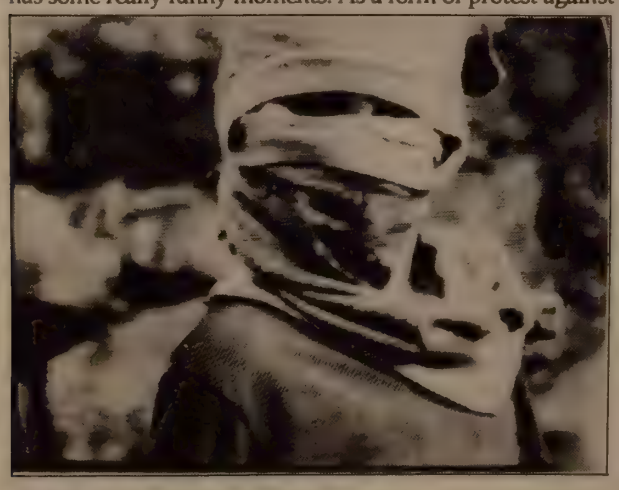
In an essay written by Auschwitz survivor and noted author Primo Levi, the author discusses the questions most often asked of him: of what cloth were the Nazi torturers made; and can it happen again? Levi responds unequivocally that the Nazis were normal human beings who allowed themselves to be twisted to evil by their situation. It follows that having happened once, it could easily happen again – if it hasn't already.Of this, the pictures in this exhibit offer us a horrific warning.

Independent film festival politicizes an art form

BY DREW SHAW

Judging from my four hour sampling of selected previews at the *Images 91* press conference, people who go to the *Festival of Independent Film and Video* will be able to gorge themselves on a fair amount of humorous and clever fare, a lot of pretentious and not-so-clever fare and topics that range from racism and patriarchy to homo-erotica and the environment. The 71 films and videos that will be shown at the Euclid Theatre from June 6 to 11 are mostly motivated by social or political causes and the desire to present alternative perspectives.

Mark Sawyers' *The Middle Child*, a home-video satire of a middle class Vancouver family, succeeds in its objective and has some really funny moments. As a form of protest against his parents, Jason, the sixteen year old "middle child" of this family, makes a video of himself and his friends robbing a gas station.



A little kid in *Children of Fire.*

Traces, by Julia Browne Figuero, examines the pressure that blacks feel to renounce their history and culture in favour of adopting Western values. Figuero slams the 'ideal black woman' image, perpetrated by the fashion-world and dominant media in an intensive and effective two minutes.

Tony Cokes's *Fade to Black*, a documentary done to a rap beat, also confronts racism but is not as successful. It starts with an interesting explanation of racist ideology and it has clear sense of mission. However, Cokes's message gets lost in an effort to be at once confrontational, intelligent, creative and sarcastic. The viewer is bombarded relentlessly with disconnected material and repetitious statements.

Cokes argues that the Western media is riddled with misrepresentations of black people and does this convincingly, with more than enough evidence, in the first five to ten minutes of the film. I did not understand the need for the long-winded illustration of the same point over and over again for the next forty minutes.

Sadie Benning's *Jollies*, which explores the question of sexuality, charts the evolution of a young lesbian woman. It comments significantly on patriarchal structures and heterosexist society. However, in trying to be unusually creative and at the same time realistic and relevant, *Jollies* falls flat. Filmed through fuzzy camera lenses and done in black and white, it tries desperately to be new and innovative, yet ends up looking awkward and contrived. Fortunately, it's only eleven minutes long and relatively concise.

Lori Spring's *Beach Story* shows promise of genuine creativity. A leering male sunbather asks two women for a cigarette and reminds one of them, Alex, of an embarrassing childhood incident. As a three year-old girl at the beach with her mother, Alex is fascinated by a male sunbather's penis. As the man soaks up the sun, Alex poises herself to strike the bulge in his bathing suit with her spade. When her prank is discovered, her mother's friends start laughing and she wets herself.

In this movie, flashbacks from the past merge menacingly with the present, creating an interesting tension. However, *Beach Story* tries to do too much. It attempts to comment on everything from Electra complexes to male-domination to scatology in a mere fourteen minutes leaving the viewer feeling frustrated with a multitude of under-developed ideas.

Mai Masri's documentary, *Children of Fire*, a documentary made for the BBC which addresses the plight of Palestinian children in the occupied territories, manages to shock the viewer with candid facts about the situation. The narrator interviews several Palestinian families and a number of Israeli soldiers in Nablus, her hometown. A Palestinian boy tells how he was captured, interrogated and beaten up by Israeli authorities. A mother shows us her baby who was shot in the eye at point blank range by an Israeli soldier and tells us that the man responsible is yet to be reprimanded because there has been no inquiry into the incident.

As the *Intifada* polarizes Israeli-Palestinian opposition and as repression in the occupied territories intensifies, Palestinian children find themselves being drawn into bloody confrontations with the soldiers on the streets.

Aside from disseminating information on important political issues, the Festival of Independent Film and Video demonstrates the value of experimentation in the film business and the need for more of it. Perhaps as a tribute to this idea, 12 of Jean Pierre Lefebvre's films will be shown. Entitled *A Second Glance*, this program will be a tribute to the creative genius of what many consider the father of independent film. Most of the 71 films and videos at the festival will not be scintillating. However, the attempts and the ideas are almost more important than the end results.



Pepper Labeija (centre) with his surrogate family.

Paris poses gender question

BY LASZLO HERCZEG
Varsity Staff

Paris Is Burning

Directed by Jennie Livingston at Bloor Cinema June 14-18

Paris is Burning is a feature-length documentary about the dress balls of New York City's black and non-white gay community, the birthplace of 'vogue' dancing which has been brought into the mainstream by Madonna.

'Paris' is the name of a popular dance hall in the Bronx, the locale for the monthly balls with huge, outsized trophies, harsh announcers and shouting matches between competitors, mostly male, who can compete in categories such as butch-queen (male homosexual role); femme queen realness (the ability to blend in as a female); town and country (where contestants wear the latest in the high fashion leisure outfits of the rich); schoolboy and executive realness, winter sport, vogueing (a form of institutionalized showing off, or, as one of those interviewed in the movie says, "the gay community's equivalent of a gang-fight)."

There is a category for everybody, small or large, deft or clumsy, male or female, and the balls run up to eight hours of exhilarating fun.

The theme of Jennie Livingston's first movie is an *objet trouve*: something which, in Livingston's own words, she literally found on the street while taking pictures of gracefully strutting gays at Times Square in New York.

The movie, loosely structured around ball appearances and interviews made in the course of five years, reflects on the image-oriented media culture of North America and the media's power to produce and to scramble gender identity.

Livingston has a story to tell about what makes us think and look male or female, and how the mainstream culture preys on the images and creativity of marginalized groups, parasitically absorbing the excluded groups' gestures and aspirations.

Livingston declared the film was intended to show this image absorption as a two-way process. The people who 'walk' the balls impersonate runway fashion models, military men, students, movie stars and the like. The mainstream culture, in turn, embraces the attitudes of permanent outsiders: individuals on the fringe of society who, in the movie, perceive themselves as having the triple disadvantage of being poor, gay, and black.

On the other hand, the ballgoers' aspirations aim at both high and low cultural images, since the film leaves no doubt in the mind that some of the categories at the balls, (schoolboy, executive, fat woman) replicate some common themes and scenarios used in porn movies.

To become a 'legend' is at the center of the balls where the ultimate adjective is "legendary" and where the competitors are organized into tightly knit groups known as 'houses,' each led by a reputed 'mother.'

Oozing life and humour on and off stage, the characters are the first to admit that what they do has its own anguishing and exhilarating moments.

"When you go home after the ball, and you're trying to convince yourself that you are somebody, that's harder," one interlocutor says.

A few people in the film manage to achieve fame in the outside world as they become models and choreographers, but on the sinister side, one of the filmed persons, Venus of the House of Xtravaganza, is found dead at the film's conclusion.

Livingston's interviews draw a fine contrast between being and having as the major preoccupation of her subjects in addition to their remarkable efforts to secure a crisp identity. There is a scene showing a sex-changed man trying out for Jane Ford's "supermodel of the year" competition, and later, in what appears to be a highly charged film icon, we see a transvestite in adoration and worship of the pin-up pictures of a female model for a fashion magazine.

The notion that "you can be whatever you can appear to be" contrast sharply with the possessive individualism of the younger legends who often go to the balls starving and with no home, but who feel absolutely thrilled at the ball to foist a 3000-dollar designer dress.

In its New York screenings, *Paris is Burning* has sounded the tribal drums, provoking spirited lineups hours before showtime, but for many of the reviewers of the movie, including myself, it was not only enchanting but also a deeply personal experience.

Alongside with documenting the desire for verisimilitude, so widespread in American culture, the film also provokes the question of how these fringe groups manage to avoid violence and criminality against the heavy odds.

For the figures of the ball world are presented as more likely victims than perpetrators of crime. They even have a category for "bungee-boy realness" which means that one has to look "like the guy who robbed you on the street few minutes before coming to the ball," according to someone in the movie.

This movie is set against the background of sublimated violence, 'vogue' being its most articulated version, but one cannot help feeling agitated by this benign artifice.

A bright *Night* in Stratford

BY RACHEL GREENBAUM

Some are born great
Some achieve greatness
And some have greatness thrust upon them.

Shakespeare's words rang true as audience members had greatness thrust upon them in director Bernard Hopkins' spirited production of *Twelfth Night* running until October 25 at Stratford's Avon Theatre.

A slight residue of trepidation lingered from a skirmish with the play in a distant English class. I feared that once again I might be lost amid the intricate web of characters and plot lines. I was, however, pleasantly surprised to find the Shakespearean comedy willingly unfold thanks to a masterful delivery of the play.

Viola is shipwrecked in the mystical land of Illyria believing her twin brother, Sebastian, to be drowned at sea. Disguised as a boy she becomes a page to the lovestruck Duke Orsino. Sadly enough, having fallen madly in love with the Duke, Viola is employed primarily to send his messages of love to Countess Olivia. Snapping out of a deep mourning for her own dead brother, Olivia becomes infatuated not with Orsino, but with Viola in disguise. The return of Viola's twin brother causes further complications in the already confused state of affairs as the two are repeatedly mistaken for one another.

All the while, Malvolio, Olivia's steward, is being made a fool of by a rabble-rousing cast of characters: Olivia's uncle Sir Toby Belch; his simpleton friend Sir Andrew Aguecheek; a gentlewoman Maria; and servant Fabian. Malvolio is lured via a forged love letter, to follow ludicrous instructions as a means of possibly wooing Olivia.

The prominent performance of Albert Millaire elicits disdain and empathy for Malvolio, the victim of this funny yet cruel prank. Millaire contributes much hilarity to the production. The goofy Sir Andrew Aguecheek, played by Robert Mezies, is a great source of humor particularly with respect to his constantly amusing countenance and physical mannerisms. Roberta Maxwell is spritely in her performance as Maria, a seemingly pristine handmaid who becomes the chief conspirator against Malvolio.

The play is not without its disappointing elements. Notably, the difficult role of Viola/Ceasario is not convincing in its male counterpart. Furthermore the gamut of emotion which actress Anne Wright attempts to convey, ranging from deep anguish to hopeless passion to utter joy, is forced and unnatural. Consequently the main character is lacking both in intensity and sincerity.

The play's other title, *What You Will*, may befittingly be referred to in discussing what one critic has called a "dreary and all-purpose set". This may be viewed alternately however, as set designer Gary Thomas Thornes' simplistic yet clever use of space provided the audience with few distractions and an opportunity to focus on the clarity with which the actors depict an inherently cluttered plot.

Recently reading some scathing reviews of this same performance I thought that maybe I was at the wrong play. Having eliminated this possibility, I feared my opinion to be tainted by inexperience. Did, for example, a lack of some pertinent theatrical knowledge, or rather a lack of preconceived notions about how *Twelfth Night* is supposed to be done (read: intolerance of artistic interpretation) cause me to take pleasure in the production inappropriately? Perhaps the novelty and excitement of an opening event at Stratford obscured me from an intense dislike of the play -- a dislike which certain veteran Toronto critics seemed to share. I must admit, however, to my feelings of good fortune as my inexperience allowed me to enjoy the play, and to give credit, I believe, where credit is due.

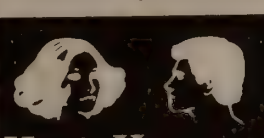
At the May 30 opening, the performance met with no shortage of appreciative smiles and hearty applause, hence Stratford's production of *Twelfth Night* proved itself to be the food of much laughter and delight.



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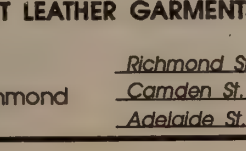


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Ice T, Consolidated whine, but 13 Engines philosophizes

Boukman Eksperyans
Vodou Adjae
Island Records



In 1991 not many Canadians are aware of Haiti's struggle for identity. Satanic cults, AIDS, and despotic leaders that make Mulroney look like Trudeau, are perceived to be the only things that emerge form the island. Haiti, synonymous with the penultimate in third world degradation, is clearly struggling for positive change.

That is why it is a liberating experience to listen to *Vodou Adjae*, by Haitian dance musicians Boukman Eksperyans (pronounced experience). The group's synthesis of Vodou temple drumming, rara (energetic carnival music), and contemporary Caribbean popular music is electric. When you combine their music with the political and economic positions taken in the group's lyrics, this is music for the nineties.

It is easy to pass this off as 'feel good music'; however, there does exist an historical and cultural dimension to it. The similarity in style to African High Life is remarkable. Energetic, the music parades a strolling bass, irresistible beat, and spotted call and response singing. The voices, hypnotic and lyrical, reach far and deep in cultural visions to promote a reality that although seemingly other worldly, is not that far removed. Voicing a vigorous need away from complacent democracies and silent majorities, Boukam Eksperyans makes hedonism seem less guilt-ridden.

Sung in French Creole, the music grew from Haiti's innate desire for political transformation. The Haitian Revolution against slavery was initiated under the instigation of Vodou priest Boukman. As a result of this, it became the first independent Black republic to emerge from the chains of European colonialism in 1804. Assuming the name of its visionary forerunner, Boukman Eksperyans' music speaks directly to Haiti's desire to rid itself of the Duvalier despotism. The music goes further by voicing an end to all forms of oppression that deprive "underdeveloped" nations from assuming their full independence.

Each song is special in its own way. Tricky subject matter such as the environment (*Plante*), class (*Ke-m Pa Sopte, Malere*), sexism (*Mizika a Manze'*), and cultural pride (*Pwazon Rat, Se Kreyuo'L Nou Ye*), are handled with elegance. It is in this work that art imitates life.

The music's resilience, vibrancy, and pride resonate this reality. But lest I forget the anxiety of the unemployed, Boukaman Eksperyan's *Vodou Adjae* will undoubtedly while away this recession clad summer with pleasant, even memorable thoughts.

TOUSSAINT FARRELL

Consolidated
Friendly Fascism
Nettwerk

Friendly Fascism is sweeping America, brainwashing your neighbors and creating fast food outlets. Cape-crusading Consolidated is here to save your brain.

Consolidated's new LP, titled after Bertram Gross' book *Friendly Fascism*, however, is very serious, and presents many of the bands' opinions on issues of racism, sexism, gay rights, animal rights and corporate control of public and music industries.

Seamlessly mixed by Jack Dangers of Meat Beat Manifesto, this is Consolidated's strongest LP, and most controversial. Hard information is also presented in their songs: alongside the band's opinions are carefully selected and diametrically opposing comments from audiences made during the question and answer periods traditionally following their show.

Despite being on the Nettwerk label, Consolidated is no longer (and never really was) industrial. Hip-hop beats mixed with perfectly fitting samples from TV, radio and their audiences results in an intense dance record. The music, however,according to Adam Sherbourne, the band's lyricist, is just one part of it – the message in the lyrics is ever present and always controversial.

Despite their upstanding call for unity among diverse groups and their call to respect the environment, in the past they were accused of over-simplifying the issues and of being completely humourless when dealing with cynical audiences. This record includes much subtle humour to the careful listener: one whole song's lyrics are taken from the more inane audience comments. Another track, "College Radio", satirizes the alternative/progressive/libe ral trend attitude that many bands enjoying airplay on college radio stations possess.

Other tracks have serious messages, such as "Meat Kills", which presents scientific figures on the advantage of vegetarian diets over ones including meat, the effect of raising cattle in on rainforest land and on American soil, and statistics on world hunger. Figures were taken from *Diet For a New America* by John Robbins.)

"The Sexual Politics Of Meat" deals with symbolism of meat – eating tying into sexism and female oppression; the vocal track is Carol J. Adams reading from her book *The Sexual Politics Of Meat*. "Typical Male" deals directly with female sexual oppression, explaining and condemning common male mentalities towards sexual relationships.

I asked band member Adam Sherbourne how Consolidated chose the audience comments.

"We knew we were going to advance all of our agendas into this LP, so we tried to pick comments from the audience which diametrically opposed our views. We tried to add some depth to this North American white male dominated society's opinion on the topics we handle on the LP. We tried to balance it out, so it wasn't one-sided. Obviously we couldn't include some of the longer discussions, which actually achieve some comprehension on both sides regarding these issues."

A large number of issues are dealt with on the LP, but unfortunately there's a limited amount of time on a CD to deal with them. Consolidated opted for the basic message to get the point across instead of dealing with subtle nuances on age old topics many new listeners may not know the score on.

Despite their hypocrisy (which they condemn on one track) and the accusations of over-simplification and of being humourless, Consolidated has compiled an excellent set of tracks dealing with topical social and political issues which make you think while listening. For those who opt not to think, the beat is always there, and it's searing.

Consolidated will be performing with Meat Beat Manifesto on June 25th in Toronto.

KEN CHASSE

Ice T
O.G. (Original Gangster)
WEA Records

Around the fourth album, rap artists lose their edge. The rhymes stop flowing, the beats become dated, their excitement gone. This affliction seemed to strike Ice T after his album of wackness, "Iceberg". The lyrical content ran out after three tracks, and Ice T resorted to the worst form of space filling, the "let's get all my homies in so we can all do a rap" track.

Fortunately, the well hasn't yet run dry for the original Iceman. *O.G. (Original Gangster)* marks a new direction for T. In the past, Ice T's political views had yet to solidify. Thus rap fans had to sit through confused tracks like "Lethal Weapon" and "Power". Now Ice T's metamorphoses has been completed. There was a glimpse of this change in the single preceding *O.G*'s release, "New Jack Hustler", but the album becomes a complete platform for Ice T's views.

As a rule, "crime-rhyme", no matter how violent, has always had a element of politics in it. Ice T has perfected the mix in *O.G.* From "Straight Up Nigga", to "Escape From The Killing Fields", Ice T weaves a perilous but perfect course between the twin dangers of politics and street violence. Ultimately, he ends up pleasantly surprising the Brand Nubian/X Clan/PRT axis without alienating his hard-core "gangsta" fan support.

They thought he was dead; we all thought he was dead. But there is no one more dangerous than one who has seen the final abyss of death. As Ice T taunts in the final cut on *O.G*, "You shoulda killed me last year."

J. ALEXANDER FERRON

Cadillac Bill &
The Creeping Bent
No Turning Back
Rat Records

13 Engines
A Blur To Me Now
Capitol Records

When popular music aspires to intelligence and `political correctness' does it miss the whole point or instead hit the nail on the head?

Cadillac Bill does not believe that rock and roll and stupidity must necessarily go hand in hand. On his latest offering, *No Turning Back*, Bill uses a pretty traditional rock sound to take on what he sees as ailing contemporary North American life. Here too, though, the music seems to suffer for the sake of the intended lyrical message. Not really being a poet anyway, it wouldn't hurt Bill's cause (musical or otherwise) if he and his band (The Creeping Bent) played with a little more intensity and if Bill raised his voice above the gently ironic murmur he employs on almost every track on the record. I mean it is rock and roll for God's sake. You can get excited and not be cool, for a little while anyway.

13 Engines finds no problem getting excited. With David Briggs – of Neil Young fame – turning the knobs on their newest release *A Blur To Me Now* there is no scarcity of electricity and good old rock and roll bravado. No political posturing or weighty concerns here, just girls, loneliness and girls (or is it loneliness, girls and loneliness? I could never figure out the exact formula). Given the difficulty of putting `the big questions' in popular music form, is this an admirable or at least a desirable course to take? Maybe. Maybe not. It's definitely the least dangerous route. But isn't that what rock and roll and all original forms of 20th century music like it are supposed to be about? Maybe someday we will be able to really get down to music that moves our bodies as well as our minds. Something like a chunk-a-chunk Johnny Cash rhythm with a purely pacifist sentiment. *Well I hear the peace train a-comin', comin' round the bend....*

RAY ROBERTSON

Impromptu's well planned love

BY JULIE ROSENTHAL

James Lapine, best known for his work on Stephen Sondheim musicals, has made his directorial foray into the world of film with *Impromptu*. The movie follows nineteenth century French novelist George Sand as she pursues and ultimately wins the love of Frederic Chopin.

George Sand was the nom de plume of Amandine-Aurore Lucille Dupin. Sand divorced her husband and then proceeded to flout every other social convention which inhibited her free enjoyment of life, gaining considerable notoriety from her preference for men's clothing over the typically cumbersome women's wear of the day.

Screenwriter Sarah Kernochan found lush soil to till when she chose Sand and her social milieu as the subject for a screenplay. This group of friends included such august cultural personages as Chopin, Franz Liszt, Alfred de Musset and Eugene Delacroix.

The romantic plot of the movie begins when Sand, played by Judy Davis, eavesdrops on one of Chopin's performances at Liszt's home in Paris. What follows is Sand's compulsively driven efforts to meet and then to seduce the ailing, fastidious composer.

Despite her seemingly unbreakable hold on the affections of various men, among them de Musset and her children's tutor, Mallefille, Sand cannot evoke so much as a smile from Chopin. Instead, her unconventional ways simply appall him.

As if the scorn of the composer weren't enough, Sand's efforts encounter further obstruction in the form of Franz Liszt's jealous mistress, Marie d'Agoult. D'Agoult, for a variety of reasons, not all of them clear, is determined to frustrate Sand's plot. To this end, she devises a whole host of schemes to convince Chopin that Sand is entirely without morally redeeming features.

Ultimately, befitting a romantic comedy of this kind, d'Agoult's plans fail and Chopin overcomes his original dislike for Sand. (Sand helps along Chopin's change of heart by taking more freely to women's dresses.)

The strength of *Impromptu* lies in its cast, most notably Judy Davis. She manages to soften the rough edges of the potentially abrasive Sand, and wins the audience's sympathy in the process.

Behind Davis is a strong supporting cast, a cast comprised of a group of eccentrics, each one more peculiar than the next. Among these, Emma Thompson stands out as the pretentious aristocrat who flits about the country with her partridge-hunting husband. She invites Sand and her friends for a stay in the country in an effort to bring cultural refinement to the provinces.



Oh, don't Marie D'Agoult (Bernadette Peters) and Chopin (Hugh Grant) look all classical and musical and stuff?

At its heart *Impromptu* is a comedy with romantic aspirations. The comedy works, whether its the drunken de Musset (played by Mandy Patinkin), or Mallefille challenging every Parisian male to a duel, or Sand herself lying enraptured underneath Chopin's piano.

Romance, however, proves to be something of a stumbling block. One remains unconvinced of the ostensibly throbbing passion between Sand and Chopin (played by Hugh Grant). Despite the extraordinary artistic talent of both characters, the relationship remains decidedly prosaic.

Despite this problem the strength of the sublime music (unending Chopin piano concertos), the characters and the historical interest of the story, make *Impromptu* worth seeing.

VARSITY
Sports
THURSDAY EDITION
JUNE 6, 1991

C.N.E Stadium remembered

Baseball fans are by nature a grumbling lot. Perhaps because the game allows time for conversation, baseball fans love to whine. At Exhibition Stadium, the baseball fan had a target rich environment. Too few washrooms, too many beer guzzlers, cold, backless benches, indiscernible scoreboards, the list went on and on.

The bubble burst suddenly.

"It's not a ballpark, Jim. It may be an engineering wonder, it may have 15 decks and a sliding roof, but it's not a ballpark, Jim." said Satan, cleverly disguised as an average baseball fan.

I went through stages. The first was righteous indignation. The second was flat out denial. Soon however, the realization slowly seeped into my consciousness. It wasn't a ballpark. Before, I had wondered why the fans in St. Louis and Pittsburgh, et al, missed their decrepit ballparks when they had Nirvana ready and waiting for them. Now I understood. Fifteen decks does not a ballpark make. It needs what Wilson Pickett had in abundance--soul. For all of it's shortcomings, even its rock hard Astroturf, Exhibition Stadium had soul. Sadly, the SkyDome does not.

Some Toronto fans still engage in their whining sessions, though they are a pathetic shadow of what they once were. Slow elevator service, roof shadows and McDonald's bashing just don't measure up to the halcyon days of the C.N.E. The Ex doesn't seem so horrible anymore.

There are times that I drive by the Ex, thinking about the bittersweet memories I will always treasure. The 1983 doubleheader sweep of the Yankees. The infamous Nightmare In The Ninth, courtesy of Butch Wynegar. The wild, joyous, celebration that took place one day later when Dour Doyle Alexander finished the Drive Of '85.

Perhaps it's the Puritan in me speaking, but at the Ex you had to *work* to enjoy a ballgame. At SkyDome the atmosphere is just too comfortable. The television screen is too clear and the milkshakes too creamy. To a new generation of baseball fan, the ones that never knew Exhibition Stadium; their memories will be just as sweet. It won't be so for me.

They say that we can't go home again. I say that we shouldn't have left home in the first place.

Just Alex Ferron

For all the backhanded comments about "the mistake by the lake" however, the Ex had an aura about it. From the blizzard conditions of the first game to the wind blown nightmare of the seventh game in '85, we Toronto fans grew attached to our stadium, even if it did consistently finish last on U.S ballpark surveys.

I can't forget sitting on a bench on a frigid May night, so cold that I let the ultimate prize -- a foul ball -- bounce harmlessly past me while I huddled in a blanket, cursing. The July 1st 1988 game against the hated Yankees is one of my favorites--rather, it would have been one of my favourites except that I never saw it. I was in the stadium, but I sat so far away in centre field that any practical viewing of the game was impossible.

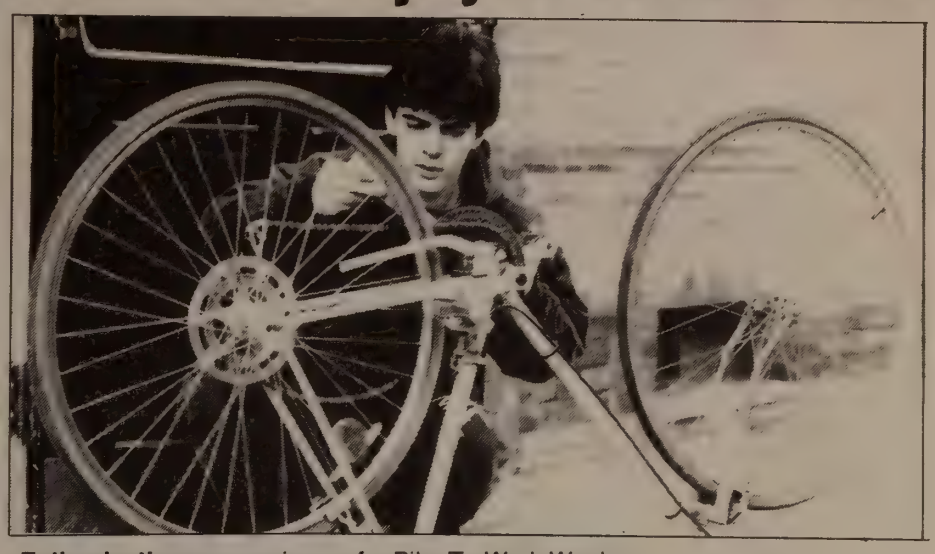
In fact, calling that seagull-den a stadium would be charitable. There were many times that I indulged in the Toronto baseball fan's true pastime, griping about "Exorcism Stadium". I looked with murderous envy at my vision of Nirvana--the ultra modern, fifteen decked houses of baseball, football, soccer and motorcross races that were only to be seen as an illusion, faraway on T.V.

Then, Nirvana came to Toronto. An ultramodern, fifteen decked, *sliding roofed mansion* of baseball, football, soccer and grand opera. This time it wasn't an illusion. I crossed the days off of my calender breathlessly waiting for June 5th, opening day.

Opening day came, and there I was in... *SkyDome*. My long repressed sense of civic pride grew to limits unseen since Doug Ault's first roundtripper. I watched Maury Allen on the Jumbotron, not quite believing that I was in Toronto watching "This Week In Baseball" on the *world's largest television screen*.

Interested in writing for the next sports section? Call Alex at 979-2831 He's lonely.

Bikers to enjoy food and fun



Enthusiastic man gearing up for Bike To Work Week

BY ALEX FERRON
Varsity Staff

It's Bike To Work Week time again, though working will be the last thing cyclists will have time for after attending the myriad of events scheduled for the June 10 to 14 event.

While experienced bike commuters will undoubtedly enjoy all of the festivities, recession-plagued students will also be delighted by the lures being offered at some of the event sites. Dust of your three speed, there'll be free food aplenty.

On June 10, The Planet Friendly Pancake Breakfast will take place at Nathan Phillips Square from 7:30 am to 9:30 am. Cyclists will have the opportunity to wolf down a balanced breakfast without the annoying pangs of eco-guilt that usually preclude any enjoyment of such a meal.

Not to be outdone, U of T is sponsoring its own Roll-In Breakfast on Tuesday June 11. On Wednesday June 12, fugitives from the law would be well advised to stay away from the Metro Police Roll-In Breakfast at 40 College St.

Networking fiends will have their chance to do breakfast with the corporate elite at the IBM Roll-In Breakfast, June 13 at 79 Wellington. And on Friday, June 14, cyclists will be able to admire the intricate stone work at the Metro Toronto Separate School Board Building and chow down at the Roll-In Breakfast at 38 Hazelton Avenue.

Needless to say, this is but a small sampling of the events being readied for Bike To Work Week. For those unlucky cyclists who always seem to frequent massage parlors on the days they're being busted, the Central YMCA at 20 Grosvenor St. is hosting a Massage Workshop for Cyclists from 5:00 pm to 7:00 pm on June 10.

Those who happen to be wearing a C.S.A approved bike helmet on June 12 need not fear prosecution if they dash into the Art Gallery Of Ontario without paying the entrance fee. In the spirit of Bike To Work Week, the AGO is offering cyclists the chance to see great works of art by giving free admission to helmeted patrons next Wednesday.

Finally, *Bikes Not Cars* sympathizers will get their chance to sound off at 'From Talk To Action: Public Forum On Cycling Issues'. The meeting will take place at 8:00 pm, City Council Chambers on June 13.

For more information on Bike To Work Week and a thick haul of fun-tastic brochures, call 392-7592.

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VERITAS ET UTILITAS

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The University of Western Ontario is committed to employment equity, welcomes diversity in the workplace and encourages applications from all qualified individuals including women, members of visible minorities, aboriginal persons and persons with disabilities.

World League V-Ball comes to Toronto



Next World League matches take place July 5-6 at CNE Coliseum

BY TED GRAHAM
Varsity Staff

U of T's athletic centre recently enjoyed a visit by some world class athletes when the Canadian Men's National Volleyball team used the facilities to tune up for their first home matches in the newly formed World League of Volleyball.

Although the ten-team league doesn't offer the high-tech excitement of "Helmet-Cam" as does the other "World League", it does have a 2 million dollar prize pool which is unheard of in the poor man's sport of indoor volleyball.

Canada is in a five-team pool consisting of France, Holland, Cuba, and Brazil and will have to finish in the top two of these teams to move on to the final four in Florence, Italy.

Coming into their home opener in Toronto on May 24-25, Canada was already 0-2 with back-to-back losses in France and were eager to turn things around. A sparse turn-out at the CNE Coliseum for the Friday match added insult to injury as it looked like France might sweep the four game series after a convincing 3-1 win.

But Saturday was a different story. With national television coverage from CBC sports, the Canadian men were primed to establish themselves as a serious competitor in this league. Inspired by some spirited defensive play, the Canadian team hung on to win an exciting five-game affair before a small but involved crowd.

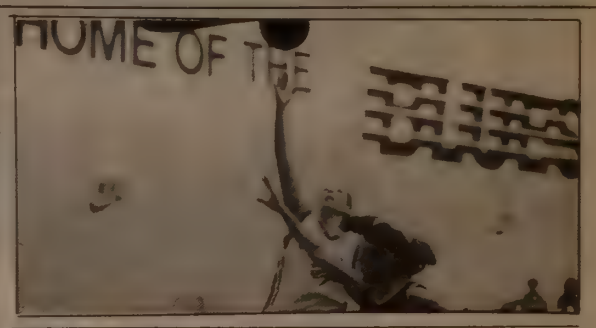
One player who was no stranger to the surroundings was Canadian power hitter Marc Dunn, a former U of T Blues star. "Sparky", as his teammates call him, is somewhat of a rarity in the world of elite volleyball. Although he is only 184 cm tall, he has risen to the sport's highest level of competition by playing on Canada's national team for the past three years.

But what he lacks in size he certainly makes up for in power. Dunn, it is said "has an arm like a cannon". The former All-Canadian played four years (1983-87) here at U of T before making the Universiade team and then advancing on to the National squad.

Playing on the Canadian squad has allowed Dunn to see much of the world. But as is almost always the case, the life of such an athlete isn't as glamorous as it sounds.

"You usually only get to see the inside of hotel rooms and the playing facilities," said Dunn. "You don't really have time to get a feel of the culture."

Dunn says that he expects to play until the end of the "92 Olympics in Barcelona and then has several options open to him, including returning to Toronto to do a masters degree in exercise physiology, and perhaps finishing his final year of OUAA eligibility.





Which sports receive more funding?

DAR to disclose 1991-92 budget

BY TED GRAHAM
Varsity Staff

Come this fall U of T students will finally have some idea of how much of their money is going to each intercollegiate team thanks to a recent move by the Department of Athletics and Recreation.

Following an article in The Varsity and a request by the University Affairs Board, the DAR have decided to revise the budget to make known the funding for each sport in the '91-'92 intercollegiate budget. Concerns about revealing private information like coaches' salaries will be solved by lumping the amounts into one item.

But University Affairs Board member, Barry McCartan, commented that it wasn't really the exact amounts that the Board were worried about.

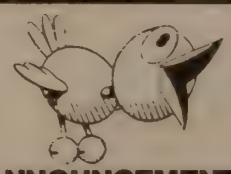
"We're more concerned with the overall direction than individual line items," said McCartan.

McCartan also pointed out that the sport by sport breakdown would provide some helpful information like the differences in funding between men's and women's teams.

Previously the funding information was given in terms of a three tier system. Unfortunately the only information the tier system provided was that the highest tier teams receive the most money but the amounts were unspecified and not every team in the same tier would receive equal amounts.

The DAR is also going through a process of revising the make-up of their Council and is attempting to provide for a wider representation of its clients, particularly the student body, by establishing permanent spots on its Council for representatives of SAC executive, APUS and the GSU.

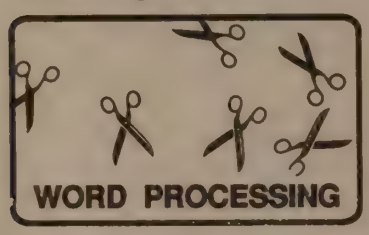
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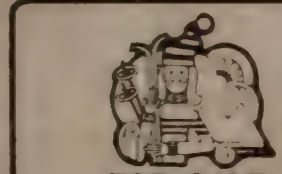
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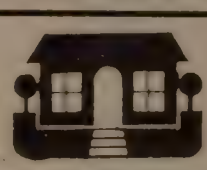
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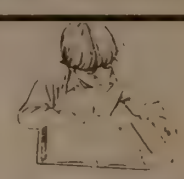


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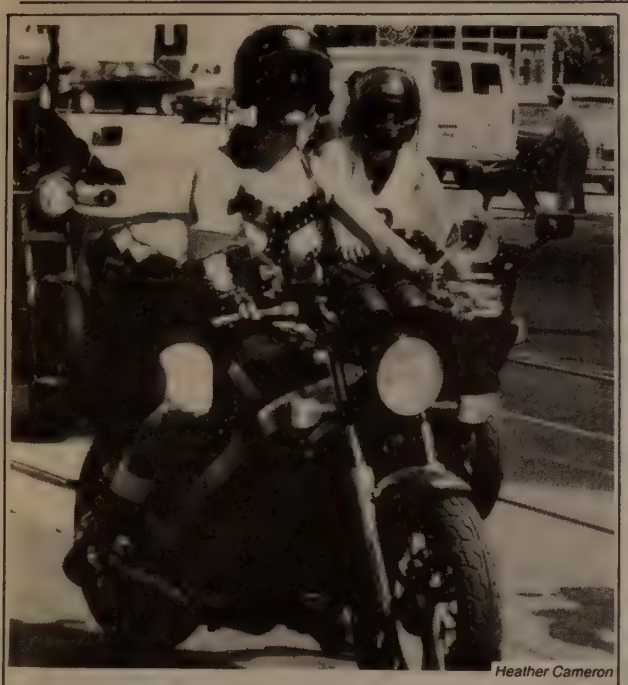
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• TAKING A WALK ON THE CYBER-SIDE P. 7 •

The VARSITY

VOLUME 112, NUMBER 2 THE JULY EDITION, 1991

THE UNIVERSITY OF TORONTO'S STUDENT NEWSPAPER SINCE 1880



Heather Cameron

The Fallen Idols motorcycle club led this year's gay and lesbian Pride Day last Saturday.

Co-op douses fire renovations

BY NICOLE NOLAN
Varsity Staff

A student co-operative is getting the chance to appeal the fire department's recent orders requiring $1 million renovations on its residences.

Last month, the City of Toronto fire department ordered Campus Co-op -- which owns thirty houses in the neighbourhoods around U of T -- to bring its houses up to safety standards required for rooming houses in the Ontario Fire Code.

But after meeting with members of Campus Co-op, fire department officials agreed to alter orders on two of the houses from Defect Notice to Fire Marshal's orders. While a Defect Notice is binding, Fire Marshal's orders may be appealed.

"There seemed to be a lot of controversy as to whether they are, or are not rooming houses," said Fire Prevention chief, Jack Collins. "We decided to give the responsibility of deciding whether the co-operative is a rooming house or not to the individuals who wrote the code."

He said the Co-op must file an appeal to the Fire Marshal's office within ten days of receiving the orders. He did not know when the hearing would take place, he added.

Ian MacMillan, Campus Co-op general manager, said the co-op plans to argue that co-operatives require different safety legislation because of their unique management style.

"We aren't rooming houses full of alcoholics and run by an evil landlord," he said. "The same people who own the co-operative also live in it. On several counts we are not the Rupert Hotel."

MacMillan added that the required renovations -- which include sealing off staircases and floors with fire doors and installing fire doors with mechanical closers in each room -- would be detrimental to the unique lifestyle of a co-operative.

"It's stated in our goals that we're trying to provide a homelike atmosphere for post-secondary students. If every floor is sealed off, it's not a terribly homelike atmosphere."

He said Campus Co-op does not object to improving fire safety in its houses.

"We don't have philosophical problems with a lot of this stuff. We want to make the houses safer for members. We want to install fire escapes and enclose the furnace rooms. But there are other things [required by the fire department] which we feel aren't appropriate."

Collins said the appeal will be heard before the Fire Code Commission who will decide whether or not co-operatives fall under the category of rooming



houses in the Ontario Fire Code. If the appeal is successful the fire department will not press to have the co-ops conform to rooming house safety standards, he added.

But Collins said he still believes co-operatives are no different from rooming houses.

"The lifestyle, the layout and the independency of the individual in a co-operative is similar to a rooming house."

Thom Armstrong director of Corporate Affairs at the Co-op Housing Federation of Canada, said it was important for co-operatives to fight inappropriate classification.

"If we allow ourselves to be legislated into other forms of housing, people won't see us as a distinct option and it will be difficult to get funding for further co-op housing projects."

Walksafer program undergoes review

BY ELLEN SERVINIS AND MAYLIN SCOTT
Varsity Staff

After completing its four month trial, U of T's Walksafer program has hung up its shoes pending an evaluation to determine whether the program will receive funding for the fall.

Administered by the Students' Administrative Council, Walksafer provided patrollers at night to escort U of T students and staff to destinations around campus.

"We are first going to analyze the use of the program," said Susan Addario, U of T's Personal Safety Awareness officer. "This is purely statistical, finding out who used it, what kinds of places were the sources of the calls, and the destinations and also look at the frequency of use by students and staff. Secondly we'll be looking at how people's attitudes towards safety on campus have been effected by having the student patrols."

She said a university advisory group will meet in the middle of July to evaluate the data and decide if the service should continue with university funding.

"The program was planned to run for four months as a demonstration project," she said. "It has ended its test phase. My feeling is if the program is going to start up in September again, a decision will have to be made by the end of July because it takes time to get the information about the program around the campus."

Kathleen Mason, coordinator of the Walksafer program said she thinks the program has a good chance of surviving despite setbacks encountered during the four month trial from March 1 to June 30, such as the library strike which greatly reduced the number of people on campus. The beginning of the summer session saw these figures drop even more, significantly limiting the number of potential Walksafer participants, she added.

SAC University Affairs commissioner, Michol Hoffman said SAC will be lobbying to keep the program.

"I think Walksafer is essential given U of T's size and location and the number of assaults that have taken place on campus," she

See Safety, page 2.

NDP funding new native programs

BY NAOMI KLEIN
Varsity Staff

The Ontario government is spending $3.1 million on native programs and services on campuses, and U of T is in a race for the funds.

"We want to increase the participation and completion rates of native people in college and university programs," said Colleges and Universities minister Richard Allen. "To accomplish this our post-secondary institutions must work together with native organizations to increase their sensitivity to native culture and issues, and increase the extent of participation of native people in decisions affecting native people."

MCU communications officer, Bob Kanduth, said universities and colleges can apply for funding in three areas:

- ❑ native counsellors and outreach workers on campus
- ❑ development of native curricula
- ❑ grants for full-time native students enrolled in Native Studies programs

To respond to the proposal, U of T has set up the Management Committee on Aboriginal Programs and Services comprised of university administrators, faculty, students and representatives from seven native organizations in Ontario. Every U of T project applying for government funding must be approved by the committee.

David Neelands, assistant vice president of Student Affairs and administrative assessor for the committee, said members of the university community are tailoring their initiatives on native issues to fit into the government's strategy.

"The proposals are nuanced in favor of the MCU proposal approval," said Neelands. "If they don't get support from the committee they don't get funding either."

But Brad Thompson, the committee representative from the Ontario Metis and Aboriginal Association, said U of T may be looking at what the government wants rather than taking advantage of the committee to assess the postsecondary needs of the native community.

"The actual pot of money is not significant when you think

See Draft, page 6.

Exodus Int'l sparks space debate

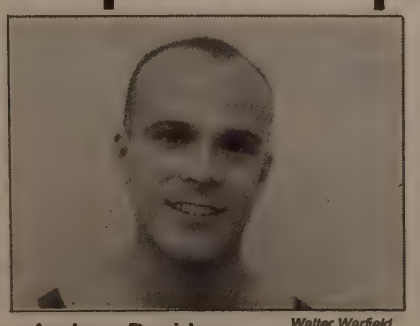
BY MAYLIN SCOTT
Varsity Staff

A Christian group recently held a conference at U of T which included workshops to cure homosexuality, and its presence on campus has led to criticisms of the university's rental policy.

Exodus International held a five day conference for 550 delegates at U of T last week, renting lecture rooms, dining halls and residences. The workshop topics included: "Homosexuality and the Truth", discussing "the truths that homosexuality is not inborn, change is possible and the gay life is terribly destructive", according to a conference package; "Preventing Homosexuality in Children", and "Lesbian Control and Manipulation".

Andrew Davidson, former chair of Gays and Lesbians at U of T said there should be a university policy restricting what groups can rent space on campus.

"You have to look at where the money is coming from," he said. "It's like pulling money out of South Africa. We wouldn't accept money from the KKK. Maybe the



Walter Warfield

Andrew Davidson

university should speak with groups directly affected by this and see their reaction. I don't like someone maladjusted coming in on campus and saying that gays are sick."

Robin Toderin, director of Residences, Food and Beverage, said U of T was following guidelines of office space management.

"All reservations are subject to the university's policy on protection of freedom of speech," she said.

But Brian Jarvis, co-secretary of the U of T Committee on Homophobia, said U of T must also look at providing good workplace conditions.

"I'm not overly thrilled that I've got hundreds of people not five minutes away from my office who want to wipe homosexuality out and cure all people like me," he said.

Jarvis said he wrote a letter to U of T president Rob Prichard to express his dismay that the group had been allowed to come on campus, but had not yet received a reply.

"In my heart I'd like to see some sort of restriction, but I know it would be impossible to implement, to come up with a policy that doesn't interfere with academic freedom," he said. "But I would be content to see the university distance itself from the views of this group. President Prichard has been very good about voicing support for gays and lesbians on campus and a signal reaffirming that this has not changed will be really important for us."

Prichard said U of T has a standby statement for all groups renting space on the university that can be released if

See Standby, page 2.

Inside

Interviews galore:

Rob Prichard p. 6

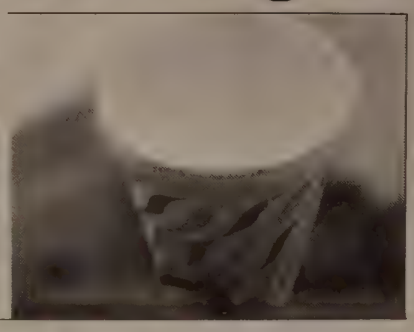
Timothy Leary p. 7

Sara McLachlan p. 8

Fergie Jenkins p. 12

Students costing Green Plan

BY SCOTT FINLEY



Several U of T students are spending the summer evaluating the cost of making the university more environmentally sound.

Eight students at the Ontario Public Interest Research Group are taking action for change, said Tomislav Svoboda, a second year med student who is coordinating the project.

OPIRG is working with the administration, local politicians and student groups to make last year's Green Master Plan -- which recommends changes in reduction, recycling, food and energy policies -- into a practical reality.

Svodoba said one area of study is the feasibility of closing St. George Street to cars, taking into consideration food trucks and parking lots which are only accessible from St. George Street.

"We will shut down St. George Street," he said. "There is no student who does not support this."

OPIRG is also aiming at reducing parking 20 per cent, he added.

Victoria Taylor, an environmental studies student, is evaluating the Hart House renovations. She is making cost estimates on improving the water and energy efficiency of the women's locker room. She said the current shower facilities are in need of repair, citing a running shower which could not be turned off.

Taylor said a big problem with energy efficiency is the cost.

"Facilities and Services have all the new ideas coming in but the problem is finding the money to spend on these kinds of initiatives," she said. "The initial cost is very high. There's a payoff at the end, but it's down the road. I think it's too bad that the university can't see down the road."

She said one way the university could find funds is by putting the money saved from energy saving devices, back into funding new initiatives.

"Generally when the university saves money on energy it doesn't go back into saving more energy," she said. "I guess I can understand it, because as the money comes from Simcoe Hall, it goes back there for investments or whatever, but it's a barrier to future projects."

She said she also hopes to link U of T to Ontario Hydro's incentive program, which lends money to institutions for energy saving projects.

Another area of environmental concern is the university cafeterias. Sandra Rodriguez, an international development student, is comparing current practices on university campuses and researching the feasibility of creating a prototypical cafeteria. She is evaluating the cost of using china and dishwashers instead of disposable utensils, and the possibility of buying and composting organic foods.

OPIRG is also working with the U of T Bookstore, to have canvas bags sold to students to cut down on the use of plastic. The bags would display sponsors' logos to offset the cost

The students are funded by the Environmental Youth Corp program through the Ministry of Natural Resources. Last year the U of T Green Master Plan, the basis for their work, was created by a similar grant to OPIRG and the University of Toronto Environmentalist Coalition.

Professor barricades himself in lab

BY HILARY WILLIAMS
Varsity Staff

At approximately 9 pm on June 30, police received a phone call saying a man had barricaded himself in the U of T McLennan Physical Labs and was threatening to blow himself up.

"He's despondent over family and marital problems," said inspector Eric Rankin of Metro Police Headquarters. He also said the man in question was a faculty member.

Rankin said police do not know who made the phone call, but that the man's family had contact with him while he was inside the building.

Ten officers from 52 Division, a fire crew and an Emergency Task Force Team of eight men surrounded the building until 2 am. After searching the building, they came up empty handed.

"He had access to chemicals, but there were no leaks and no damage," said Rankin. "He appears to have left the area."

Rankin said the man's identity is known to the police and he may be charged.

Tom Giffen, building supervisor for McLennan said all department heads, professors and graduate students have their own keys to the building and to labs. He also said there are no security guards on duty in the Physical Labs.



Nicole Nolan

Police empty handed.

Standby statement can be released

Continued from page 1.

requested. It states that rental service "does not explicitly or implicitly constitute endorsement of any group's aims and objectives." The statement also reads that U of T "supports the rights of all minorities, including gay and lesbian students, staff and faculty."

"If there are enquiries about a group, we will release that statement," said Prichard. "If there is some concern or apprehension, we will correct that."

Prichard also said protecting academic freedom was an essential component of U of T's rental policy.

"It is central to our position, that we are committed to free enquiry and expression, but it in no way signals the university's endorsement of such groups," he said.

But Jarvis said by lending its space to Exodus International, U of T also lends credence to their views.

"It is a concern," he said. "People from all over North America came to attend these workshops and lectures on the university campus. U of T is inextricably linked."

Barry McCartan, part time student rep on Governing Council and currently involved in creating a university Human Rights Policy, said U of T has to have a policy that allows a broad range of free speech.

"The issue is not whether we like it or not, it's whether the university should allow it to occur," he said. "It's a legitimate view. I think it's wrong, homosexuality is just as natural as heterosexuality, but Exodus International is not engaged in violence, they are not storming rooms. They are getting together with people to share their perspectives."

Safety initiatives

Continued from page 1.

said. "We'll hopefully be engraving on people's mind the need for keeping and expanding it."

She said some suggestions for expanding the program include running it past 1 am, extending the boundaries to include off-campus housing, and having patrollers wait outside popular pubs so users don't have to call and then wait.

"(Walksafer) is a band-aid solution," said Hoffman. "But there is no question, that violence on campus is a wound that is festering."

Addario said the program is a safety initiative that should continue to be funded, but not at the expense of other safety programs and education.

"It's a very expensive item and the danger exists if it's the only thing that the university funds, it will quickly suck up all the funds available for personal safety initiatives," she said. "While it has answered many people's fears about taking night courses or staying in the library late, that leaves us with no resources to deal with the myriad of safety issues on campus, the kind of harassment and intimidation that occurs in buildings, residences, labs and classrooms."

Summer Shorts

Library chairs couched

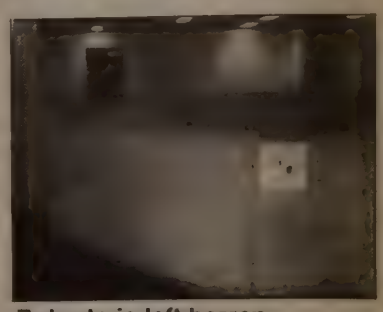
Many couches and soft chairs have recently been removed from the stacks of Robarts, -- and some library users say they can't take it sitting down.

Carole Moore, chief librarian at Robarts, said the disappearance of the chairs and couches was part of a removal of a number of broken items of furniture.

"Nearly all the couches were broken," she said. "There was a fair amount of furniture that had simply been trashed by youth."

Moore added that a dozen of the newer couches were transferred to lounge areas around the library.

But Sharon Bedard, a third year New College student, said the removal was unfair.



Robarts is left barren.

"I think it's a pretty shitty thing for them to do," she said. "The air quality being poor, it's easy to get tired in here. I'm concerned that the library is less and less designed for the students and is more and more concerned with catering to the business community."

Library technician Guy Ziebert said the added disappearance of employees' couches has had a negative impact on staff.

"It smacks of the kind of unilateralism that has characterized the administration," he said.

But some students like Robarts' new look.

"I'm glad that they seem to be gone from the thirteenth floor," graduate student Bernard Martin said. "They made the stacks a lounge, not a study area."

Sung-Young Lee, a first year student, also liked the change.

"It's been comfortable but kind of dirty in the past," said Lee. "Now it looks more clean, though it would be better if there were a couple of places for the clean chairs."

Moore said a task force of faculty, students and library staff, which advises the library on technical matters, has often received complaints about noise in the stacks.

"They pass recommendations on noise and one of them is that we make sure that the studying areas have suitable furniture for studying and are not encouraging other activities," she said.

"I assure you that we would like to put more seating into the stacks if possible and I think we can. We certainly can take anyone's good ideas on what kind of chairs. We want to make sure that they are not only comfortable but also maintainable and cost effective."

BY PETER MANSOUR

U of T enrollment cut

U of T is cutting back.

This year the university will offer approximately 350 fewer spaces to incoming students.

"The university initially took larger numbers of students because of increased demand and availability of money from the government to meet the needs of increased enrollment," said Mary McGee, Research and Planning officer for Enrollment Planning. "But this has led to over-enrollment in some areas and we've had the opportunity to cut back without adversely affecting government funding. We want to take advantage of that to avoid overcrowding."

She said Engineering, St George Arts and Science, and programs at Erindale have requested fewer students.

Approximately 57,000 high school students applied to Ontario universities this year, along with 30,000 adults.

McGee said U of T targeted 2670 spaces for grade 13 students in Arts and Sciences on the St. George campus compared to 400 spaces for the non grade 13 population, but the numbers are variable.

"It's fine to have a target but if more students accept, then there are more students than expected in year one and this will have to be maintained for the next three years," she said.

McGee also said more high school students are interested in studying science. In the Faculty of Arts and Sciences, U of T accepts 40 per cent of students into Arts and Humanities programs, 40 per cent into Sciences and 20 per cent into Commerce.

"In recent years, we were not able to make enough offers to science students to come up with the forty per cent," said McGee. "But now we are very close to doing that for the first time in a few years."

BY MAYLIN SCOTT

U of T Leather Jackets

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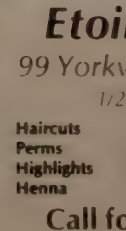
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Like a rollin' stone: summer OSAP review

SAC submission misses deadline

BY NANCY HOWDEN
Varsity Staff

Ontario government officials want input from universities on reforming the Ontario Students' Assistance Program, but U of T's Student Administrative Council is already behind schedule.

On April 23, Richard Allen, minister of Colleges and Universities announced the creation of a committee made up of students, faculty and administrators to review current OSAP polices and make recommendations for changes.

But the deadline for public input is July 5, and SAC has yet to come up with their recommendations for OSAP.

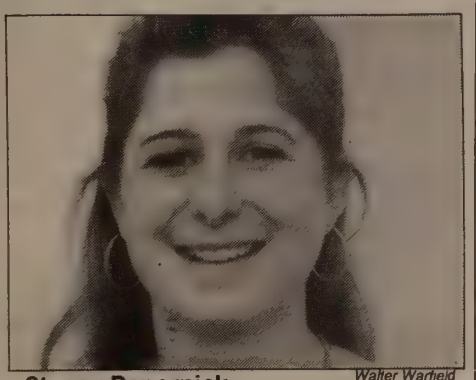
"Our current policy sucks shit. I want to see something more substantial reach government's ears because we represent a huge student population."

Stacey Papernick, SAC External Affairs commissioner said SAC's current policy on OSAP reform addresses problems faced by students, but is too vague. On paper, SAC's policy barely covers one side of a page, she added.

"Our current policy sucks shit," she said. "I want to see something more substantial reach government's ears because we represent a huge student population."

She said SAC will be discussing OSAP reform at their July 15 meeting and she hopes to send something off to the provincial committee by July 16. She said even a whirlwind submission to the MCU committee would be worthwhile.

"I feel we can still voice our concerns though the deadline has passed because OSAP reform will be under review for a while yet," said Papernick. "Plus it's our responsibility. The (Ontario Federation of Students) has a say on the ministry's committee in what may be done for OSAP, but U of T is not part of OFS and has no say in OSAP reform unless we take the initiative.



Stacey Papernick — Walter Warfield

"If SAC can't come up with something by the 15th, then I'll send out something personal from me."

Papernick said lack of attendance at previous SAC board meetings has put proceedings on hold.

"We can't make decisions that are representative of 50 000 students if no one comes to meetings," she said. "It's summertime so it's hard to get council representation from colleges, but this is something I think students should be interested in and take notice of."

SAC's current OSAP reform policy addresses issues such as grant eligibility, loan repayment, parental contributions and publicized assistance programs.. Papernick said there were additional things SAC should focus on.

"I want to emphasize regional differences in living costs within Ontario," said Papernick. "It costs a lot more to go to school in Toronto than in Sudbury. Also, people who have to attend university for more than four years can't get OSAP and that has got to change."

Group proposes initial changes

BY STEVE TASEF

A provincial committee conducting a comprehensive review of the Ontario Student Assistance Program, has made initial recommendations for change.

The committee includes representatives of Ontario students, faculty and administrators, and is spending the summer looking at aspects of OSAP such as financial eligibility criteria, the way student aid is allocated and ways to help part time students and students with special needs.

"We've been given no indication that there will be more money."

But members of the committee say they are not sure whether additional funding is going to be made available for OSAP to implement some of their recommendations.

"We've been given no indication that there will be more money," said Deanne Fisher, representing part-time students on the OSAP committee. "We really haven't been given any indication that there isn't any more money either."

Fisher said committee members have reached consensus that changes are needed to better assist single parents, adult learners, part-time students and disabled students.

"So far the first priority is the students who are already in programs and are eligible, to better fund them," she said.

Fisher said the committee would like to help students with a disabilty who do not receive an adjusted cost of living cap, despite additional expenses incurred for transportation and special teaching aids.

Although Richard Allen, minister of Colleges and Universities increased the cost of living allowance by five per cent for all students, Fisher said she feels the living allowance in Toronto is completely unrealistic.

Chris Lawson, a researcher with the Ontario Federation of Students, which also has representation on the committee, agreed.

"They don't compensate people living on their own fairly," said Lawson. "This is one of my biggest complaints about the changes they announced. They increased the living allowance that will put it at $130 per week, which is how much it will cost you to live and go to school. Metro Social Planning Council recommends $226 per week, welfare gives a single individual $175 per week, and the OSAP living allowance is only $130 per week. That's an obvious sort of flaw in the system."

To deal with this problem, the committee is recommending that students claim their real expenses and then OSAP should inform recipients as to what percentage of their expenses will be covered.



Deanne Fisher — Maylin Scott



Chris Lawson

"If OSAP can not fund your real expenses they'll at least be up front and honest," said Fisher. "The government will say, your expenses are this much, we can fund you to the tune of 60 per cent of your expenses, you've got to make do on your own for the rest.

"It doesn't make them any better off financially, all it does is to be more honest, it doesn't mislead people into believing that they can live on a ridiculous living allowance in Toronto."

The committee will present its preliminary recommendations to Richard Allen by the end of August. The minister will then decide which recommendations will be implemented for the 1992-93 academic session.

Scientists send 10th planet theory spinning

BY MAYLIN SCOTT
Varsity Staff

Three of U of T scientists may have sent theories about a tenth planet in our solar system, crashing down to earth.

SCIENCE

Gerry Quinlan, a research associate with the U of T affiliated Canadian Institute for Theoretical Astrophysics, and his colleagues Professor Scott Tremaine and student David Hogg, have recently completed new calculations that numerically show previous theories about the existence of a tenth planet could be wrong.

Quinlan said the search for a tenth Planet X has been quite popular.

"I think people have been looking for it ever since Pluto was discovered," he said. "There was quite a search and then people forgot about it for a few decades and then started looking for it again."

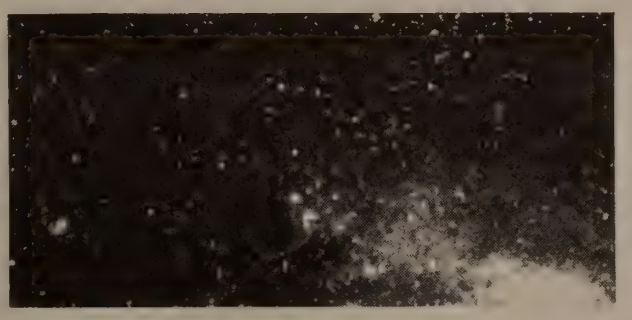
But he said the problem stems from the ephemeris that has been constructed for the planet Neptune. An ephemeris is a theoretical model that allows astronomers to predict the motion of the planets in the future, by compiling observational data on their locations in the past.

"The problem was that whenever anyone did that, ten years later, Neptune wouldn't be in the same place that the ephemeris had predicted."

Quinlan added some astronomers believe these deviations of Neptune are caused by a tenth planet's gravitational pull. The planet Neptune was discovered through similar deviations in Uranus's orbit.

Quinlan, along with Tremaine and Hogg, constructed an ephemeris on a computer and concluded there is no need for the existence of a tenth planet to account for these deviations.

"When Neptune was discovered, the deviations of Uranus were large," he said. "These ones are small, not significant. What we've shown is that they are not necessarily caused by a tenth planet.



"We have shown that the deviations can be caused simply through the fact that the observational data used in constructing the ephemeris has errors in them. The observational data we have on Neptune covers only half of Neptune's orbitational cycle which is 164 years. Since Neptune was only discovered in 1846, we haven't even been through one cycle yet. The data before 1910 is also much lower in quality due to technological limitations at the time."

But he is not ruling out that there could still be a tenth planet.

"We haven't shown there is not a tenth planet, but there is no need for one," he said. "The whole motivation for looking is diminished. I think there aren't that many astronomers looking for a tenth planet. Our paper will stop about half of them, but some people will never stop looking for it."

But Quinlan said he isn't disappointed at his findings.

"We had suspected that would be the answer when we started. Our goal was to discover whether you really needed a tenth planet and the answer is no. We're the first to show this conclusively and numerically."

NEWS continues on page 6

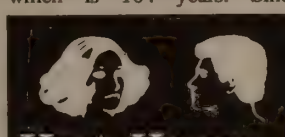


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Couch conspiracy

It's the little things: 2-ply toilet paper in residence bathrooms, a prof who knows your first name, and the couches in Robarts library. These are the things that make the U of T experience slightly less terrifying. They say to us (as only 2-ply toilet paper can): "we know there are humans who inhabit this wasteland."

Last week, library administrators moved in on the couches in Robarts like so many stormtroopers. In yet another example of their jackboot-style diplomacy, the couches were turfed in an effort to promote better study habits and reduce noise levels.

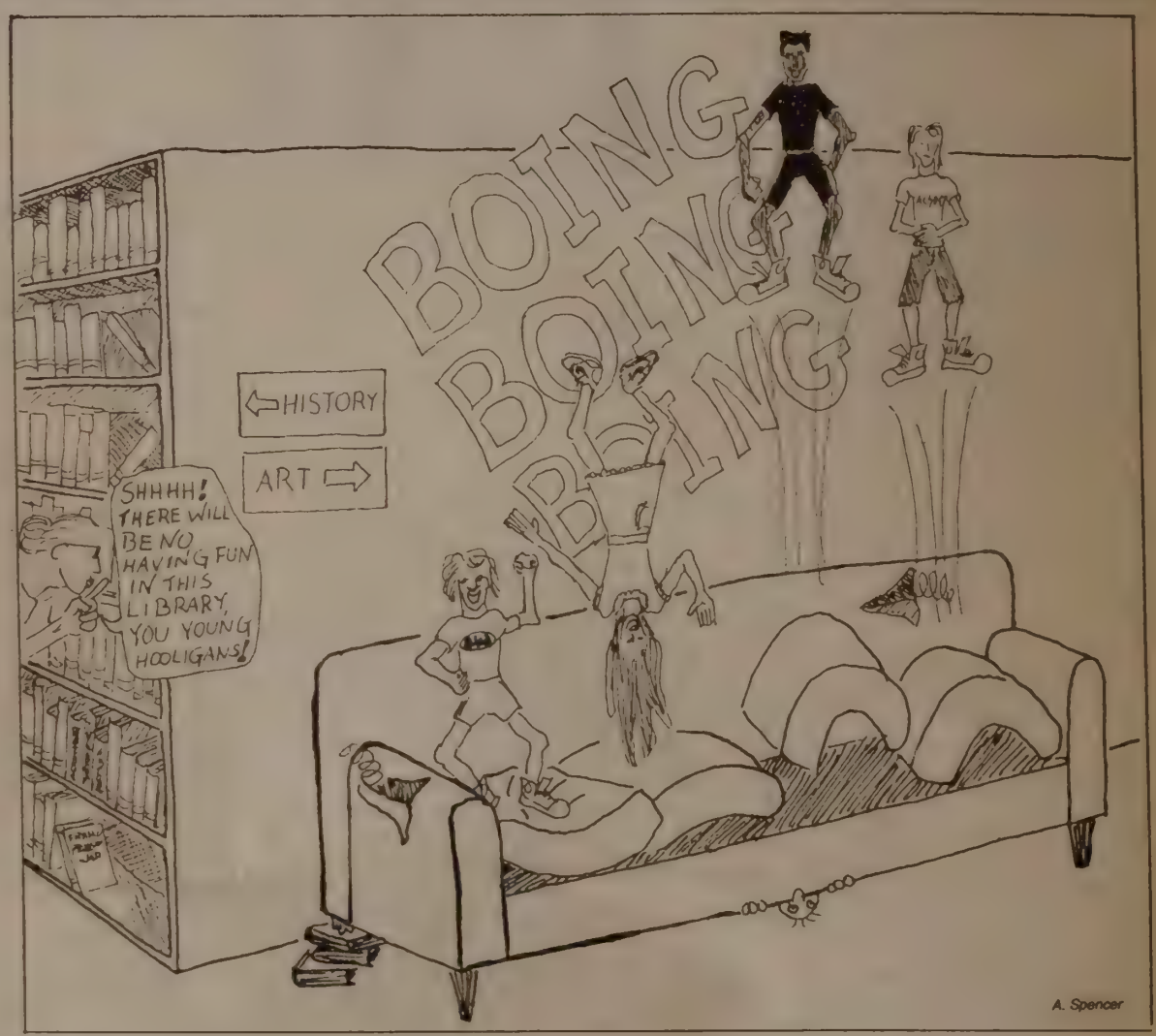
Sure the couches were beat up, sure they were all too often the lovenest of hormone driven, saliva-exchanging undergrads on a prolonged study break but they were *ours*. The late couches, however putrid, had a rich history of academinc failure, writer's block, and the occasional flash of genius and spiritual transendence which no doubt made the difference between a D- and a C+ on an essay. Chief Librarian Carole Moore would have you believe that we destroyed the couches because we didn't care. We say we destroyed them because we cared too much.

Perhaps they thought that Robarts wasn't institutional enough — somehow failing to recongnize that for many, the couches were an island of humanity in a sea of concrete, coffee machines, and green liquid soap.

The absent couches, now safely tucked away at the local landfill or sucked into the void between the mysterious fourth and ninth floors, make you wonder what administrators are afraid of. Are they afraid of the conversation that might ensue if we stay too long in the conversation rooms? Are they worried that if we talk, we just might strike? Maybe the library administration just needed someone else to persecute and decided to rearrange the furniture to achieve a level of maximum human discomfort.

Or maybe the isues are even larger than that.

It is difficult *not* to speculate that with U of T's rapidly incinerating reputation, the couch conspiracy is an elaborate plot to raise our collective GPA by forcing us to study. Neither is it incon ceiv able that the orders for the operation came from even higher up than Simcoe Hall and that we are witnessing a federal plan to make undergrads in the country's largest university more competive in the global marketplace. Maybe Felix told them to do it. Think about it.



A. Spencer

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'Visigoths in tweed' lurking at U of T

BY DAVE S. MEHTA

Political Correctness, originally meant as a term to control and identify pesky dirtkickers within the ranks of the right wing, has snowballed to encompass any reform-minded woman, or other minority individual from St. John's to Tuktoyakut, N.W.T.

On June 12, I attended a private function at the Great Hall in Hart House where approximately two hundred and fifty professional engineers from around the world congregated for the Sixth Canadian Conference on Earthquake Engineering. On this particular night, the occasion was more relaxed and social in atmosphere — a dinner, with an attendant banquet speaker.

Professor Uzumeri, Chairman of the Program Committee, had expressed that the Department of Civil Engineering in no way endorsed the banquet speaker's opinions. Personally, I feel that the Engineering school and students should be commended for their increased sensitivity of others on campus this year.

Then, entered one Professor J.E. Smith, old white and blue's champion against the Politically Correct movement, who has avowed to "nip it in the bud" as surely as the Ivy grows on Convocation Hall.

Professor Smith, a Princeton and Harvard Law school graduate in the 1950's, served as First Lieutenant in the American army in Berlin in the late fifties (ironically enough he served with another young lieutenant, H. Norman Schwarzkoph). He taught at Dartmouth College, before coming to the U of T in 1965 and was Chairperson of the Political Science Department, President of the U of T Faculty Association (1976-79), and Chairperson of the Academic Board, Governing Council (1981-83).

Smith is the author of eight books, including Pulitzer price nominee, *Germany Beyond the Wall*, and teaches several courses of which *American Constitutional Law* is one. To cap it all off, he is the winner of this year's distinguished Teaching award for the Faculty of Arts.

This imposing figure, brandishing a nine-page diatribe, stepped to the podium, exhibiting all the skills and concentration of a sabre fighter, and rattled off his definition and identification of the Politically Correct. He described the often malicious efforts of those to:

"quota who is hired; to restrict what is taught; to limit what is said and ultimately to control what is thought... They would proscribe... anything that by any stretch of the imagination could be labelled "racist, sexist, or homophobic.

"They do not seek needed reform, their aim is to intimidate by force through thinly vieled physical violence... those who substitute criteria other than demonstrated achievement in the hiring of University faculty threaten the legitimacy of scholarship and risk the research base of the University"

In between breaths, professor Smith describes the Politically Correct as being totalitarian stormtroopers, equal to the fascist European regimes of the 1920's and 1930's. And to boot, the Politically Correct are this age's McCarthyites.

Said Smith, "those who would admit students who cannot cope and who reduce standards accordingly, dilute the value of university education for everyone involved... politically correct attitudes threaten the survival of the University as an intellectual institution."

Recently, mainstream media has also portrayed the P.C. as 'Visigoths in tweed' who attempt to indoctrinate the public with Marxist, communist, fascist, feminist, deconstructionist, multiculturalist and radical homosexual ideas. And what unites them is Western culture's thoroughly and hopelessly racist, sexist and homophobic base.

This kind of thinking works as invective because it presumes a high level of ignorance in its listeners and readers. Noam Chomsky, considered by many to be one of the most important political thinkers in the U.S. and also one who revolutionized the fields of linguistics and cognitive science, recently argued that mainstream American media constitutes the most awesome propaganda system in world history.

So the establishment continues to brandy about buzz words such as McCarthyism and Thought Police. The reality of the situation is that it is untenured and newly tenured professors who play a big role in the (erroneously labelled) P.C. movement. The establishment fails to tell you that these professors, who are comparable to the victims of McCarthyism, are now being accused of being McCarthyit in their approach.

Just as earlier generations were able to find evidence of a global Jewish Conspiracy through the emergence of Jewish writers, lawyers and entertainers, so too do today's finely tuned minds discover conspiracy in University classrooms, faculty and class syllabi with the growing presence of feminists, gays, lesbians, aboriginals, blacks, the disabled and other minorities.

Hugh Tinker, a renowned scholar on race relations sounded the alarm in 1977: "Though driven on the defensive, the Western white states will not give way to the new, non-white interpretation of the times, and there is a growing danger of deadlock as in the bleakest days of the Cold War."

Fellas, this is not just about ideologies, or laws, it's about accepting reality - it's about race and gender and the galvanization of equal rights, opportunities and their penumbral outgrowths. The line has been drawn and it is the shape of a bridge - help us cross it, not burn it.

Convocation turns into quality control inspection

BY GREGORY SEWELL

A thousand years ago when a group of Italian intellectuals gathered to set up the modern university they borrowed as much as they could from the unqualified overlords of pomp and circumstance, the Catholic Church. Robes, music, Latin, religious indoctrination, complete servitude were all part of the university experience.

This all culminated in a terrifying ceremony comparable to the apocalypse.

Extant through the centuries of secularization and demystification of the university, convocation remained a memorial to those whipping-boys turn arrogant autocrats of early modern Europe. Though robes and Latin and oppressively loud organ music vanished from the classrooms, they returned on the last day of a student's university career to stir up a feeling of accomplishment.

But through the last three decades of university expansion and suburbanization, convocation has fallen from its place as the peak of a university career to lie at the bottom, only comparable in fear and misery to the first day. It is no longer the admission of intellectual accomplishment it was designed to be, but a final stamp of approval from a disinterested quality control inspector.

Eleven years ago when I graduated from grade 8 (a step which meant nothing more than getting a classroom on the second floor of my high school) I felt the importance of the event and was proud of my accomplishments. In 9 short years I had learned to read, print and write, perform division of decimals, draw climate graphs of Australia, sew an apron, and conduct rudimentary science experiments with magnets.

A year ago when I made the walk across King's College Circle and allowed myself the fleeting arrogance that a History and Classics degree was a useful social tool, I was struck not by the pride of knowledge of my coconvocates but by what was either the fallout of specialization, the bliss of ignorance, or the purpose of mass-production.

The guest speaker was the president of Trinidad and Tobago, a Victoria alumnus of the 50s. As he was being introduced and his obligatory honourary doctorate conferred, the graduate on my right turned to his right and proclaimed without an ounce of wit or self-depreciation, "Why is this guy speaking to us? I don't even know where Trinidad and Tobago is."

What was upsetting about this was not that he had never taken a geography course (beyond grade 7, apparently), nor his disinterest in knowing the location of Trinidad and Tobago; but the realization that all 400-plus students in the room were receiving the same degree. We went through the same glaucomatous inspection and ended up alphabetically placed to receive the same degree. The accomplishment being celebrated was not that of individual students with diverse interests and skills, but of a university proud of its ability to create thousands of degree waving graduates.

We're talkin' system overhaul

Canada needs new wealth tax reform

BY SID KASHYAP

Canada is the only industrial nation with the exception of Australia that does not use wealth taxes. Such levies were first implemented in Ontario in 1892 and continued until 1971 when they were abolished by the federal government. Soon after other provinces removed their wealth taxes and Quebec was the last to do so in 1985. Wealth levies include estate taxes, inheritance taxes, succession duties, gift and net transfer taxes. In European countries they are based on annual levies that tax the net worth of total assets owned by individuals and corporations which exceed a set limit or set value. A minimum tax on profitable corporations is also a form of wealth tax.

The Department of Finance in Ottawa estimates that there are roughly 60,000 profitable corporations which are not paying a penny in tax. There are also numerous exemptions available for wealthy individuals which allow them to minimize their tax bill. These include capital gains exemptions and investment and dividend credits.

Some analysts are of the opinion that wealth taxes will not be effective in Canada because they will cost the government more money to collect than they will raise. Other analysts believe that wealth taxes will increase capital flights and discourage new investment. However, such levies have proven to be technically sound and effective in the United States and in European countries where they have been in existence since the 1920s and earlier. Why then would they no be effective in Canada?

During his election campaign, Premier Bob Rae estimated that nearly $190,000 million could be raised annually by estate taxes alone in Ontario. On the federal level, an NDP report estimates that estate taxes could raise about 2 billion dollars. The Chairman of Prince Waterhouse, Robert D. Brown estimates that a 2% annual wealth tax, comparable to European models could technically raise $40 billion.

The business community should realize that they will greatly benefit if they help the government reduce the debt which is increasing by $58,000 per miute and is reaching the 400 billion dollar mark. Presently businesses are loosing billions of dollars in profits due to low consumer spending, and the effect is deepening the recession. If wealth taxes are introduced, the increased revenue will allow the government to reduce taxes on lower income earners and even reduce the Goods and Service Tax.

Wealth taxes only effect a small minority of the population. They are designed to fall primarily on large corporations and wealthy individuals. Over the years wealth has been increasingly concentrating into fewer hands. In 1984, Statistics Canada reports that the top 10 per cent of the population owned about half of the national wealth. A more recent study by Ernst & Young concludes that 4.5 per cent of the popultion now own 44 per cent of net assets. Statistics Canada also reports that personal income of the top 20 per cent of Canadians increased from 39.9 per cent to 41.9 per cent between 1981 and 1989 while the share of middle income earners fell from 54.9 per cent to 52.8 percent. Wealth taxes are efficient mechanisms that can distribute wealth more equitably.

The government lost an important revenue base when it abolished wealth taxes and, as a consequence, the lost revenue is being made up by increasing taxes on lower and middle income earners. The numerous benefits that Canada will derive by implementing wealth levies will strengthen the economy. The government's deficit will be controlled, consumer spending will increase and teh business sector will continue to grow. If wealth taxes are not introduced, the economy will continue to slow down and cause more job losses.

A short analysis of labour union history

BY LASZLO HERCZEG

Progressive law students, leftist intellectuals, and many of the papers publishing on this campus extend unqualified support to unions. That was the case this spring when scores of students and faculty joined the picket lines in a gesture of "solidarity."

Unthinking and absolute, support for the unions among the self-styled 'Left' is so much a part of their intellectual atmospere that it is no more noticeable than the air they breathe. When they say "union," they understand "justice," and the argument stops there.

Whatever the reason for this conspiracy of silence, we must approach with an open mind the dominant style of unionism, which is one that favours highly privileged elites at the exclusion of all others. Union support feeds on the misconception that unions prevent employer favoritism, while in actual fact the unions may work to keep decent jobs away from the many-headed crowd. Thanks to effective self-promotion, unions are held in an almost religious respect.

The sentiment also exists that unions represent workers' interest in general because they improve work-conditions in the whole economy. But this habitual assumption is false just like the conviction that employers and unions are in different boats.

When union bosses sit on boards of directors and when the unions shut out immigrants or women from their ranks, it is hard to see any conflict between the unions and the corporate world. Unions reproduce the structure of the corporate sector, and along the way they get stacked by tight-assed bureaucrats who know nothing about generosity.

During the 1988 postal strike the union had been aware their headquarters were being wiretapped, but waited until now with disclosing the information. According to a *Star* article, the union withheld the information so that they would not hinder the speedy resolution of the labou. dispute.

As an even more blatant form of union complicity, there are contracts that give preference in hiring to the children of union members at the company. If deals like this, giving inheritable job privileges, doesn't seem patriarchal to you, then what will?

They are citadels of privilege much like the groups of haughty in the Middle Ages. Rather than politicising workers' problems, unions retreat behind the facade of legality; their contracts privatize labour disputes and make it unavailable to any political challange.

Therefore, for a naive supporter of unionism, it is only distance that lends romance to the conduct of the unions. In point of fact, many unions are oppressive not only because they exclude certain groups and individuals by their strong-arm tactics, but also because they impoverish those workers who rely on individual contracts and the market process for setting their wages.

One of the common arguments against unions by right-wing economists is that union demands for higher wages actually lower the real wage in the economy. They reason that the union push for exorbitant wage increases set off an inflationary spiral, which in turn reduces the value of the money others earn elsewere, in the non-unionized sectors of the economy.

As a result, real wages actually decline when unions come forward with aggressive monetary demands.

But this highly plausible reasoning is only one of the criticisms for which a supporter of the union movement should give an explanation. Let us look at other features of union politics.

Most obvious is the fact that the union movement in North America today is deeply divorced from social causes. Though unions expend considerable effort at lobbying, they appear as just another special interest group trying to carve out their own private niche in the economy.

I do not dispute that there will be a need for the representation of workers according to occupation for some time to come, but the *form* of representation must move away from the customary contractualism.

One way of shaking up current union politics would be to allow goverments more influence in contract negotiations, above and beyond that of the role of arbitration.

Unions can be stunted and conservative: they must be politicised. The idea is to allow people to opt in and out the collective agreement of their choice, and to make the best union contract binding across a whole industry. What is considered the best contract should be subject to uninhibited, free, open-ended political debate.

In any case, union politics will have to change, if for no other reason than the profound shift in the style of industrial production methods that we are experiencing today. Customer expectations created a demand to produce a great variety in the versions of the same product, like cars and electronics, which means that the traditional mass-production methods no longer work. For example, in today's cars, only the frame and the wheels are mass-produced, while all the other parts like the engine must be adapted to the customer's needs.

From the self-confident, militant craftspeople of the 19th century unions have been transformed into a cluster of humble servants wasted and deadlocked in small-time wrangling with their employers. For example, in the course of a single year, 110,000 grievances were filed by 90,000 General Motors employees.

To put it differently, in their selfish and self-serving way, unions are already doing what their only role should be: to encourage debate. We need only widen the prevailing debate to make unionism as we know it perish.

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One year later, still looking for funding

BY ERIN JULIA KELLY
Varsity Staff

After a year in office, U of T president Rob Prichard says the university has a lot to be proud of, but it still has a long way to go.

"This university should be both an internationally significant research university and one deeply committed to a high quality undergraduate educational experience," he said. "In the past decade we have not spent enough time focusing on the quality of our undergraduate experience."


Rob Prichard

But Prichard said U of T is taking steps to improve the situation.

"We are greatly improving the use of technology to assist the undergraduate experience, like the undergraduate computer labs, or the Teaching Development Service to improve the quality of teaching."

Prichard, who began his term in the same year as the new NDP government, says the NDP's policies on university education are consistent with his own.

"The basic commitments of the NDP are fundamentally consistent with the best interests of U of T," he said. "It is their view that the universities of Ontario have been systematically underfunded and they accept the need for a process of renewal for Ontario's universities from years of neglect from the previous government."

However, Prichard also says that what the government preaches and what it practises are two different things.

"The budget was clearly a disappointment to the university in two senses. The government acknowledged the plan for the need for renewal and recovery and the budget did no more than indicate a continuing need for a dialogue that might lead to a plan of renewal and recovery rather than being the first step in a plan. It was a disappointment in that after months of discussion, no progress was made."

Prichard says part of the problem is the government simply does not have the money to give Ontario universities the financial support they need.

But he still supports the Council of Ontario Universities plan which recommends universities raise tuition fees in hopes the government will respond by raising its transfer payments.

"There are differences of view among members of the university community as to how to finance the renewal of Ontario's Universities and this diversity of views with faculty associations going one way and student groups going some different way, has created an atmosphere in which it's been too easy for the government to say, well, for now we won't do anything."

Prichard said an important current debate on campus is the political correct movement, and he says freedom of expression by all groups will always be upheld at U of T.

"I think that the single most important thing that the president of the University of Toronto must do is ensure the university remains a place that celebrates freedom of expression and enquiry. There are always temptations from the left, from the right, and no side has a monopoly. There are always pressures, good reasons advanced, there are always excuses."

U of T examines teaching development

BY CHRISTINE MINAS

Undergraduate education at U of T is undergoing an examination.

U of T has set aside $110,000 in its base budget to support teaching development initiatives such as the Teaching Development Service which helps professors improve their teaching skills in large classes and small group settings. The service began on a trial basis last year and will be continued in the upcoming year.

"What we hope to do is to provide support to faculties, for all teachers of the sort that they think is appropriate for their purposes," said John Kirkness, coordinator of the TDS.

Peter Guo, president of the Students' Administrative Council said he was pleased with the continued support of the TDS.

"It is good to see an increase in funding, but certainly, that is not enough."

He said funding for undergraduate education usually relies on support from private companies.

"The TDS should not be something that is dependent on private donations," said Guo. "It should be something right on the university's agenda."

The support should be in base funding and not "somewhere in the whims of corporate donations," he added.

The provost has also formed two other committees to examine undergraduate education: the Undergraduate Student Experience committee, which will focus on research concerning the undergraduate experience from recruitment to graduation; and the Teaching Development Advisory committee which works with the TDS.

Karel Swift, assistant University Registrar, and vice-chair of the Undergraduate Student Experience committee, said the committee's main focus is the student's transition to university.

"In terms of local research initiatives on the student experience, there are some, but there certainly needs to be a lot more done, both centrally and locally, and I think that is what this committee is trying to coordinate," she said.

Marsha Chandler, dean of Arts and Sciences, has also set up a committee to look at teaching assessment. She said its purpose is to develop an accurate instrument to evaluate teaching and also to improve the procedure of administering the evaluations to students. She said she wants a faculty wide evaluation week prior to the course drop date.

Chandler has also formed a committee to organize training workshops for teaching assistants.

"I think we all recognize in this university that teaching and research are the two things we are paid to do, and I think that our reputation as a first class institution rests on both," she said. "If that is the case then the rewards for the incentive system that we use also has to reflect both of these -- both teaching and research."

Draft proposal

Continued from page 1.

of all the colleges and universities in Ontario," he said. "The community representation is the important thing."

At the committee's first meeting on June 21, Dianne Longboat, coordinator of the U of T Aboriginal Health Professions program, presented a draft proposal calling for U of T to coordinate Ontario's Aboriginal Health Access program. The program would train native students in the health professions towards the goal of self-government.

"Once they come in these doors there has to be something in there to keep them," said Longboat. "Our people need access to economic development and health care but not at the expense of language and culture."

The ministry is presently awaiting proposals from universities and colleges. They will announce which projects receive funding, in the new year.

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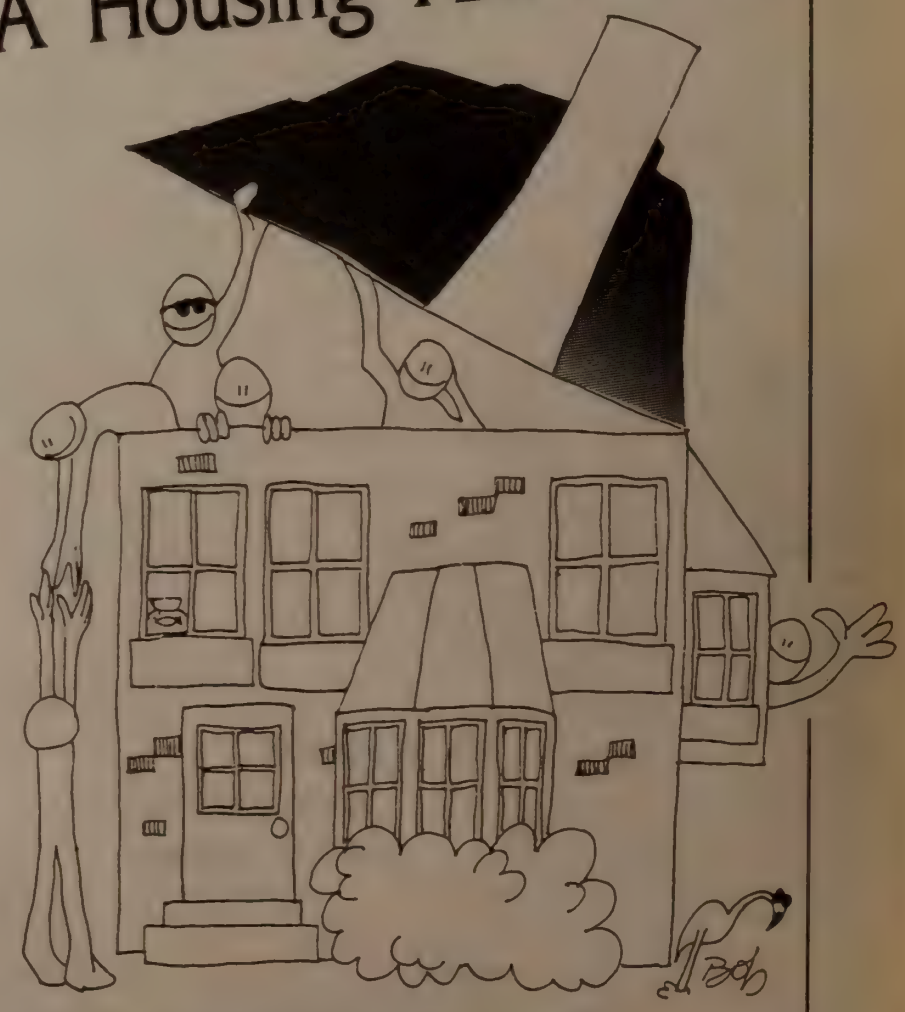
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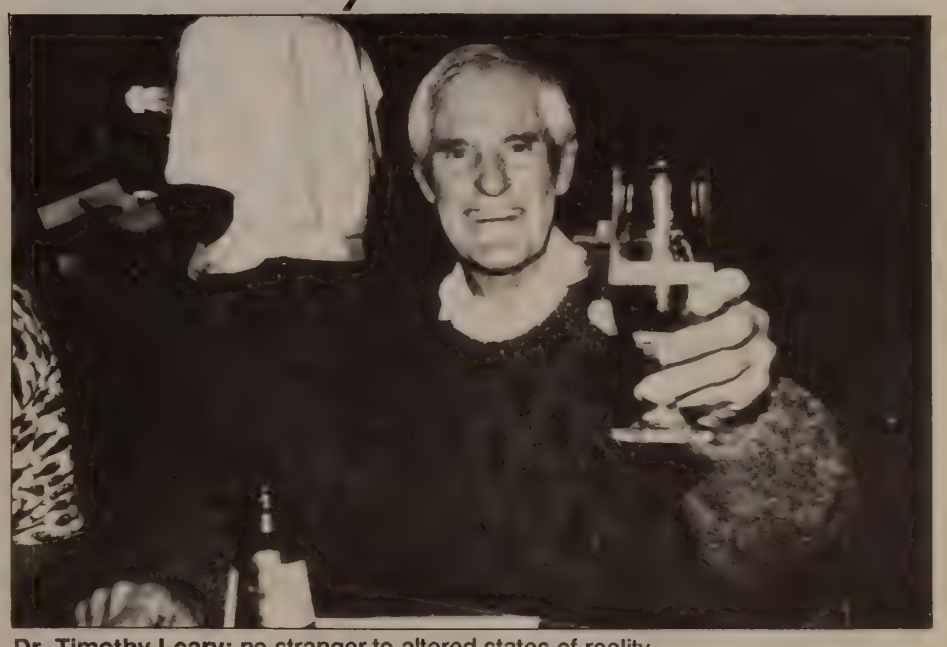
Gettin' high on Cyberlife

Druggies, geeks, and Leary

By Toussaint Farrell

It was one of those fucked up days. It was unreal. In fact it seemed surreal. Virtually real. Deep stuff.

Virtual Reality, or electronic reality, is about as strange as watching Fred Flinstone on LSD. You see the blue dance of the lilting dog. You hear the voice of your mother beckoning you to paint the patio in velcro. You really begin to feel the unnecessary, scrutinizing pain. Reality is made more than itself: like a very, very good dose of melodrama, only to a lesser degree. Through the simulated replication of the physical world, your body knows little of what your mind is going through. You don't need drugs, just a little game played on your fully conscious mind.



Dr. Timothy Leary: no stranger to altered states of reality

Imagine having Virtual Reality explained to you at the Royal York Hotel by a guy Nixon once referred to as "the most dangerous man alive" and who was dismissed from Harvard for doing hands-on experiments with psychedelic drugs.

Who was this enigmatic guy and how could I get to talk to him?

***Toussaint:** Dr. Timothy Leary, what do you think about destiny?*
***Leary:** Destiny? I never really dated her.*

According to self-proclaimed threat to the Establishment and *provocateur* Timothy Leary, humanity is moving toward a McLuhanesque Global Village made tangible through technology. With Virtual Reality's capacity to recreate physical environments, people can now afford to dine on the Champs Elysee without ever leaving Toronto. And remember that person you wanted to 'reach out and touch'? Well, that is now being attempted on a more ambitious scale. Through such things as 'tactile feedback', you will soon be able kiss your grandmother overseas goodnight without getting lipstick on your cheek.

Remember that person you wanted to 'reach out and touch'? Through tactile feedback, you woudl be able to kiss your grand-mother overseas goodnight without getting lipstick on your cheek.

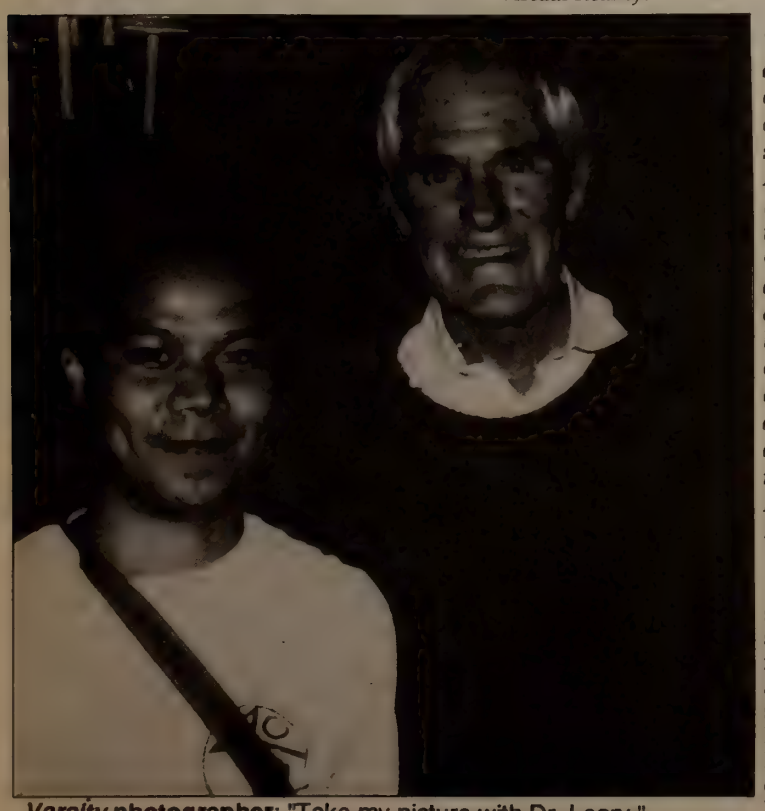
***Toussaint:** Dr. Leary, do you think we can have sex with this technology?*
***Leary:** No. Sex takes two consenting adults.*

Put up your hands if you attended the Tour of the Universe at the base of the CN Tower. Many of you were probably unaware that you experienced a form of Virtual Reality. Don't you remember the thrill, the joy? Your parents holding your eager little hand, a man wearing space-age clothing stating that we are descending into the future world of 2025. Lights pop all about you as you are catapulted into the future, though you haven't yet had a sweet sixteen or Bar Mitzvah. You stand; you stare; you press little funky buttons.

Walking down elaborately constructed sets of the Starship Enterprise, you are moved by this very futuristic tempo. Suddenly, a sensual voice states that you are on your way to Jupiter. You believe this voice as you strap yourself in with a v-shaped seat belt. You are about to take the wildest trip of your pre-pubescent life; you will boast to all your friends about your great ride to Jupiter.

Afterwards the friendly hostess looks down into your face and asks, "Did you enjoy your trip?" In your naivete, you reply, "Yes, yes, yes I did, enjoy this trip." Your venture back to Earth is marred by the fact that your pesky parents won't buy you a lollipop made by the Jupiterians.

What a trip? No, what a scam. You were only in the basement of the CN Tower. That's Virtual Reality.



***Varsity* photographer:** "Take my picture with Dr. Leary."

***Toussaint:** What are the techniques of imprinting employed in our society?*
***Leary:** They use the classic techniques used by the Catholic church and the Islamic church. Flood the brain with all sorts of noises and changes, then all of a sudden, change, and put in your message: Buy Michelob, Vote for Bush.*

Leary, no stranger to altered states of reality, is now president of an interactive software company. He feels the liberating capacities of Virtual Reality will inevitably empower the individual. As a tool for educational purposes, Leary lauded Virtual Reality's potential to enhance ex-perience and communication. Take the joys of nuclear physics for instance. Im-agine how much more meaningful the subject would be if the motivation for learning was expanded beyond a sizable paycheque. The technology's increased involvement with human physiology and psychology replaces the mind-numbing dregs of rote with exciting simulated physical investigation. Even semantics, the cornerstone of communication, would be rendered as obsolete as reruns of *All in the Family*.

Leary considers such demonstrators as Vincent John Vincent, and Susan Wyshynisky as the real heros of the modern era. According to Leary, these people are showing the masses that Virtual Reality, in the right hands, can be used in constructive and liberating ways — like expanding experiential possibilities for the 'kid in the ghetto' who otherwise would live in environmental oblivion. The technology can help to combat social inequalities by creating a playing field of limitless potential which transcends the complexities of race, class, gender, and sexual orientation.

Leary considers the media fuss about VR to be hype. But critics of Virtual Reality are beginning to wonder who is running these programs and creating these interactive environments. The United States army is developing costly technology to simulate the bombing of targeted sites, while profit-oriented companies like Nintendo are using it to enhance the video enjoyment of our youth. The living can now relinquish responsibility to the user friendly atmosphere of Virtual Reality.

Ironically enough, the concept for the technology was borrowed from William Gibson's bleak novel *Neuromancer*, in which people who exist on the physical plane are simply meat for the freaked out roamers of cyber-range. Gibson himself described the present state of VR as akin to "freebasing American TV." Again, dark clouds appear on the present state of affairs leaving many wondering whether or not we want more monsters.

Looking around at the faces that comprised this virtual crowd, it seemed to me that they were either free-loving hippies, angst-ridden yuppies, or wanna-be Hannibal Lecters. At one memorable point near the end of Leary's cyber-rap, a member of the audience sprang from his seat and exclaimed, "I wanna know why when I go home tonight I will be unable to smoke three joints?! Why the fuck don't they just legalize the God damn thing!" The crowd broke into wild applause.

Enough said.

Looking at the ads in the subway on the way home, I saw products promising a better life. I sighed. Dreams are cheapened without any effort and being the dedicated consumer I am, I began to wonder whether this Virtual Reality would save my life.

And with these comforting thoughts, I, like so many jaded others, went home and drifted easily into virtual sleep.

FUN CYBER FACTS

What is Virtual Reality?

❒ An advanced technology which combines ultrafine screen definition, computer memory, stereo eyephones, and Lycra gloves to create 3-D "alternative environments." By measuring your physiological responses, like blood pressure and eye movement, the computer technology is able to refine the electronic environment thus simulating 'real' responses.

Isn't VR just for flakes in California?

❒ No. NASA has been using VR since 1985 and the US military has been experimenting with the idea of replacing jet pilots with VR screens.
❒ Professions like micro-surgery, and architecture use it for experimental work on virtual bodies and virtual buildings.

But what about the flakes in California?

❒ Fear not. There is a growing sub-culture called cyberpunk which uses VR's alternative environment in much the same way that the hippie counter-culture used hallucinogenics in the sixties.

❒ The newest of the new-age psychologists are experimenting with VR simulated experiences to overcome anxieties and neuroses. Fear of swimming? They'll throw you in a simulated ocean.

What about cybersex?

❒ More erotic than the video game where the more points you get the less clothes the computer babe has on, more erotic even than a life-size blow up doll, is the totally new, totally untapped world of cyberporn (refered to in cybercircles as 'dildonics') where you can rub your Lycra-gloved hand up against the simulated body part of your choice.

By Naomi Klein

VARSITY Review
THURSDAY EDITION
JULY 4, 1991

Her parents love her, she writes songs about the homeless, she has a kitten named Porgy. She could only be a ....

CANADIAN POP STAR



Isn't that everyone's favorite ethereal waif, Sarah McLachlan?

BY JOHN TESHIMA
Varsity Staff

Sarah McLachlan really bugs me.

Specifically, the fact that this former Haligonian is twenty-three years old really bugs me. She's twenty-three, she's recorded a sparkling debut album and now she's releasing an even better follow-up. Makes the rest of us twenty-three year olds look inadequate.

McLachlan got into music at an early age. "The first music I listened to was Joan Baez, Stompin' Tom Connors, and Cat Stevens. That's when I was three or four years old.

"I wanted to start singing and playing guitar because of Joan Baez. I'd hear her and sing her songs. That's how I got myself a ukulele and started accompanying myself."

Hoping their daughter would pursue a career in classical music, McLachlan's parents put her through twelve years of guitar lessons, six years of piano, and five years of vocal training. Things were hunky dory until...

"`Shock the Monkey'. I saw the video in 1985. I thought `Holy shit, what's this? It's incredible.' At that point I'd completely given up on radio and was playing classical music all the time. I was getting pretty intense at that point with my lessons. And then I saw this and ever since I've been hooked."

McLachlan abandoned her classical tutelage and began singing for October Game, a local band. She caught the attention of Moev's Mark Jowett. Moev's label, Nettwerk eventually signed her to a five year contract in 1988.

McLachlan's first challenge was to write the songs for her debut album, *Touch*.

"I'd been playing music for years before I wrote any songs, so I had a pretty good basis of chord structure, melody and all that stuff. But I've always been lazy and never forced myself to sit down for hours and finish anything. I'd have little bits of three chords with a melody but I never wrote a whole song."

Released in 1989, *Touch* is a mesmerising debut, featuring lush arrangements, beautiful melodies, and McLachlan's hauntingly pure and precise vocals. Lyrically the album is rich in complex imagery, surprising coming from a novice songwriter.

"The reason they are so imagery-oriented and abstract is because I'd never written anything before and I didn't think I had anything concrete to write about."

Touch did very well, receiving lots of critical praise and achieving gold status in Canada. However McLachlan was a bit irritated when critics compared her to female artists as stylistically dissimilar as Suzanne Vega and Jane Siberry.

"I didn't want to be compared to anybody because I thought what I was doing was original and unique." She's since become more accepting of the comparisons. "I understand that comparisons need to be made... It's sort of a natural thing to make comparisons so that people who haven't heard it can get an idea of whether or not they might like it."

Though the music industry is dominated by men, McLachlan hasn't experienced many problems with sexism. "At one point I heard a radio person say that he couldn't play two female singers back to back, which I thought was a stupid thing to say. I hardly think they'd ever have a problem playing two male singers back to back. To make that separation is stupid and sexist... Other than that, I haven't had any sexist encounterings. People I've worked with have been really nice. They've treated me like a musician which is what I am. It doesn't matter what sex I am."

McLachlan began writing her new album *Solace* while living in Montreal. The album was subsequently recorded in Montreal, Vancouver, and New Orleans with Pierre Marchand (of Kate and Anna McGarrigle fame) producing.

"He's a brilliant, brilliant musician and composer. He has the same musical tastes as myself... He strives for something new and original that nobody's done before... The music's what's important. Nothing else. And it has to be fantastic. That's what's important. He really instilled that in me."

On *Solace*, the lyrics are much more emotionally direct. "This time I looked outside myself... I wasn't thinking `Oh, I should do it differently than the last record'. It was more like I felt I had something to say now, whereas the first time I didn't feel I had anything to say... There is a definite subject matter in most of these songs."

"Shelter" for example is a tender and moving song about the homeless or perhaps victims of famine (McLachlan was a wee bit evasive about the precise subject). "I was affected by these topics greatly. It really hurt me to see these things going on. I guess it was like exorcising my demons... writing about it all sort of made me feel a little better."

Solace to me is comfort in times of trouble. I was looking for a word for about four months that would encompass everything I was trying to say

"Home", perhaps the album's most moving track, deals with not being accepted by your peers. "`Home' is very personal. It's about me when I was young... I went to a very upper middle class school and I was very middle class. Once I got past grade seven, the whole thing about money came into it. All of a sudden I was not worthy of hanging around all these people who had sort of been my friends before.

"The song is more about being a teenager though, peer pressure, puberty and all that. It's about trying to find solace somewhere else, and finding it but not having your parents accept that; in other words, finding friends that are socially unacceptable, but who will take you for what you are."

Thus the album title *Solace* has a threefold meaning. It relates to the content of the songs, it indicates how the writing process affected McLachlan, and it represents what she hopes to bring to the people who listen to the album.

"`Solace' to me is comfort in times of trouble. I called it that because I was looking for a word for about four months that would encompass everything I was trying to say with the record, with the songs, and how they made me feel. Music gives me great comfort and I wanted to give that to other people, through my ideas, lyrics and music."

Musically, *Solace* is not quite as lush and busy as the first album. "The first one was so full of stuff. There was music everywhere... Sometimes I try to use too many chords. It's very easy to write a song with ten chords; it's very difficult to write a good song with two chords... I just wanted it to be simpler this time."

This simplicity is something she also admires in the music she currently listens to, for example Sting's *The Soul Cages*.

"It's so honest. It's not terribly lush. The instrumentation is tasteful. It just seems that when you hear it, every note has its place. It's sort of the same with what I tried to do with this new record."

Other listening favourites include Talk Talk's dreamy masterpiece *Spirit of Eden* and Tom Waits: "I like *Rain Dogs*, *Frank's Wild Years*, *Swordfishtrombones*... ehh, I like 'em all." Old faves Cocteau Twins have fallen by the wayside: "Don't get me wrong, I love Cocteau Twins. But at this point I sort of have to be in a certain mood to hear them." And then there's Peter Gabriel: "*Passion Sources*. Tome, his strongest body of work: the incredible ethnic diversity, how he uses it, how he mixes the different cultures together is really, really inspiring."

Now that the album's done, McLachlan will hit the road on a tour that brings her to Toronto's Bathurst Street Theatre on July 13.

"I'm so excited. I have an amazing band. We're going all across Canada. It's going to be great fun. I can never tell which is more exciting, being in the studio or playing live. They're incredibly different feelings but they're both tons of fun."

Beware those of you with narrow tastes, McLachlan has previously covered Cat Stevens's gentle "Where Do the Children Play", Genesis's kooky "I Know What I Like (In Your Wardrobe)" and Led Zeppelin's reggae stomp "D'yer Maker".

Even though they paid for umpteen years of classical lessons, McLachlan's parents have accepted her pop career. "I think somewhere deep in their hearts they were hoping I was going to be a concert pianist, guitarist or something. And they were worried when I came out to Vancouver to start this whole thing. But they're really proud of me now. The whole thing with parents generally is `Well, how is she going to make a living doing this?' Surprisingly enough, I'm surviving on what I've done so far, knock on wood. They see articles on me in *The Globe and Mail* and other papers and they go `Wow, this is great!'"

Great. Remember, she's twenty-three.

Where she stands...

Favourite sandwich: Tuna fish and avacado

Favourite dessert: Rhubarb raspberry pie

Favourite smell: Lilacs

Favourite piece of clothing: Her sweater

The biggest misconception about her: "I'm an ethereal waif"

The names of her cats: Eden and Porgy

On Madonna: "She's great!"

On the appearance of her band: "Pretty wacky looking."

On her gift for languages: "11 years of French and you wouldn't know it."

The McLachlan disclaimer: "This isn't fair! I need more time to think about these."

A quick glance at the fringe of human spirit

BY ANNA TURNER
Varsity Staff

CLOSE TO THE BONE By Alex Dallas
FREUD'S UNCLE By David Bateman
FRINGE FESTIVAL
Until July 7
Various Annex Theatres

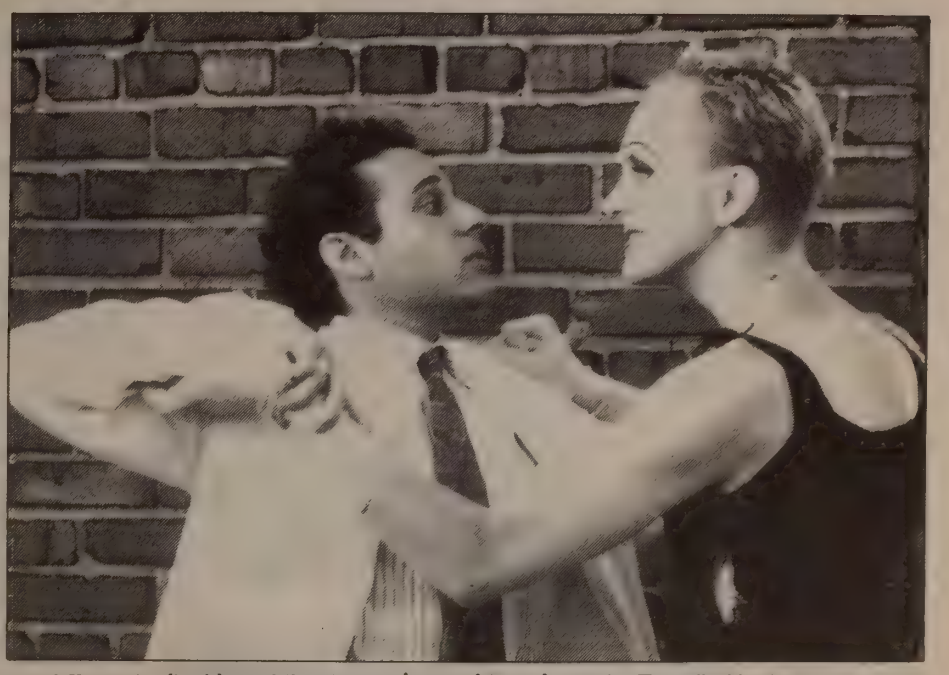
The point of the Fringe Festival, which features fifty-some plays involving as many small theatre companies, is not to provide a polished artistic product. Rather, it is to sample and explore the output of those working on the outside of the mainstream. Some of the work is here because it's new, some because it's obscure or unknown, some because its subject matter or style of performance is better suited for this venue than for mainstage production.

Viewing possibilities range from *Lepine's Letter* by Natasha Bloomberg, Fiona Griffins and Kristen Thompson (an exploration of the motivation behind the Montreal massacre) to Jeff Culbert and Jill Sweetin's *Socrates on Wheels*; from *Roachland* by Mark Brownell, about the demise of a struggling Toronto theatre company, to Eliza Berry's *A Quest for Man*, a one-woman show featuring monologues and music.

England's Sensible Footwear Theatre Company is presenting *Close to the Bone*, written by and featuring Alex Dallas, Alison Field and Wendy Vousden. The three women combine *a capella* songs with skits to address the many problems facing "the post-feminist, post-chauvinist, post-shoulderpad woman." Claiming to be nice girls gone bad, or in other words, nice girls who say what they really think, they spoof everything from underarm hair (unhygienic on women, but men don't have time to worry about such things) to yeast infections: one of their last songs of the evening is "Thrush: let's be candid about candida." Along the way they target both the old-style chauvinist man and the new liberated man. They mix their unrelentingly satirical look at men with equally merciless send ups of women - neither feminists nor nice girls are spared.

Even though Sensible Footwear is not one to miss a cheap joke or an obvious set up, most of the humour is clever and apt. The three performers use the stage expertly; without a single prop or costume change they speed through a dizzying assortment of characters, situations and songs, always making the best use of the space, their bodies and their voices. They have excellent timing; never letting a joke go on once the point has hit home and never milking a situation beyond its capacities to be funny. Their talent in presenting their humour makes this a worthwhile show and a hilarious experience.

Freud's Uncle, written by David Bateman and directed by Garth Barriere, is a play about incest that bills itself as being both comic and tragic at the same time. David Bateman plays David, a scriptwriter trying to deal with a long, abusive, incestuous relationship with his uncle. The first part of the work turns out to be a play within a play, which the scriptwriter has set up to reenact and explore the conflicts and tensions caused by the revelation of incest within the family. David, in drag for this part of the show, confesses that his main influence is Lucille Ball, and the play within a play is intended to be campy comedy: woven in with yelling and name-calling are snappy one-liners. Most of this scene, however, consists of emotion-laden shouting and bitter sarcasm. The acting is stiff and crudely obvious; perhaps this is done to emphasize that the characters are acting, but it is tiring to sit through. The point might have been made another way.



Paul Epstein (Left) and David Bateman (Right) star in *Freud's Uncle.*

About two thirds of the way through *Freud's Uncle* the characters stop playing out the first situation and it transpires that they are all actors who have been brought together to help David work out what he needs to express about incest. The director, who has been sitting on stage the whole time, insists that they repeat the tongue-twisters and monologues he has had them compose. The tongue-twisters are obscene; the monologues describe each actor's experience with incest or abuse within the family. The concerns of the play start to revolve around the problems of adult life after such abusive childhoods: the need to tell and the limitations of each way of telling are highlighted.

This part of the play is more successful, and within its context the idea, if not the enactment, of the first part seems more interesting. A distinction is made between the scene of public disclosure, the personas which come to the fore and make the family situation an intensely claustrophobic scene of confusion, and the private experience, which the victim is always trying to fit into the world as others see it. The structure of the play helps to display the terrible secrecy of incest, the way it lies unnoticed beneath the family surface, and the effect this has on the victim. By the end, the play has gained a raw power that could not be predicted from the beginning sequences.

At the Fringe, word of mouth is one of the best sources of information, and word has it that *Mother of Pearl* by Rena Polley and Catherine Hayos, a comedy about mothers and daughters, is worth seeing, as is also *Duelling Corpses*, by David Ravvin and Sasha Jarh, in which two corpses encounter the afterlife, as well as Del Artie Productions' *Go to Hell, Faust*, an updated version of the famous story. I also heard special mention made of Michael Redhill's *Be Frank*, a dark comedy about two men in a basement. *We're So Special* by Anne Langdon, is a finely acted, well-written work that should not be missed.

The festival runs until July 7 at The Annex Theatre, The Poor Alex, The Tranzac Club and the Helen Gardiner Phelan Theatre. Programs can be bought for two dollars at any of these venues or at Book City on Bloor Street. Tickets, six dollars for all shows, can be picked up an hour before each performance at its location. The Fringe festival provides a kaleidoscope of different theatrical experiences with many varied themes. As both a fascinating look at independent theatre and a cheap way to be entertained, it is worth the time and money.

Boyz capitalizes on that black thang

BY TOUSSAINT FARRELL

BOYZ N THE HOOD
Directed by John Singleton
Starring Cuba Gooding Jr.
Ice Cube and Nia Long
Columbia Pictures

When you mate capitalism with public demand, the result is obvious: mediocre exploitation.

The Chia pet, Vanilla Ice, and a host of new movies, such as *Boyz N the Hood* seeking to capitalize on the resurgence of African-American cinema, are examples of this phenomenon. Thanks to Spike Lee and other African-American filmakers, blacks no longer have to endure such films as *Driving Miss Daisy*. It is doubtful black audiences will ever be ignored again, but tragedy befalls even the best African-American film when it becomes sugar-coated to make money and to please Hollywood.



A moment of angst in the Hood.

John Singleton's writing and directorial debut, *Boyz N the Hood*, is an enjoyable film that seems to operate more on a formula than on actual insight. We get a black director, writer and cast, have them film in environs where they're protected by a SWAT team, and generally have them bitch about being black in America. Oh, and don't forget the experienced Hollywood producer too.

There really isn't anything that new about Singleton's *Boyz N the Hood*. The young director is talented, the acting alright, (even grand-standing Ice Cube), and the writing pretty good. It's too bad that much of the material used by Singleton to elucidate problems on black life in American society is incomplete, obvious and trivialized. As a result, the film begins playing up its more truculent punchline: "a powerful drama about coming of age in black urban America..."

Honest, instructive tales on the virtues of manhood conflict with the empty cycle of violence, revenge, and murder. Characters with such names as Tre (hero Cuba Gooding Jr who unintentionally resembles Denzel Washington in semi-suburbia: hey man, be cool, we can fix this lawn mower), Doughboy (Ice Cube as himself), Brandi (Nia Long as Tre's confused girlfriend), and Ricky (a somewhat innocuous presence by Morris Chestnut), roam around Los Angeles with nothing but time on their hands to mature or just plain die.

The characters' interaction with each other and themselves is at times like schoolboys posing for a camera, but occasionally it adds an element of reality to the film. At one point in the film, Doughboy and Tre lament the death of Ricky and Doughboy makes an insightful and somewhat ironic comment on life in L.A.:

"Yesterday, my brother was murdered, and I didn't see anything on the news..." Though Singleton pleads for an end to the inevitable cycle of mindless violence, the analysis of this cycle is lost in the film's willingness to grope after typical representations of gratuitous inner city agony.

There are just too many things that one can discuss in the film *Boyz N the Hood* that are either very good, or very poor. For reasons unknown though, some people just can't get enough of that black "thang", or maybe we never really got any at all. In any case, to deal with the medium as it is currently exploited, and as such, disrespected, is to reveal cruelty. Everyone knows when a very good thing is overdone.

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Take your pick: trash or yuppie dreams

BY AARON BOLES

THE COSMIC WISDOM OF JOE BOB BRIGGS
By Joe Bob Briggs

ROAD FEVER
By Tim Cahill
Random House

Every year, newspapers put out a paper-storm of recommended titles for Summer reading which I imagine myself calmly perusing on balmy July afternoons beneath the shade of an apple tree. And every year the same thing happens: those balmy afternoons in July are actually spent shuffling papers in a stuffy office building or slinging beers to grumpy patrons on a scorching patio. My moments away from whatever degrading job I have are spent either sleeping or getting plastered.

So much for summer reading. September comes and all I have to show for the period between May and August is a pathetic bank balance, more Molson muscle and maybe, if it's been a really good year, one or two novels read.



Tim Cahill and Gary Sowerby are recovering from road fever.

With that in mind, I set out to review two books: *The Cosmic Wisdom of Joe Bob Briggs*, and *Road Fever* by Tim Cahill. It was my hope that these works, which I think of as 'Stupid Summer Literature,' would prove to be worthwhile distractions for the sticky season.

The Cosmic Wisdom of Joe Bob Briggs is not worthwhile. Joe Bob Briggs is a comedian and syndicated columnist from Texas and this book is intended to be some kind of landmark in the field of snappy social commentary. The book fails completely because Briggs' over-inflated ego creeps into every passage, so that instead of real insight like Tom Wolfe, you get real idiocy like Tom Hanks.

For instance, the section wherein Briggs comments on the plight of Salman Rushdie is neatly divided into two parts: one part dedicates itself to insulting Islam ("Mecca is a dump. Jesus was better than Mohammed") and the other part is dedicated to denouncing Rushdie as some sort of pansy for offering the Ayatollah an apology. He concludes with, "You see, you picked on a British guy. Now I'd like to see you pick on an American guy. Because we won't run and hide. Because we would love to make you prove just how powerful your God is. Do you get my drift?"

Unbelievable. The most insane thing about Briggs is that he truly believes he's a modern-day Socrates; the gad-fly with his stinger upsetting the status quo. He should realize there is nothing constructive or original about a Yankee blowhard expressing red-white-and-blue crap.

The book, which is divided into about fifty chapters of around three pages each, does have occasional flashes of wit, but since they are sandwiched between such offensive crap they simply aren't amusing. I could cite a hundred more examples in which a profound lack of taste is evident, but there would be no point. I'll just advise you to skip this awful work by a mediocre mind and dive into truly brilliant satire by Kurt Vonnegut.

On a more pleasant note, *Road Fever* by Tim Cahill is a great summer read. "A high-speed travelogue," it details the adventures of the author and his partner Gary Sowerby as they set the world record for the fastest drive from the tip of South America to where Alaska touches the Artic Ocean. I can see this book becoming to Yuppies in the nineties what *The One Minute Manager* was to them in the eighties. As Yuppies feel themselves on a collision course with middle age, they will start to search for life beyond brunch dates and balance sheets. They will find their model in *Road Fever*, a book which features triumphant 40-ish men who, with their trusty GMC Sierra, are truly happy-go-lucky guys who did their own thing, just like a Molson Dry commercial.

But the fact that it appeals to Yuppies does not make *Road Fever* a bad book. Like most travel books, it gives the reader interesting tidbits of historical trivia about the countries the author visits. Plus, there are the weird and hilarious things that happen while on the road. Cahill, who is a contributing editor to *Rolling Stone*, has managed to write a *Fear and Loathing In Las Vegas* which is true, and free from the adolescent drug excesses of the Hunter S. Thompson version.

Take the time to read *Road Fever*, avoid anything by Joe Bob Briggs, but do read something before school rolls around and your reading choices become either "Market Structure in South-East Asian Democracies," or "Notice from the Comptroller's Office: Pay Up."

Food tackles native spirit

BY RAY ROBERTSON

FOOD AND SPIRITS
By Beth Brant
Press Gang Publishing

It happened like this: I was heading home on the all-night Dundas bus after a night of drinking. Hearing music from the back of the bus, I wandered over and discovered a Native American man about my age singing and chanting softly over the accompaniment of a tambourine. Oblivious to the post-last call swaying of his fellow passengers that swirled stupidly around him, he seemed an island of dignity and solemnity amid us.

I sat behind him and offered him a sip of bourbon from my flask in honest appreciation of his song and of his presence on the very unmusical bus so late at night. He looked at me with disdain and said slowly and clearly, "I don't drink." He got off at the next stop.

In reading Beth Brant's latest book, *Food and Spirits*, much of that man's sense of innate purposefulness and quiet dignity returns to me. In eight short stories, Brant writes of the many ills that continue to plague the modern North American Native: alcoholism, poverty, violence (especially against women), debasement of spiritual values through increased interaction with mainstream North American values, and the breakdown of the traditionally extended North American Native family are some of the topics she explores.

More intangible than any of the specific problems Brant tackles in her book is the obvious sense of commitment she has to helping Native Americans to return to their rightful place as dignified and proud individuals. It was that aura of self-respect and pride that hit me most forcefully on the bus that night; obviously, Brant is not alone.

While her politics have to be heartily applauded, it must be admitted that Brant's artistry fails to do justice to her conceptions. Too often the characters in her stories seem to exist not so much as real people struggling to understand themselves and others around them, but more as mere opportunities for Brant to present long politically correct monologues. Even the most politically emphatic reader grows tired of this kind of ideological puppetry.

Perhaps artistic credibility is not Brant's goal. Maybe her aim is more pragmatic. In the long poem entitled "Telling" that serves as the preface to the book, Brant asks, "What good is this pen, this yellow paper, if I can't fashion them into tools or weapons to change our lives?" And if this is Brant's understanding of the ultimate purpose of writing, one must conclude from the intensely political and self-revelatory stories that fill *Food and Spirits* that, according to her aesthetic principles, she has indeed succeeded.

AWARDS DEADLINE

The Association of Part-time Undergraduate Students grants three types of awards to part-time undergraduates each fall:

- **APUS Scholastic Awards** are valued at $300 each and are awarded on the basis of academic merit. Applicants must have completed at least 10 full course equivalents, a majority on a part-time basis and at least five in an area of specialization. A B+ average is required.
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Application forms are available at:
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APUS

With his jaws of steel and insatiable appetite, he tends to eat everything in sight.



Chew Review

VARSITY Sports
THURSDAY EDITION
JULY 4, 1991

CSL a multicultural affair



The CSL means meajor league action

BY LASZLO HERCZEG
Varsity Staff

If Canada represents an ethnic mix of peoples with different backgrounds, then the Canadian Soccer League symbolizes Canada well. Players come from all over the world, many from countries where soccer is recognized as *the* national sport.

For the first time since its founding in 1987, the CSL will be playing in a single divisional format.

Under the new system, the eight teams face every other team on the field twice in the season, and the four top finishers compete for the league title.

In recent years, a competitive rift has developed within the league. The three-time title winning Vancouver 86ers and the second and third place finishing Toronto Blizzard and Hamilton Steelers were most definitely the cream of the crop, while the rest of the league settled at the bottom of the standings.

Bobby Lenarduzzi, head-coach of the 86ers, welcomed the recent changes in the league structure.

"The realignment of the CSL will ensure a completely balanced schedule which should make it all the more difficult for the Vancouver 86ers to repeat as MITA Cup champions," Lenarduzzi said.

However, Lenarduzzi wasn't so generous after Sunday's 3-0 drubbing at the hands of the Blizzard. The 86ers coach complained that his team had too many players absent because of invitations to the national and Olympic teams.

But Roy Wiggemansen, the coach of the Toronto Blizzard, which has sent three of its better players to play on the national squad, said that player absences affected almost every team in the league, including his own.

"Our support to send players to the national team is a 100 per cent, and I am sure that that's the case with Vancouver as well."

"What is good for soccer in Canada is also good for our team," he concluded.

Many CSL players come from universities across Canada who spend their off-season time working on their degrees. According to Wiggemansen, the Blizzard currently feature five student players. Similar numbers are typical for other CSL clubs.

Games in the league can often be unpredictable, regardless of a club's place in the standings. Thus Toronto, which has two matches to play with the CSL's perennial doormats, the North York Rockets, wants to play down any expectations of them steam-rolling their opponents from North York.

"It's difficult to tell what's going to happen when the game is a rivalry between two local teams," said Wiggemansen.

"North York is a much better team than what their record seems to indicate, and we have to play with the same intensity as we played against Vancouver."

With its current second place standing, Toronto has the best chance to challenge Vancouver in the September finals. The matches with North York and Kitchener, to be played on July 3, 7, and July 17, will be crucial for establishing Toronto's supremacy over its major rivals.

"First we have to look at getting our players into town and having a consistent starting lineup, and with a little bit of consistency, I don't see why we cannot take on Vancouver for the league title," Wiggemansen said.

General manager Domenic Matera agreed. "We won't have a full team until our strikers Dale Mitchell and Ted Eck get back into town from their national team commitments, and when Paul Peschisilido recovers from his ankle injury."

The Toronto Blizzard plays out of Centennial Stadium in Etobicoke, located on Rathburn Street, near the West Mall. For game information, call 394-8754.

World kendo games a hit

BY TED GRAHAM
Varsity Staff



Kendo competitors battle -- with honour *Walter Warfield*

In anticipation of the 8th World Kendo Championships held on June 28-30 at Varsity Arena, Toronto Mayor Art Eggleton declared the week of June 24-30 Kendo Week — despite the fact that most of us are still recovering from the festivities of Bike to Work Week — will the action never end?.

Althogh having Art designate a week in your honor isn't the toughest thing to get done, it doesn't mean that it isn't worthwhile to check the event out. For those of you who miss hockey or football, Kendo is a refreshing change of pace from relatively tame, non-contact summer sports like tennis and baseball.

Many students have unknowingly encountered Kendo participants while at the Athletic Centre on Thursday or Saturday nights. You've seen them walking around in their dark blue skirts (hakama gi) carrying around their swords (shinai) and their armour in their " bogu bags" but you never really knew what they did with the stuff.

Well, for those uninitiated in Japan's most popular martial art, these people participate in a sport which originated in the eleventh century when the samurai used Kendo to bone up on their swordsmanship, courage and concentration.

For the first time viewer, this sport may seem no more than a version of fencing with the competitors having more elaborate gear and tending to scream as they fight. But this isn't the place for fencers like Errol Flynn who gaily prance against their opponent.

Kendo is a highly spirited combat sport which tries to integrate swordplay with spirit (kiai) as well as footwork (fukomi) and posture. To score a point you not only have to hit one of the target areas (head, wrist, torso or throat) you must display an integration of all these facets.

The competitors try to score two out of the three possible points within the 2-5 minute time limit in order to win the match.

U of T alumnus Tony Davidson competed in the individual portion of the tournament on Saturday. Though he bowed out in the quarterfinals to a tough Korean opponent, he was the top Canadian finisher.

In preliminary rounds Davidson defeated a former European champion from France, as well as competitors from Brazil and the U.S.

"I was quite pleased with the way I fought but I would like to fight the Korean again," commented Davidson.

In team competition Canada faired slightly better, tying the Republic of China for third after winning a hard fought duel against a strong American team. The powerful Japanese and Korean teams finished first and second respectively.

If a dose of spirit combined with swordplay is what you're looking for, then you too can become a Kendo fanatic by calling Tony Davidson from the U of T Kendo Club at 823-7091 ext.371.

Fun galore in All Star week

BY ALEX FERRON
Varsity Staff

It's All Star Week in Toronto and the festivities are just beginning.

Beginning July 5, the first All Star Fanfest will take place at the Metro Convention Centre. Billed as a 'Baseball Theme Park', it promises to bring the All Star experience to fans not fortunate enough to have tickets for the game.

Not only will Fanfest feature high-tech baseball simulations and free autographs from some of the game's greats, it will also bring in the largest collection of baseball artifacts outside of the Hall Of Fame itself.

"It's the best collection of memorabilia outside of Cooperstown that you will ever find," said Howard Talbot, Executive Director of the Cooperstown Hall of Fame.

Fans who want to take in a game during all star week can attend the Gatorade All Star Workout on July 8. For a reasonable price — four to ten dollars — fans can see their heroes take batting practice then watch the Heroes Of Baseball oldtimers game. The highlight of the action packed afternoon should be the home run derby, a veritable smorgasbord of bash and smash.

The All Star Game itself takes place on July 9. One player who is sure to be a starter is Toronto second baseman Roberto Alomar.

"I'm honoured to be chosen as a starter for the All Star Game," Alomar said. "It's not something that happens every year."

Alomar said that playing in front of his home crowd will definitely help him in his first all star appearance.

"The only way to win is by having fun and I intend to do that. I never play lazy; that's the way guys get hurt."



Uniforms just one of Fanfest's attractions

Devo making sweet music

Just Alex Ferron

I know guys like Devon White. Devo's the type of guy who doesn't say much. Devo's in the corner, observing. Devo's got that smug, I'm-better-than-you smirk on his face. Devo's always got some scheme going on in his head.

Devo doesn't say much. Devo's the type of guy no one fights with. You've never seen him actually throw a punch. You don't have to. Everyone knows Devo will *kick yo butt* if and when he wants to.

Parents don't tell their kids to grow up to be like Devo. They say: "Look at Mookie, see how he hustles. Look at Roberto, look at him dive head first. Work son, that's how you get ahead in life, work."

Devo doesn't work. Devo struts. Devo trots. Devo lopes. Devo doesn't "hustle". Rex Hudler "hustles". "Hustling" is beneath Devo. Devo is the type that would speak of himself in the third person. Devo would say. "What's good for the team is good for Devon White." Devo doesn't work.

The fans love Devo. "Look," they say, "look at Devo cut that ball off in the gap. Look at Devo catch that ball at the fence." But Devo better perform. When Kelly Gruber grounds out, the fans will look at Kelly throw his helmet, perhaps throw his bat. "Look," they say. "He's angry, he tries." Devo doesn't get angry. Devo has the poker face. God help Devo when he's in a slump.

"Devo, do you make a concerted effort to look cool on the field?"

"Do I look cool? No, I just want to help the team in anyway possible."

Tom Cheek can't get over Devo. Every time Devo waltzes over to catch a screaming liner in the gap, Tom will just say "wow". There are no words for Devo. Rickey Henderson will run *like hell* to steal a base. Devo doesn't run. Devo saunters. Devo looks at the catcher. Devo dares him to throw. Devo is safe. Always.

Devo doesn't showboat. Devo knows he is the best. Devo doesn't "snatch" a ball like Rickey, Devo doesn't tiptoe like Lloyd Moseby, Devo doesn't make crossing motions across his chest like Ivan Calderon. Devo cuddles a baseball. The ball is in it's rightful place when it is in Devo's glove. The ball wants to be in Devo's glove. The ball loves Devo's genuine leather.

Devo is the only man in baseball who fans would pay to see play defence. Look up the word "nonchalant" in the Random House dictionary. See Devo's picture under the definition. This is a cliche. This is the truth.

Sometimes Devo shows his mortality. Devo will, at least once in an at bat, swing like he is Babe Ruth. Devo is not Babe Ruth. Devo is learning, though. This is fightenting. So good, yet there is more that Devo can learn.

Devo is *the best*. Doug Rader, on the other hand, is somewhat less than *the best*. Extreme heat must disturb Doug. When Doug was managing Texas, he said that Tom Henke could not pitch. Doug was mistaken. When Doug managed Devo last year, he sent Devo to the minors. Devo is not minor league. Doug Rader is incompetent. Devo can hit .073. He is still Devo. He is still the best. (It does not hurt that Devo is hitting in the .280's.)

You have heard it before. You will hear it again. He is not man. He is Devo.

Save us from Alex's ego...

Write for the Sports section

Hall Of Famer Ferguson Jenkins a true competitor

Cub great to throw out first pitch at All Star Game

BY ALEX FERRON
Varsity Staff

They never gave Fergie Jenkins the title of "The Franchise". Tom Seaver laid claim to that one. "The Express" had Nolan Ryan's talents written all over it. For all of Fergie Jenkins' victories, all of his honours (the 1971 Cy Young award, the Order Of Canada and on July 21, the first Canadian to win a place in Cooperstown's Baseball Hall Of Fame), the only moniker that sticks to the legendary Cub, Ranger and Red Sox hurler is "Competitor".

Fergie "The Competitor" Jenkins? The name probably couldn't sell truckloads of Aqua Velva. But it could sell seats. From 1967 to 1972, while pitching in that windswept bandbox called Wrigley Field, Fergie Jenkins won at least 20 games a season. After rumours of arm and back trouble dogged Jenkins through a respectable, but unFergie-like 14-16 in 1973, the Cubs shipped him off to last-place Texas. Pundits said that he wouldn't be able to stand the oppressive Arlington heat. One long hot summer later, Jenkins had won 25 games, while Texas battled the Jackson/Hunter/Fingers led Oakland Athletics to a second place finish.

> "I always had the bad luck of pitching on teams that didn't have much of a bullpen."

Jenkins won the 1974 Comeback Player of The Year award for his efforts. but he never won a championship.

"I always has the bad luck of pitching on teams that didn't have much of a bullpen," says the Chatham-born Hall Of Famer. "How many games could we have won with a good bullpen? Probably 5-10 more a season, it's hard to say."

Bad luck? Jenkins broke in with the '65 Phillies. When Gene Mauch was pitching Jim Bunning on two days rest during the infamous '64 Phillies Phlop, Jenkins was languishing on the farm.

Bad luck? When Jenkins, needing only 14 more victories to reach the magic 300 plateau, was unceremoniously released by the Cubs in the spring 1984, they went on to win the division.

"I thought I could have helped the team," says Jenkins, who looks like he could still help quite a few major league pitching staffs. "I was disappointed, but after I tried to negotiate with some other teams (including the Blue Jays), I decided that I'd had my time."

And what a time it was. Being a Hall Of Famer in any era is understandably difficult. To stand out in the sixties and seventies when superstars such as Willie Mays, Carl Yaztremski, Johnny Bench, Jim Palmer and Roberto Clemente among many others graced the diamond, sets Jenkins apart as a true baseball immortal.

"I played with some great people and I have to give them their due. I don't think that I was the best of my era," shrugs Jenkins. "I remember players like Dick Allen and Rod Carew. Those guys played as good, maybe even better than the stars of today."

But Jenkins isn't a stereotypically bitter old-timer.

"The heart is still there," Jenkins explains. "It's just that baseball is big business today. Long term contracts with guaranteed salaries have to sap some of the competitive spirit of the players."

Speaking of salaries, Jenkins himself muses about what he would command in today's hyper-inflationary free-agent market.

"About two million," he says. It's a good thing Jenkins has an agent to do his negotiating for him.

Blue Jays manager Cito Gaston makes no bones about what he thinks Jenkins would be worth today.

"He'd get as much as any pitcher out there now," says Gaston. "There aren't any guys pitching today that I could compare to Fergie. He had an excellent slider and an awesome change-up. He was a pretty good hitter, too."

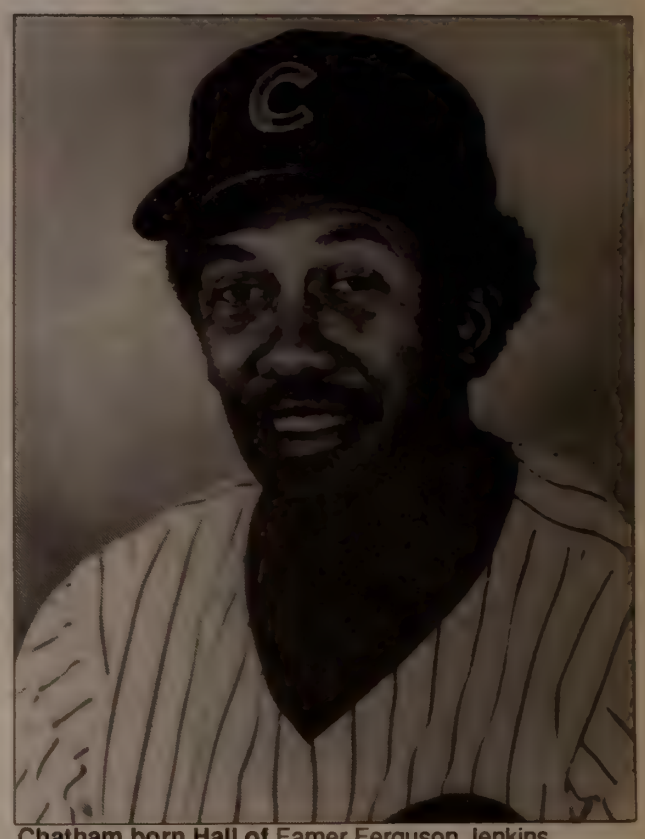
It took Jenkins two anxious years to be inducted into Cooperstown. Some observers thought that he would never make it in. Not because of his performance on the field, but because of a 1978 incident in Toronto when a small amount of cocaine was found in his suitcase. Though Jenkins was given an absolute discharge, he still has some strong opinions on drugs in sport.

"There's a problem with drugs in sports, but I think it's more to do with prescription drugs than anything else," argues Jenkins. "When a player gets injured there are many different drugs that a player is given. Darvons, you name it. Sometimes the players aren't addicted, but the health effects of these drugs down the road aren't known."

Fortunately, Jenkins is being enshrined in the Hall Of Fame. The accolades and honours are just beginning to pour in. After the All Star Fanfest, the event he chairs, and the July 9 All Star Game in Toronto, where he is throwing out the first pitch, Jenkins is contemplating a new career as a broadcaster, though coaching lies closer to his heart.

"They say that good players don't make good coaches, but I wasn't a natural born pitcher (he was signed as a first baseman). I learned specific skills that made me successful, and I want to pass those skills on to younger players."

Any club will be thrilled with Jenkins' ability as a coach if he can pass on some of his legendary competitiveness to young players along with a wicked slider.



Chatham born Hall of Famer Ferguson Jenkins

"Fergie was a pretty good hitter," says Gaston. "One game he got a base hit into right field. I picked up the ball and fired it first, almost getting him. The next time I was up, Fergie knocked me down and he gave me that look. There was no messing around with Fergie on the field."

"Funny stories about Fergie Jenkins?" asks a bemused Gene Clines, a Seattle Mariners coach and 12 year National League veteran.

"Nope. He was always too busy competing against me."

Classifieds

Varsity Classifieds cost $8.50 for 25 words ($3.25 for students), and $6.50 each for 6 or more ads. 20 cents for each word after 25. Additional bold type $2.00. Drawer rentals $10 per month. No copy changes after submission, no telephone ads. Submit in person or send with payment to **Varsity Classifieds, 44 St. George St., Toronto, Ont. M5S 2E4.** Deadlines: Monday issue - Thursday noon, Thursday issue - Monday noon. Enquries 979-2665. (GST included).

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MISCELLANEOUS

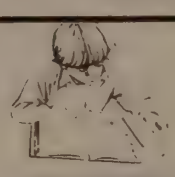
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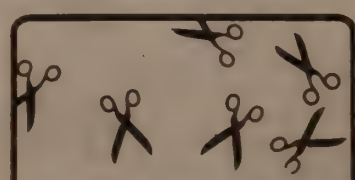
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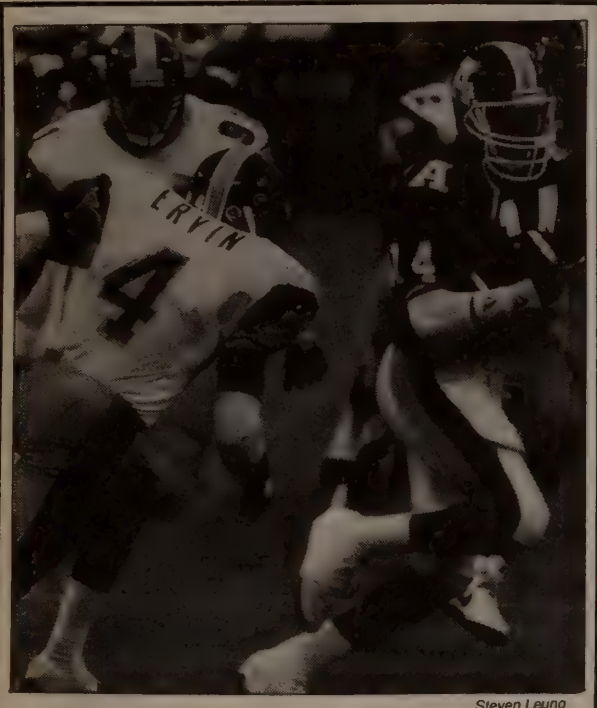
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VOLUME 112, NUMBER 4 THE AUGUST EDITION, 1991

The VARSITY

THE UNIVERSITY OF TORONTO'S STUDENT NEWSPAPER SINCE 1880



Steven Leung

Argos quarterback and ball hog Rickey Foggie dodges a tackle from an angry, young defender.

Man calling women in law and medicine

Harasser using SAC directory

BY MAYLIN SCOTT
Varsity Staff

A phone caller with a possible conviction of sexual assault is using the Students' Administrative Council telephone directory to call women in the Faculties of Law and Medicine.

"Basically, he told me he was a student having a hard time deciding between law school and medicine," said one woman who was called but asked to remain anonymous. "I thought it was a practical joke. He insisted on meeting me on the subway platform. He said he was from the Danforth area and that his name was Michael Good."

She said she found the phone call strange.

"He wasn't threatening, but he also mentioned he was from an upper middle class background which I thought was weird," she said. "It's also scary because of the Montreal [massacre]. It's scary to think of this man targeting women from law and medicine."

Lee McKergow, deputy chief of U of T police, said he believes the man identifying himself as Michael Good has a copy of the 1989-1990 SAC directory. He said approximately 40 women have reported being called since July 2. McKergow also said a man named Michael Good has a criminal conviction for sexual assault and has been known to threaten or harass women at U of T in the past.

"It appears at this time that all facts point towards it being the same guy," he said. "The person has identified himself as such and there's certain parallels with the individual, such as certain happenings in his life. As yet, there are no charges. I wouldn't call them harassing phone calls. At this point he's just making phone calls."

McKergow said Good was given a trespassing notice in the spring of 1990.

"He was attending classes at the Faculty of Medicine and he had no right to be there," he said. "He was not enrolled. A trespassing notice was issued indicating he was not welcome on campus."

Carol Rogerson, associate dean of the Faculty of Law, said she mailed a letter to all female law students warning them of what was happening and asking them to report it to campus

See SAC page 2.

SAC plans $40,000 orientation loss

BY MAYLIN SCOTT
Varsity Staff

The tradition continues.

The Students' Administrative Council is planning to lose $40,000 on this year's Orientation events.

"We have budgeted Orientation to lose quite a bit of money," said Bart Arsenault, SAC vice president, who is in charge of the finances. "It's probably the most expensive event that SAC participates in."

He said they are trying to keep the week's festivities at "the most bare boned budget" of $90,000.

"We're cutting back on everything," he said. "We're trying to keep it at a $20,000 loss, but that's outrageous. We're probably looking more at $40,000."

He said fixed costs for security and university charges for set-up costs and venues were hurting the budget.

"It's hard when the university continues to charge you for Varsity Arena or Physical Plant. It's $10,000 just for Campus Beverage Services and Physical Plant, and $5,000 for Varsity Arena. Other universities like Western can get around this."

But Peter Guo, SAC president, said orientation is worth it.

"It comes down to what the students want," he said. "(Orientation) is important in that it's the priority for about 5,000 students who are coming into first year. We have the highest turnout of frosh ever this year."

Arsenault said the money lost from orientation would have to come out of the budget for other SAC services.

"We're looking everywhere to cut back," he said. "We're cutting advertising costs and eliminating phone extensions. Some of the cuts would have to come from other services, but the way I budget is, I don't say axe this or axe that, I try to do it so everything more or less gets cut. For example, we'll take a little out of External, a little out of Services."

But External Affairs commissioner Stacey Papernick said she was concerned about the precedent SAC was setting and had set in the past.

"Yes, I think going into this deficit spending is a concern for me and my programs," she said. "I asked for $15,000 and only got $10,000. How am I supposed to effectively lobby the government and run all the programs I'm supposed to do, on $10,000?"

She said the problem was having to live up to past standards.

"If they never did a big tent in the past, we wouldn't have to spend $10,000 on one this year," she said. "I think we have to go out and find out if first year students really want a big tent and a

See Cutbacks, page 2.



Debt throws cold water on Orientation budget.

United Church exits Hart House

BY G. BRUCE ROLSTON

Budget cutbacks at the United Church are forcing it to end its service on the U of T campus, and to fire one of the university's more controversial personalities.

Eilert Frerichs, a Hart House chaplain and minister representing the United Church at U of T since 1967, was fired by his church July 1.



Empty Hart House

Frerichs became well-known through his association with AFFIRM, the United Church group pressing for the ordination of homosexual ministers. He was also the United Church's first ordained minister to declare his homosexuality.

"Chaplains like Eilert have always been there when they were needed for students who sought their counselling and help," said AFFIRM spokesperson Graham Down. "We are concerned about who students will turn to in the future."

But Reverend Howard Pentlad, Church secretary for Theological Education, said $33,000 was cut from the annual budget for campus ministries as part of a series of cutbacks due to financial problems.

"[Frerichs' termination] was a restructuring on a national level," he said.

Pentlad said no replacement for Frerichs is planned. "We offered Eilert continuation of employment at a reduced rate and he rejected that," he said.

But the 51-year old Frerichs said he could not accept part-time work in good conscience.

"At an institution the size of U of T, to attempt to do part-time work would be futile."

Frerichs said he is disappointed with the termination.

"I'm bitter and I'm angry," he said. "Discussions have been going on for about two years. The university chaplains themselves all opposed [reduced funding] and that's part of the anger."

Frerichs is one of two campus ministers across Canada whose employment has been terminated. Other university chaplains have accepted part-time employment.

See Church, page 3.

OSAP proposals ready for NDP review

BY WILSON LEE

Better late than never.

U of T's Students' Administrative Council has submitted its recommendations for reforming the Ontario Student Assistance Program to a provincial review committee -- 19 days after the deadline.

Last April, Richard Allen, minister of Colleges and Universities, created a committee with representatives from various student groups to conduct a comprehensive review of OSAP over the summer. The committee received public submissions until July 5.

SAC handed in their recommendations July 24.

Stacey Papernick, SAC's External commissioner, said SAC missed the deadline because the submission period of two months was insufficient to draft a comprehensive proposal. She also said "the entire bureaucratic process... constrained efforts to expediate the proposal."

During the July 15 SAC board meeting, recommendations passed in principle included:

- reassessing costs to consider regional differences in the cost of living; varying program expenses; increased costs to differently abled persons; special costs to those systemically discriminated against; and excluding the value of principal residence as part of assets.
- eliminating the assumption of parental contribution.
- changes to the proportion of loans and grants by a removal of grant and loan maxima, and an extension of grant eligibility period.
- greater availability of information at secondary school level.

"The proposals were chosen after concern for the specific proposals was raised in the OSAP committee and by the SAC board, and after consultative research with the Ontario Federation of Students," said Papernick.

SAC's late submission will not be included in the General Advisory Board's report to the minister, but Bob Kanduth, MCU communication officer, said given SAC's large constituency, its proposals would be considered within the ongoing long-term process of OSAP reform.

Papernick said she didn't care if the OSAP committee gave SAC's proposal consideration because her main concern was that SAC had served its function as a representative of U of T students.

The OSAP committee has finished meeting and has made recommendations for OSAP changes pending a final draft by the General Advisory Board in September and its presentation to the minister.

See OSAP, page 2.

INSIDE

Tribute to U of T professor and AIDS activist Michael Lynch p. 4

Volunteer Centre seeking home

BY NANDA L. LWIN

The Students' Administrative Council is running out of space to create a U of T volunteer centre.

Mickey Hoffman, SAC University Affairs commissioner, said SAC wants an on-campus volunteer centre to co-ordinate students and available volunteer work in the Toronto area.

"I think it would be good for students, the University of Toronto community and Toronto," she said. "Having an easily accessible student-run volunteer centre on campus would encourage students to volunteer." She added it could potentially help some students with future careers.

The proposal includes training students interested in running the centre with the aid of the Metropolitan Toronto Volunteer Centre, and creating a computer information system. Volunteer work would include helping in hospitals and nursing homes, and participating in illiteracy programs or teaching English as a second language, said Hoffman.



Mickey Hoffman

But SAC is still looking for space to house the project.

"We're strongly committed," said Hoffman. "However, we can't go through with it until we get the space."

She said the SAC building, Hart House and the basement of 44 St. George Street were potential sites but the SAC building and Hart House were rejected after no space was available in either building.

The basement of 44 St. George, currently the home of the Afropan steel drum band, is owned by SAC, but has been the practising headquarters of the band for several years.

SAC president Peter Guo said SAC wants to share the basement of 44 St. George with the current occupants, however negotiations between SAC and Afropan have not yet begun. Guo said one part could remain Afropan's practising and storage area, while another would be the volunteer centre's reception, interviewing and posting areas.

"It's ridiculous that something so easy to put up cannot be organized," he said. "When you start a new venture, it shouldn't be space that's the problem, it should be something like funding."



No space at SAC for volunteer centre

Hoffman agreed.

"I'm concerned that this project won't go through," she said. "Some barriers are understandable, but it hurts when you're doing a service."

SAC will cover start-up costs such as office furniture and a phone line. Hoffman estimated the annual cost of running the centre would be $7000 to $8000. She said she hoped the university would help to fund it, but SAC had not yet heard from them.

David Neelands, assistant vice president of Student Affairs said the volunteer centre was a wonderful idea, but the university has not agreed to contribute any funds towards it.

"That's the first I've heard of it," he said. "I'd be pleased to be asked.

"I think it's a good idea, but in terms of funding, I understand it to be a SAC project," he added.

He said he was helping SAC to locate space for the centre.

"It's always tight, we don't have a lot of it," he said. "On the other hand, something like this volunteer centre won't need very much. Sharing 44 St. George with Afropan is one possibility."

Gordon Cressy, vice president of Development and Public Relations, said widespread support among students, staff and alumni is the key to a successful volunteer centre at U of T.

"Community effort made eminent sense to me," he said. "It's something for everyone to do.

"I just hope that when it is settled, it is satisfactory to all parties," he added.

SAC directory will be initials

Continued from page 1.

police if they received a call.

She said that in one case, the caller had the woman's address and said he could go to see her.

"Some women have been very upset with the telephone calls," she said. "Some women have been called twice and when you've been called twice, you start to feel like a target."

The woman called said she would like SAC to change their directory to list initials instead of first names.

"Now it's too easy to target women," she said. "At the law school we have addresses in our directory as well. I don't know if that's a good policy either. The directory is the student's responsibility, but anything could happen; it could be lost or stolen."

McKergow agreed. he said in the five years he's been at U of T, there have been several instances of people using the SAC directory to call women.

"There's been at least two instances in which we felt for sure the individual who was phoning the students was getting the numbers from the SAC directory," he said. "I wonder how many complaints we don't get. It is the unknown that is the problem."

Susan Addario, U of T's Personal Safety Awareness officer, said she has been meeting with administration in law and medicine to identify issues SAC and the university registrar's office should confront.

"Everyone who's been involved is concerned that women not listed in the Bell directory or their faculty directory are listed in SAC's, much to their surprise," she said. "It's very disconcerting."

Addario said rather than allowing people to opt out if they don't want their names printed, they could instead choose to opt in to the directory.

SAC president Peter Guo said he would investigate possible changes for the directory.

"What we publish is the list that the university gives us," he said. "The person you should nail is the university registrar who gives out this list. But we'll look into it. I know SAC has been trying to do something different about this for several years now. I understand the concern."

Addario said it should not be a problem for SAC to ask for first initials only.

"SAC is the recipient. It can certainly ask to receive the data that way."

Karel Swift, assistant university registrar, said the SAC directory will be changed this year to print only first initials.

"That was the instruction we received from the university," she said. "It's not a big problem, just an extra bit of work."

McKergow said Good is 36 years of age with a receding hairline, reddish hair and blue eyes. He is five feet ten inches tall, and weighs 170 pounds. He occasionally wears glasses and sometimes wears a toupee.

OSAP committee drafts proposals

Continued from page 1.

Deanne Fisher, representing the Canadian Organization of Part-Time University Students on the committee, said the committee was trying to modernize OSAP to account for changes which have occurred since its inception.

As a result, the committee recommended programs such as academic upgrading, graduate studies and pre-university courses be eligible for full OSAP assistance. It also asked that special financial consideration be given to part-time students, mature students, Native students, sole support parents, women, and students with a disability.

However, funding for the new recommendations remains a primary concern. Laurie Kingston, chair of the Ontario Federation of Students, said members of the OSAP committee were extremely compromising and aware of the fiscal limitations constraining virtually all government initiatives.

"All the recommendations have been prioritized to give [those] which are crucial for maintaining the integrity and mandate of OSAP -- providing financial accessibility to post-secondary education -- primary emphasis," she said. "With the amount of time and energy expended by members of the committees and the apparent greater, but insufficient, commitment shown to education by the NDP government, I am confident that at least the major recommendations will be accepted and implemented."

Cutbacks could come from services

Continued from page 1.

carnival and joint activities with other college councils."

MaryLouise Kearns, SAC Services commissioner, said any money lost would come out of her budget.

"I wouldn't cut anything," she said, "but I just wouldn't have as many things, for example instead of having three free films a month, we would cut it down to two. I don't look at it as losing $40,000, but as [covering] orientation costs."

Mickey Hoffman, SAC University Affairs officer, said she wouldn't want the loss to jeopardize her programs either, but orientation is a priority for SAC.

"It's our first chance to get at the students," she said. "If you can get at them in first year when they're so enthusiastic, you can influence them and change their minds about student activities."

Kearns said SAC is planning to incorporate date rape and alcohol awareness pamphlets and talks into orientation activities.

"The beer tent this year holds a smaller capacity and instead of having one central tent, we'll have little tents scattered all over so it won't be the central focus," she said. "I've also tried to steer away from beer companies that don't stress alcohol awareness."

Other orientation events lined up include a carnival, pep rally, an environmentally friendly balloon race and the possibility of a parade. Guo said SAC had not yet booked a big concert ticket but they were working on it.

"We're not going to cough up big bucks for a disaster," he said. "Lawrence Welk is dead, we can't book him."

Summer Shorts

Women's Centre hires new co-ordinator

The U of T Women's Centre has a new co-ordinator.

Suzette Reid, a second year student in Urban Planning at Ryerson, is taking a year off school to co-ordinate the Centre. She said she decided to take the job because of her interest in community issues.

"I thought it would be really interesting," she said. "I wanted to develop more skills; it was basically a challenge."

Reid has worked with Be Glad, an AIDS Committee of Toronto group doing outreach in the black community. She is a founding member of the Ujamma Co-op, a housing co-op for women of colour which Reid says could be a possible source of housing for the women who use the centre.

Reid has also worked with women's shelters and community groups such as the Young Ebony Sisters, Shirley Samarco House and Nellie's Hostel for Women.

Her goals for the centre include getting the Women's Centre collective to run smoothly and involving as many women as possible. She will also focus on safety on campus and AIDS education for women.

"We're thinking of having a lot more workshops within the collective with a lot more follow-up," she said. "We're trying to be more focused, not so scattered." Orientation outreach and an introductory buddy system are just two ways the Centre hopes to attract more members, she added.

She said she is becoming accustomed to the Centre and likes what she has seen.

"I like the fact that it's pretty much autonomous - each year you can decide what to focus on. I'm looking forward to meeting the women."

BY KATE MANNING

Erindale gets daycare

Daycare at Erindale College has found the room to grow.

Claudia Miter, a member of the Erindale Daycare Committee, said after a three year battle for daycare, U of T has finally provided space for a part-time drop-off service.

The university has provided $8000 to house a small drop-off, resource and referral centre in a Phase 5 college residence. Scheduled to open in September, it will be available from 8 am to 10 pm for students, faculty and staff to leave their children on a part-time basis. Erindale raised $10,000 for furnishings and supplies. A grant from the federal government will pay for a full-time co-ordinator.

Miter said the centre hopes to service up to 30 children a week, charging between $3.50 and $4.50 an hour depending on the age of the child.

"It's a nice start," she said. "Someday we would like it to be full-time. But we're in no rush yet."

Lorraine Atoydi, co-ordinator of the centre said more funds are needed for the centre to grow.



Kids get daycare

Lorraine Atoydi, co-ordinator of the centre said more funds are needed for the centre to grow.

"We would like to expand it, but it's only a pilot project right now," she said. "It'll really depend on demand."

Erindale previously only offered a referral service to find daycare services off-campus. But Miter said off-campus licensed daycare costs between $150 and $180 per week, leading to a great demand for affordable and reliable on-campus daycare.

"I have had pregnant students on my doorstep, horrified about what they'll do," she said. "We also have foreign students who have left their family and relatives behind and have no one to turn to."

BY BARBARA ZAKOWSKI

Registration ringing

After one year in operation, phone registration is an idea that's ringing, say university registrars.

"It certainly is a worthwhile thing," said Glen Loney, University College registrar. "Students can try as many things as they want in the comfort of their living room sofa."

Brad Adams, Trinity College registrar, said the phone system will allow registrars to devote more time to counselling students.

"The phone system takes the pressure off the registrar's office," he said. "It takes pressure off the clerical work and there will be more time freed for the registrar's office to do what they want to do, and what they need to do."

But Farhan Memon, a third year Trinity student and executive member of the Arts and Science Student Union said ASSU has some problems with the system. He said students not using the phone system should have their $10 refunded earlier, and the file of students not using the phone should be deleted from the system. He also said with only student numbers and birthdays being used to protect files, the system has security flaws.

"We don't want to see students obligated to use the phone," he said. "Overall it's a good system and convenient, but it has some problems."

BY NANDA L. LWIN

New race relations officer outlines fall plans



Race Relations officer Kelvin Andrews *Laszlo Herczeg*

BY LASZLO HERCZEG
Varsity Staff

Kelvin Andrews, U of T's newly appointed race relations advisor, is throwing his door wide open for inquiries and consultations.

Andrews was appointed last April by U of T president Rob Prichard, along with a 36 person committee to address issues of race on campus.

Born in Trinidad, Andrews came to U of T in 1963 and completed an honours degree in Political Science and Economics. After graduation, he joined the staff of the Office of Admissions, where his latest project as associate director was an outreach program targeting members of under-represented racial and ethnic groups.

Andrews said he has identified three areas of major concern -- admissions and recruitment, employment equity, and curriculum review -- as requiring immediate and ongoing attention. He has also struck three subcommittees to study each of these areas.

"We are looking at ways of making the university more accessible," he said.

He said each subcommittee meets once every two weeks to frame proposals to bring to the full Committee on Race Relations in the fall.

While he said he is paid to advise the president, and has no executive or budgetary powers, he sees his primary role as a facilitator for improving race relations at the university.

"I have no control over the budget but I see my role as advising those people who have, that I would see it appropriate to spend so many dollars for given purposes."

Andrews said he has begun work on all of the short-term recommendations in the Wayne-Rossi report, commissioned by Prichard last fall to suggest ways to improve race relations at the University.

One of the report's major recommendations is the creation of a Human Rights Office. Others include extending immediate base-budget support to the African Studies program, and holding a Martin Luther King and a Native awareness week with events emphasizing cultural diversity. Andrews said he is also soliciting draft proposals for a statement to be published in all U of T documents which sets out clearly that racial, gender and other forms of discrimination will not be tolerated.

But a member of the United Coalition Against Racism, said he thinks such a statement of zero tolerance would do little to counter racism at U of T.

"When we're talking about institutional racism, it is not about some planned agenda on the part of the university to be racist," said Altaf Khan, a UCAR member.

"What the statement does do is sidetrack the real issues: institutional racism which is not hatred but tacit exclusion of other cultures at the institutional level."

Andrews said the university is undertaking a census of the university's population to show the racial and ethnic profile of the U of T community -- part of the recommendations advanced by the Wayne-Rossi report.

"Sometime in the fall of this year we should have fairly precise information about the university population," he said.

Law school tries race issues courses

BY MAYLIN SCOTT
Varsity Staff

U of T's Faculty of Law is broadening its curriculum next year to include more courses dealing with race issues.

The school has introduced an upper year course on institutional racism and a mandatory bridge week for all first year students, consisting of lectures and seminars dealing specifically with issues of race and the law.

"The purpose of a bridge is to stop regular courses for a week to give students a perspective that is interdisciplinary," said Carol Rogerson, associate dean at the Faculty of Law. She said the race issues bridge would accomplish several goals.

"It can make minority students feel more a part of the law school and it can deal with issues of alienation," she said. "It can also sensitize law students to these issues being raised in law school and outside and better prepare them for it."

While the law school curriculum committee was responsible for approving the bridge, Rogerson said they were influenced by student pressure and initiatives.

Danielle LiChong, a third year law student and member of Students of Law for the Advancement of Minorities, said SLAM had made a submission to the curriculum committee pushing for the mandatory bridge course.

"With an upper year course, the problem is only people who are interested in race issues will be taking it," she said. "With a mandatory bridge, everyone will have to take it. It's much more effective in dealing with the issues."

She said she was delighted it was approved.

"I'm really excited. It was a lot more than we expected," she said. "It just shows that some of the law school is concerned with these issues."

LiChong said part of an ongoing problem at law school has been a reluctance on the part of some faculty to concern themselves with political issues.

"The school doesn't want to force it on students," she said. "We don't have any faculty who are experts in this area and no minority profs. They're all white."

There are still incidents of racism at the law school that need to be addressed, she added.

"During exam period at the law school, a suggestion board in the cafeteria had the words 'geisha girls' written on it," she said.

The faculty will also offer an upper year course next spring entitled Race, Culture and the Law: Law in a Pluralistic Society.

"It's a seminar course that seeks to explore how issues of race and ethnicity have effects on the legal system," said Martha Shaffer, who will co-teach the course. "It's also looking at the history of legalized racism. We'll be drawing on critical race theory, and talk about how race should matter in the law and how the legal system has treated it.

"These are important issues that have to be discussed."



Laszlo Herczeg

The ivy covered walls of U of T's law school.

Phony photographer poses threat

BY MAYLIN SCOTT
Varsity Staff

U of T Police are warning women about a man posing as a Ryerson student photographer, who has been harassing women on the St. George campus for three years. He was spotted again outside Convocation Hall, July 17.

"He initially approaches women and asks to take their picture," said Lee McKergow, deputy chief of U of T Police. "If there is an agreeableness, he often attempts to lead them to an isolated area and asks them to remove their clothing."

McKergow said the man claims to be working on a Ryerson school calender and asks women to remove their clothing for a summer collage.

"(Ryerson) knows nothing about him," he said. "I guess he's just using that as a ploy."

Sergeant Len Paris said U of T Police are looking for this man in connection with an incident in an empty classroom at University College two and a half years ago.

"In this case, he got between the door and the woman and would not let her leave," he said. "He was insisting that she remove some clothing first and then he tried to remove some himself, before she escaped. That report is on file and if we come across this guy, we will arrest him and question him."

He said in the last three years there have been twenty reports of the man approaching women on the downtown campus. Metro Police have reports of the same man bothering women in the High Park area and along the subway system, he added.

The suspect is a white male, between 20 and 30 years of age with a slim to medium build and curly dark hair. He is five feet, eight inches tall, and weighs 150 pounds. He often wears mirrored sunglasses and rides a racing or mountain bike. He has been identifying himself as 'Mark' or 'Steven' and also uses the alias of Mark Taylor or Mark Stevens.

Paris also said a woman was recently sexually assaulted in Etobicoke by a man fitting the same description.

"He's not dangerous in public, just bothersome," Paris said. "But if he should be successful in getting a woman to accompany him to an isolated area, he probably will pose a danger, and will try to remove clothing."

Paris said women should call Campus Police at 978-2222 if they are approached by the suspect.

Church may uproot Emmanuel archives

Continued from page 1.

Frerich's colleagues said they would miss the popular campus figure.

"I see it as a loss to the university community as a whole," said Bob Shantz, co-ordinator of the Campus Chaplains' Association. "Eilert has worked here for twenty-some years improving the quality of life on campus."

Shantz, a Lutheran minister, said he sympathizes with the problems of reduced funding. "In my own church there are problems with budgeting. Income has not kept up with inflation," he said.

Frerichs also played a prominent role in the courtroom defence of the gay-oriented Pink Triangle Press, charged with distributing obscene literature in 1977. Asked to be an expert witness by defence lawyer Clayton Ruby, Frerichs made headlines with his comment that "Everyone is a pedophile."

Reflecting on his sojourn at U of T, Frerichs criticized the growing sense of alienation.

"Where are the places where people can linger, reflect, bitch, discuss?" he asked. "I think being a student at U of T is very much like having a job. Students go here for the requisite period of time and then hightail it off campus again.

"Because we chaplains have no kind of institutional imperative, people can be much more free with us," he added. "Chaplains can bring a sense of humanity, or humaneness. That is also the role that Hart House plays."

The United Church is also considering plans to move its archives from their current home in Emmanuel College to a less urban location such as Kitchener. United Church spokesperson David Allen said the church wants to dissociate itself from its urban Torontonian image.

"It might be a little more congenial for our more rural congregations," he said.

SPECIAL ADVISOR

RACE RELATIONS AND ANTI-RACISM INITIATIVES

This temporary position, lasting until 30 June, 1992, has been created to facilitate the work of the President's Advisory Committee on Race Relations and Anti-Racism Initiatives (PACRRARI).

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Directory flawed

It's about time.

The SAC directory - a telephone directory listing the names, faculties and phone numbers of full-time students - will finally be changed next year to print only the initial of students' first names.

But don't give the credit to SAC.

The faculties of Law and Medicine are to be commended for taking initiatives to pressure SAC and the university to change their format after a man, who may have a possible conviction of sexual assault, had been phoning women in those faculties and harassing them. They also mailed out letters to women students warning them of the situation.

SAC, which purports to be representative of the best interests of U of T students has been guilty of procrastination on this issue for years. Close to a 1000 students asked to have their names or numbers deleted from the SAC directory last year — evidence enough that identifying gender with a home number in a publication readily accessible to 55,000 people is a major concern.

But SAC insisted its hands were tied because it only had the university registrar's list to work with, and these lists spelled out first names. Yet SAC has always managed to accommodate those who were lucky enough to see advertising informing them of the option to withdraw their name, or those who wanted to put in a joke number. It seems strange they couldn't spend the extra time to revert names to initials. Assistant university registrar, Karel Swift, said it would only take a "little extra work".

Why in fact do we even need a SAC directory?

Would SAC have us believe that in a community of 30,000 full-time undergrads, the bonds formed at Orientation will lead to a desperate need to keep in touch with each and every undergrad one meets during four years of academia? Further, by the time the SAC directory comes out, there's usually snow on the ground.

More than enough time to ask the student who sits beside you in Psych 100 for her or his phone number.

With the repeated problems of phone harassers, particularly in the faculties of Nursing and now in Law and Medicine, the directory has proven to be a wrong number.

SAC should consider putting out a directory made up of students who choose to have their names and numbers published and find some stricter way of controlling distribution than dumping a box in the lobby of Sid Smith. They could take a leaf out Law's book, which is only released to student with a valid I.D. card.

But for now, the move towards printing initials is a step in the right direction. It's strange that it took SAC so long to do what Bell has been doing for years with it's phone book.

The SAC directory will still be late, but at least this time, they'll have good excuse.



Thanks to everyone who played baseball.

We need:

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(cartoonists)
and
Production people

for next year!!

Aids activist remembered by student

In memory of U of T's Michael Lynch

BY KRISHNA RAU

I always respected Michael Lynch.

I didn't know him very well at all. I only had a brief acquaintanceship with him through a single class. But when I found out the poet, professor and gay rights activist had died, I was extremely upset.

obituary

You don't always have to have an intimate relationship with a person for them to have an effect on your life.

Michael Lynch died July 9 at the age of 46. But the work he did will live on long after him in the halls of academe and in the lives of gays, lesbians and people with AIDS.

In my second year, I took "American Literature since 1960" with Lynch. I liked the course and its teacher so much I broke what was, on all other occasions, my ironclad rule against attending classes. And it wasn't just because I received one of my rare As, and was allowed to hand in essays extremely late, that I enjoyed the class.

Lynch emanated a palpable love of the work he was doing. He took writers I have never been able to stomach in any other setting, like Norman Mailer and Jay McInerney, and used them as guides on a journey through societal realities and literary fantasy. He made literature come alive, and he made it vital to today's issues and crises without being didactic.

Even in a course on modern fiction, though, Lynch couldn't resist constant references to his hero, poet Walt Whitman. It's not hard to see why Lynch felt so strongly about Whitman. The two men had a lot in common.

Like Whitman, Lynch was unconventional, passionate, caring and deeply concerned about the fate of his fellow human beings. Like Whitman, he crusaded for a better life for those suffering cruel injustices. And like Whitman, he expressed his feelings in vivid and powerful poetry.

But Lynch was also a hard-headed realist, realistic enough to know that poetry alone would not save lives or change public attitudes towards people with AIDS.

Lynch helped form the AIDS Committee of Toronto in 1984, when the impact of AIDS was only just beginning to be felt. And in 1988, after being diagnosed as HIV positive, Lynch helped found AIDS Action Now, a group whose highly public demonstrations forced governments to start approaching the fight against AIDS seriously.

Lynch also founded the group Gay Fathers in 1978, and maintained a close and loving relationship with his son.

And even in his final days, Lynch set an example for others to follow. His friends, and people for whom he had done so much, showed their love and their appreciation, by providing 24-hour care for him. Lynch was able to die in his own home in downtown Toronto, his humanitarian and political struggles commemorated.

And at U of T, too, those struggles will be remembered. In the classroom, Lynch was not overtly political, but he would make mention of demonstrations about AIDS, about customs censorship of gay material, and other issues. And the spirit and humour of the man made you want to attend just to show your support for him.

I wanted to take another course with Lynch, one called "Writing the Body," which examined the approach to the body and sexuality in literature, psychology, medicine, religion and other areas. Included, of course, was his beloved Whitman. But, Lynch was in hospital at the time, and although he would be released, I never got the chance to take the course.

A memorial service will be held August 17 at 3 pm at the Euclid Theatre, 394 Euclid Avenue. Donations may be made to the Michael Lynch Fund of the Toronto Centre for Gay and Lesbian Studies, 2 Bloor St. W., Suite 100-129, M4W 3E2.

Krishna Rau is a student at the University of Toronto and a Varsity Staff Writer

Technology victim tells of afternoon banking horrors

BY WYNNE HARTVIKSEN

It could be the best day of your life but on the way to meet the love of your life, and collect that million dollar lottery prize, you make the tragic error - you stop at a bank machine. It doesn't matter that you don't need the money, once you're in the world of automated banking, life will never be the same.

Imagine the scene.

You step off the rush hour hell streetcar because you remember you need money and have to go to the bank machine to deposit your pay check. You approach the nearest bank and pull from your wallet a well used card. Here's where the fun starts.

There are probably only four ways to put the card into the slot but the instructions placed conveniently near the magnetic card slot on the door, have come up with a fifth.

A twelve year old kid with his nose in a computer manual slips in front of you and solves the age old mystery of the door lock.

And you soon realize that Fridays, when everyone gets paid, is a time when no one should use a bank machine but everybody does.

Finally, it's your turn. You stepsto the machine, insert your card, and, rather disconcertingly, it addresses you by your full name on the screen. This is a little frightening to say the least. Deciding it would be rude to not return the introduction, you mutter, "Hello, Mr. Scotia Bank Machine" and wonder why the line of bank users behind you has taken a hesitant step back.

Buttons are pushed, decisions are made, governments are toppled and you wait for the machine to grant you the money you need. The little fascia product of our technocratic society tells you, "Sorry we our having technical difficulties, please try again later or contact her branch". You are informed that your card has been damaged, and collapse into a pathetic heap. Soon you will be carted off to join other victims of the system in the federal loony bin.

Bank machines should have made banking more convenient, but in fact they've just made life more miserable. BCA (Bank Cards Anonymous) reports hundreds of new bank card addicts a week and instances of bank card vandalism by frustrated users is on the upswing. It's time to tear up these cards and go back to the more personal aspects of banking. Well, then again, that would mean dealing with a phenomena more evil than bank cards - bank tellers.

Wynne Hartviksen is a U of T student and confirmed bank-a-phobe.

back talk ... letters to the varsity

No wealth tax

Here we go again. I know that Sid wants us all to have a wealth tax love-in but it would be great if he got his facts straight. Canada already has wealth taxes in the form of property taxes. In fact within the OECD, only Britain and the USA impose higher levels of wealth taxes. Wealth taxes in the USA sure have gone a long way to improve wealth distribution. As for those nasty corporations that form the basis of the Canadian economy, it is plain wrong to state that they do not pay wealth type taxes; they are liable for capital taxes. Further increases in corporate taxes make Canada less competitive internationally. Consumer demand decreases when corporations must increase their prices just to survive in response to higher taxes. Prudent governments don't reduce efficient taxes (i.e. GST) for the sake of inefficient taxes (i.e. wealth taxes). Wake up and smell the espresso!!!

Bob Nichols
U of T Graduate

Soccer violence

The threat of violence and abuse looms over any team opposing WISA or Carlaw in the ISC Summer Soccer League, as well as any referee officiating their matches.

On Saturday, July 14, 1991, I was told two good soccer teams, WISA and Carlaw, would be playing at King's College Circle. I went by at 4:30 pm, in time for the second half of what was the most scandalous and horrific sporting event I have ever witnessed.

Both WISA and Carlaw should be suspended from further play this season for the following reasons:

1) Team members from both teams displayed poor sportsmanship from the sidelines, including constant harassment of the referee.

2) A player hit the referee, knocking him down.

3) Individual fights broke out between opposing team members on and off the field, inspiring others to join the violence.

4) Men hurried to find weapons by tearing down large branches from trees and heading for their cars.

I do not, in any way, imply that all members of these teams are violent and unsportsmanlike. Soccer, however, is a team sport; each team must be held responsible for the behaviour of many of its individual players.

The display of violence against the official and team players, and the loss of control of many of the people on the field, was frightening; the destruction of school property that occurred when the tree branches were torn down is unforgivable. But most important, there were several families present to witness this disgrace.

That all players personally involved in this brutish scene be banned from the league goes without question. A decision to expel these two violent teams form the ISC League will set a high standard of sportsmanship for all teams in the future. If WISA and Carlaw continue to play in the ISC Summer League, then violence has been accepted as a means of communication and expression at the University of Toronto.

Lisa Rubenstein
U of T Graduate

Yitz back!

Dear Waell,

It would seem that you were confused by my last letter and I will now explain the difference between 'criticism' and 'bashing'. The difference involves both quantity and quality.

There is a worldwide surplus of Israel 'critics'. You see them everywhere; in the newspapers, on TV and, to my surprise, in more than one place on campus. Various campus groups with supposedly different platforms all seem to sound alike when they begin and then continue to 'criticize' Israel. From feminist to Trotskyist, these groups voice their slander without regard for truth or context. You yourself touched upon this issue of quantity when you remarked, "... one is therefore entitled to criticize it (Israel) *as much as any other state...*"(May 13). I quite agree but the sad fact remains that Israel receives more criticism and also more unsound, untrue and unjustified slander that any country I can think of. Israel-bashing flourishes in the media and unfortunately also at U of T.

The quality of Israel 'criticisms' inevitably deteriorate as people quickly run out of legitimate complaints and proceed to improvise. Gross exaggeration leads to blatant fabrication. If the first casualty is not truth itself it is certainly context. For example: "Israel killed 17 Palestinians on the Temple Mount!" Context: over 3000 *rioting* (not demonstrating, not protesting) Palestinians, launched a hail of softball-sized rocks down on the heads of Jewish civilians in prayer, at the holiest Jewish site on earth, during a Jewish holiday, while Muslim clerics used the P.A. system of the Mosque to shout "Itbakh El Yehud" (Slaughter the Jews). Israel's history -- surviving 43 years of Arab wars and terrorism -- is another context usually avoided. Some 'critics' (Flapan, Marshall *et al*) find that history itself contradicts their anti-Israel views and have rewritten it so that it doesn't.

Thus the uninformed become the misinformed and Israel's image is unjustly tarnished. I ask myself, why do so many people have it in for this one tiny country? What is the motivation for this incredible prejudice? Why this Anti-Semitism? Jews have asked this question for centuries, now so does the Jewish state.

As to the difference between racism and Anti-Semitism, ideally, there should be none; but there are some, who while opposing racism, condone/ engage in Anti-Semitism marked as political criticism. Interestingly, the UN, perhaps the champion of all Israel-bashers, has on record that Anti-Semitism is not a form of racism but somehow Zionism is. Go figure.

Yitz Gabay
UC III

Unfair taxes

The Canadian tax system has become inequitable over the years and the burden of taxation has fallen primarily on lower income earners. Although the marginal tax rate increases on those who earn higher incomes, in practice, the tax system offers several exemptions which allow wealthy individuals to minimize their tax bill. There are two particular exemptions which are providing a generous loophole for the well to do and are going unnoticed by the general public.

The capital gains exemption was introduced in 1986 by the federal government. It permits a lifetime exemption of $100,000 for individual investors and $500,000 for business owners who earn profits on capital due to inflationary gains. These include stocks, bonds, real estate and other forms of capital investments. The government introduced this tax break in the hopes that investors would use their excess money to help stimulate economic activity. However, there is no credible evidence that this exemption, otherwise known as the trickle down theory approach, has increased economic growth. Instead there is cause to believe that much of the excess money was used for speculative investments. The exemption also runs counter to what should be progressive principles of taxation. *Globe* columnist Jeffery Simpson calls it the worst single tax change of the Tory years.

The second loophole is the deferment of capital gains tax on family trust funds. In 1971, the federal government abolished inheritance taxes and replaced them by the capital gains tax. People no longer had to pay taxes on their assets if they were transferred to trust funds at the time of their death. This is because technically trust funds never die.

To prevent huge family fortunes from permanently avoiding paying tax in this way, the government set a time limit of 21 years. That was coming due on January 1, 1993 and would have provided the government with substantial revenue. However, then Finance Minister Michael Wilson, created a new tax break, number 91-018, in the February 11, 1991 budget and allowed family trusts to deter their payments for another generation. Families can now choose to put off their payments until their youngest child dies.

The government reasons that it is new rule will prevent assets from being transferred from one trust fund to another tax-free. However, as law professor Neil Brook notes, there are "other tax laws which already prevent such tax-free transfers." The revenue that should have been collected in 1993 will now have to be made up by increasing taxes on lower and middle income earners.

The Canadian tax system has many inequalities and taken as a whole, it cannot be considered as progressive. The two tax exemptions mentioned are clear examples of how government policies are favoring the wealthy at the expense to lower income earners.

OISE air

The summer strikes received considerable attention in the media, including your paper. However, a labour dispute of a different sort occurred simultaneously at the Ontario Institute for Studies in Education, but received comparatively little attention. A number of individuals at the institute have been complaining about various physical symptoms, which they attribute to a problem with the air quality at OISE. Despite the fact that two members of the faculty have developed symptoms so serious that they have been medically advised to avoid entering the building, the administration and Faculty Association have turned a deaf ear to the problem.

As a PhD student at the institute, I am very concerned about the health risks associated with the air problem. Although I am able to avoid spending time in the building, faculty and support staff do not have this luxury. Should the administration and Faculty Association continue to ignore this major health problem, OISE may lose two outstanding faculty members and many more individuals may become physically ill.

Tammy Lee Morrell

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VARSITY SCIENCE
THURSDAY EDITION
AUGUST 1991

Recession causes addiction

BY GIL WEISS
Varsity Staff

The most obvious outcome of a recession is the dramatic drop in business activity. Yet, according to the Addiction Research Foundation, a less talked about consequence is the emotional and psychological effects unemployment has on a person.

In a recent report the ARF discovered that almost two thirds of people unemployed during the recession increased their consumption of alcohol and drugs. The study consisted of a survey of 205 adults who represented a wide spectrum of occupations as well as various income levels.

"Our study ranged from young adults who made $16,000 all the way up to executives who earned more than $100,000," said Judith Groeneveld, co-author of the study.

According to Groeneveld, "Unemployment must be looked at in a very broad context, beyond the apparent financial changes."

"Within the group we surveyed, young males appeared to be hit hardest by their unemployment. This particular group showed the most significant increase in drug and alcohol use."

Having to change one's lifestyle to varying degrees causes stress. The need to express this stress depends on the person. For some people this means an increase in marital strife while others looked to drugs and alcohol as a means of expressing their anger and frustration.

Psychological trauma exprienced by the adults also involved a change in self-perception. "In society we as individuals are very locked into who we are," said Groeneveld. "If I take that identity away from you, and ask you who you are, you will be at a loss of words to describe yourself."

The study also reported that prior financial assets did influence the way in which a person reacted towards her or his predicament.

The report had a wide range of recommendations including increased counselling for the unemployed as well as an overall change in the way society perceives unemployment.

Said Groeneveld "Businesses should be more aware of the consequences of unemployment. Instead of laying-off its workers, a business could possibly reduce the work week by a certain amount of days. This would allow the business to survive financially as well as provide a means by which damage to the employees could be minimized."



The Addiction Research Foundation — Gil Weiss



The heart of a problem

U of T researcher delves into tissue rejection

BY GIL WEISS
Varsity Staff

A University of Toronto researcher, Dr. Richard Miller, believes he may have found a solution to the problem of tissue rejection in organ transplants recipients.

Despite the phenomenal success of organ transplants in the last 20 years, recipients may still reject the donated organ. Traditional methods of dealing with rejection included giving the patient drugs to supressed the immune system, thereby subduing the body's reaction to the foreign donor organ. This type of therapy reduced the problem of rejection, but made the patient susceptible to infections normally controlled by the immune system.

Miller, an immunologist, has discovered a way of deactivating lymphocytes (cells which participate in the immune process) which specifically respond to the transplanted organ, while leaving the remaining unresponsive lymphocytes unaffected.

"What's wrong with current procedure is that it kills off all the lymphocytes. A more highly specific method is needed, one that will kill only those lymphocytes which have been activated by the transplanted organ. Also, this kind of therapy could also be expanded to apply to arthritis and other autoimmune diseases," said Miller.

The immune system is composed of two major types of lymphocytes, T-cells and B-cells. T-cells instruct the immune system, while B-cells produce anti-bodies. Anti-bodies are molecules with the specific task of attacking antigens (foreign matter such as viruses and bacteria) and neutralizing them.

To stimulate the immune system, an antigen must encounter a lymphocyte. For every single different lymphocyte, their is a corresponding antigen. Once the lymphocyte binds to its specific antigen, the molecule then receives a signal to transform itself into a mature immune cell.

Miller has discovered that it is possible to send a second signal to the immune cell which instructs it to die. The signal is sent by a molecule called CD8, which interacts with another molecule on the cell's surface responsible for modulating tissue rejection.

Miller believes that in the future his research could lead to a better method of preventing tissue rejection.

Write for Science...



It's nuclear.

High school students computing

BY GIL WEISS
Varsity Staff

"As computers continue to grow in importance within our society, it's suprising to see that our high school students don't really know what computer science is all about" said Diane Horton, co-ordinator for a special three week summer program at the University of Toronto.

The program, Computing Insights, was sponsored by U of T's electrical engineering and computer science departments.

According to Horton, "The idea for this program originated from the Faculty of Arts and Science six years ago. The purpose was to provide high school students with a chance to exprience other aspects of computer science, beyond the obvious field of programming."

High school students were selected for this unique program based primarily upon their academic achievement."A high aptitude in math and a strong interest in computers were the main qualities we were looking for, " said Horton.

"Even though it isn't our primary goal, encouraging women to enter computer science is something we are very interested in. We really don't know how to attract women into the field, I wish there was something we could do. Hopefully this program will provide an opportunity for women to exprience what computer science is all about, and encourage them to enter the profession."

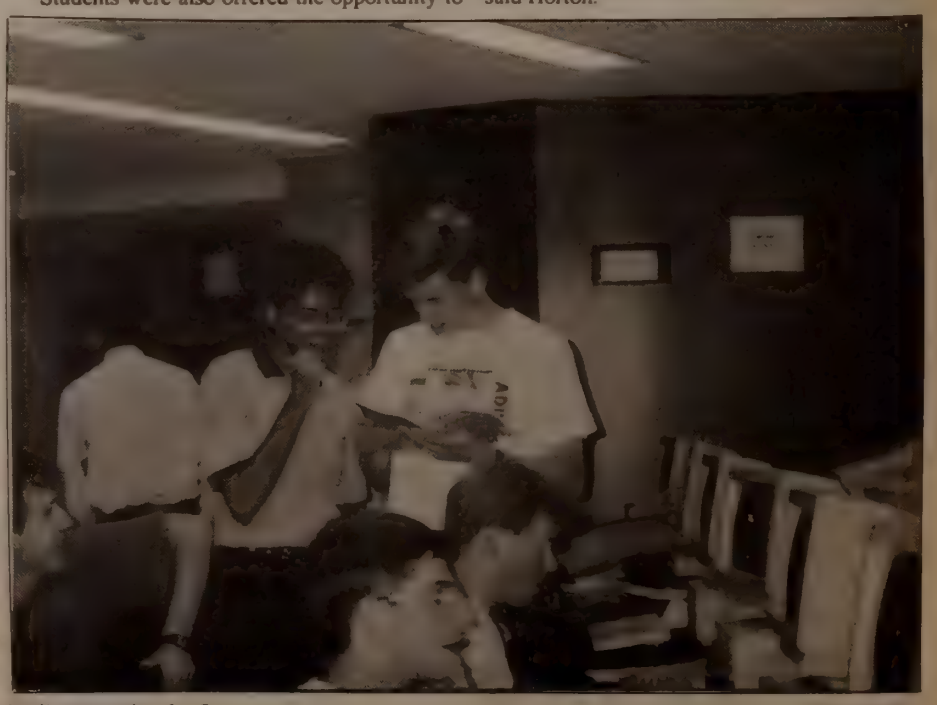
Over the past six years, one third of participants in the program was female.

The three week program was a combination of theoretical and practial computer science. Students attended daily lectures, and spent their afternoons in the undergraduate computer labs working on selected problems.

"Our instructors provided the students with a wide variety of suggested problems. This allowed the students to pick and choose which problem stimulated them the most," said Horton.

Students were also offered the opportunity to run their programs on the university's supercomputer.

"In the future we hope that more people will apply because this program is a great opportunity for high school students to learn more about computer science, and to see what university is all about" said Horton.



Isn't computing fun? — Michelle Craig

VARSITY REVIEW
THURSDAY EDITION
AUGUST 1991

Chinese festival challenges perceptions

BY ROXANNE CHEE

FOURTH CHINESE FILM FESTIVAL
Bloor Cinema
August 16-22

The Chinese film festival is fortunate-ly not a hodgepodge of martial arts films with Bruce Lee look-alikes whirlwinding fisticuffs across the screen. That genre belongs to Hong Kong, even Hollywood.

As the six films slated for showing at the Fourth Chinese Film Festival will attest, filmmakers from China are proving to be among the most imaginative and innovative, particularly the 'fifth generation' directors — graduates of the Beijing Film Academy which reopened in 1978 after being shut down by the Cultural Revolution. Their work received international recognition and renewed interest in Chinese cinema.

With three films that use China's spectacular landscape as the backdrop of the stories (*Horse Thief, Ballad of the Yellow River*, and *Ormosia From the North*), and three that focus on urban life (*Desperation, Spring in Autumn*, and *Samsara*), the festival-goer can choose between the aesthetic or the cerebral.

Worth seeing is the powerful and haunting 'documentary fiction', *Horse Thief* by fifth generation director Tian Zhuangzhuang. Despite international acclaim, it remains politically controversial in China. The film itself is not overtly political, but making a feature that is situated in Tibet and steeped with Buddhist rites and ceremonies is a political statement in itself.

The film's compassionate depiction of China's non-Han minorities is considered radical and unorthodox, much like Kevin Costner's treatment of indigenous peoples in *Dances With Wolves*. Tian displays a sensitivity and respect for Tibetan ceremonies as witnessed in the rendering of celestial or 'sky-burials'. Scaled down from its original version, the practice involves hacking corpses to pieces and exposing the remains for the vultures to pick. It was believed this ensured the speedy ascent of the dead to heaven.

As mystical as Tibetan rites may be, some, such as the dance of the demon-masked villagers, and the stoning of a mummified effigy are puzzling. Others, like the scattering of thousands of paper blessings to the wind, the burning of thousands of candles before the alter, and the turning of prayer wheels are hypnotic and spellbinding. Filmed in Cinemascope, these images along with the epic-inspired sweeps of the vast naked landscape attest to Tian's masterful command of composition for the wide screen. And when quilted into poetic montages, the images let him tell a story and comment on a culture that words inadequately express.

The elliptical narrative centers on Norbu, a poor but pious horse thief who, with his family, is cast out by his clan to roam the grasslands. At every turn, Buddha proves unforgiving, even sadistic as tragedies mount, bringing them to their doom. Since much of the story is told through pictorial montage, dialogue is sparse. But the it is far from silent, as the sounds of bells, prayers, chants, water, etc. pervade the film, making for a strong aural appeal.

Although the opening title sets the action in 1923, before the Communist Revolution and the occupation of Tibet, the world evoked and the concerns articulated are timeless. In Norbu, we see the apotheosis of the individual's struggle with the collective, with the environment, and especially, within himself.

In stark contrast to *Horse Thief*, is Zhou Xiaowen's *Desperation*. No panoramic vistas here, only shots of claustrophobic cityscapes and interiors — grimy train yards, a scrap-metal factory, even a porn studio.

Being an action cop film, the pace is dynamic and both the plot and dialogue are engaging. The story revolves around a manhunt for murderer Song Ze, who with the help of his girlfriend eludes the police. In the most desperate attempt to escape, he boards a train with explosives while He Lei, the cop leading the manhunt, expressionless and overconfident, devises a meticulous plan to capture the desperado.

The Hollywood-type chase scenes are captivating and believable. One chase has Song on foot pursued through city streets by He Lei on a motorcycle, and another involves landing a helicopter onto a moving train. However, the frequent use of coincidence to engineer encounters between He Lei and Song diminishes the credibility of the plot, even though it attests to the efficiency of Chinese crime detection systems and technology. Witness the use of computers, videotapes and other paraphernalia.

What the film does effectively is explode myths about Chinese stereotypes and insists on a commonalty between things east and west. As in the west, Chinese cops complain about paperwork, public antagonism, and bureaucratic interference. Also, as in the west, the youth enjoy rock and roll, rap music, and breakdancing. They even have a disco. The point Zhou drives home is that modern China is not a closed uniformed society. It is progressive and there is accessibility and desire (or tolerance, as the case may be) for things foreign.

But Zhou's message is not without ironic overtones. When a character who happens to be a film director is introduced at a critical moment in the action, one pays careful attention. In *Desperation*, it is Mrs. Ling, a respected though commercially unsuccessful director of compromising sensibilities, who happens to be travelling in the same train car as the fugitive. Mrs. Ling's willful collaboration with the police may serve as a comment on how Chinese directors should treat the Chinese censors. Not an unlikely reading given He Lei's remark to Mrs. Ling: "This time, I hope you're a success," as if to say success depends on gaining the stamp of official favour.

Because of a tradition of censorship, it is a common tendency for western audiences to prejudge Chinese films as propagandist packages. Admittedly, some propaganda exists to a certain extent, as it does in any feature film. But Chinese directors, aware of our western bias and their own limitations, use this to their advantage to produce complex meanings and depth, particularly noted in the various double entendres and loaded silences.

Discard those prejudices and discover films that are not just visually stimulating but also innovative and thought-provoking.



Hanging out in Tibet in *Horse Thief*.



Looking sad in the grass.

Spike's *40 mules* of marketing come to Toronto

BY TED GRAHAM
Varsity Staff

It started with a store in Brooklyn called the Spike Lee Joint and then onto selling rights to Roots which is currently making movie jackets for all those angry young youths who want to look, as well as sound, radical. And now, Toronto has a piece of those 40 acres.

Thanks to some-cross border shopping by a local Spike Lee fan, Toronto radicals can pick up their t-shirts and baseball caps emblazoned with the titles of all his films and even the name of the film company, "Forty Acres and a Mule." The store is called Rural Clothing, on 242 1\2 Queen Street East, and contains a variety of hip garb which at the moment tends to be t-shirts adorned with catchy names and flashy symbols. The other brands besides Spike's Joint include California based makers Eurofunk, Jive, Split, and Shango.

The store's owner, Dave Butler, a lean looking twenty-five year old who was tired of his old job in newspaper advertising, is trying to maintain an inventory of eclectic club-wear which would be a combination of local designers as well as cutting edge garb from California and New York.

Unfortunately, since the store's opening on June 1 (timed to coincide with the opening of Jungle Fever) Butler says business has been "excruciatingly slow."

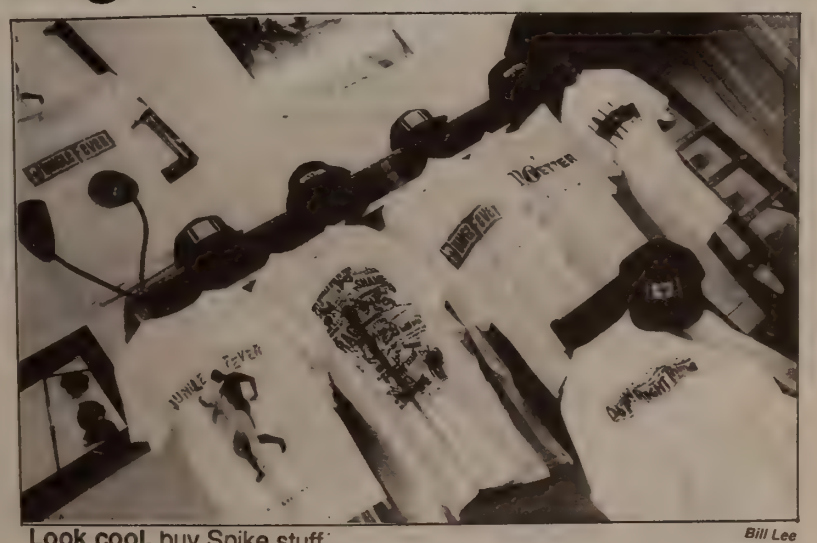
He's trying to spread the news of his store by word of mouth among the late night crowd and the local DJ's — people he feels would be most interested in the type of clothing that he sells.

In the meantime, Butler is using some creative methods of funding (which might include selling motorcycles), but he eventually hopes to be able to run a successful business which combines a coffee house, art gallery and clothing store.

Not only is the clothing innovative, but so is the store itself. With its spartan surroundings and beat-up sofas, the clothing on the racks is de-emphasized in favor of the paintings on the wall and the turntables in the back. Shopping seems to be an afterthought.

Paul Lamb, Butler's buddy, wearing his "Forty Acres" cap and his purple James Brown shirt from the store, is there spinning records on the weekend — a service he performs free of charge. When I was in on a recent Saturday the place was alive with Butler's friends who tend to drop in and out to look around and listen to some music, not exactly what you'd expect in a clothing store.

One customer/loiterer, Karol Hemsworth, when asked why people should make the trek to the store's location on Queen and Sherbourne said, "They don't sell Spike Lee shit like this anywhere." Butler agrees, pointing out, "It's a good deal on clothes they won't find anywhere else in the city, I think it's worth the trip." Prices for these exclusive items range from around 18 dollars for a funky t-shirt, 35 bucks for a felt Dr. Suess hat, and 50 for a hip Shango jacket.



Look cool, buy Spike stuff.

Bill Lee

Bright Angel descends into dark

BY MICHOL HOFFMAN

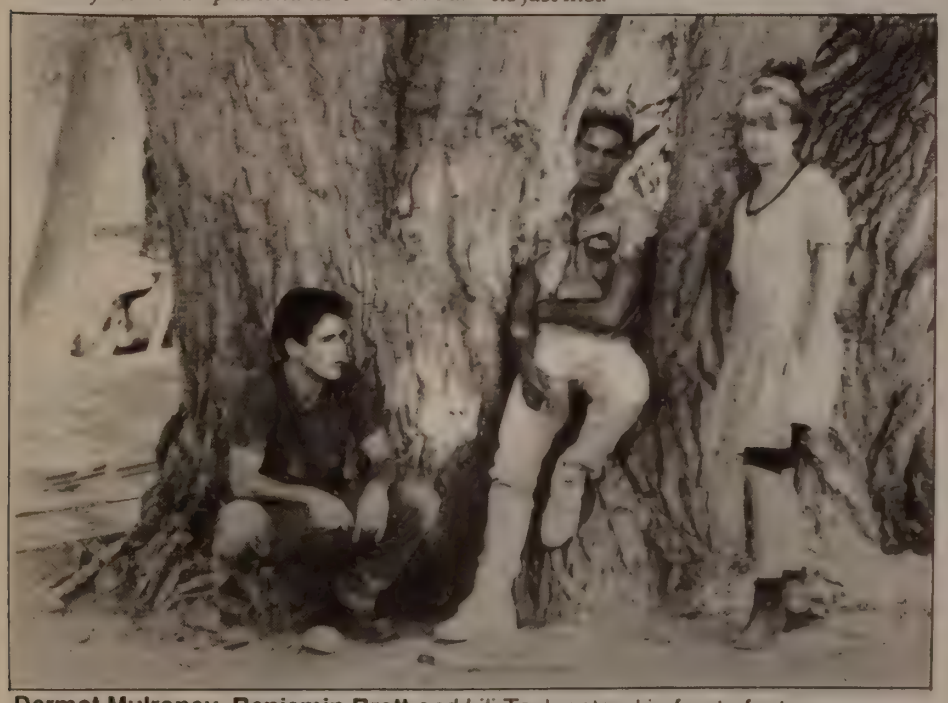
BRIGHT ANGEL
Directed by Michael Fields
Starring Sam Shepard
and Lilli Taylor
Hemdale Films

In *Paradise Lost* John Milton wrote: "Better to reign in Hell than to serve in Heaven."

Over three hundred years later, in the movie *Bright Angel*, the validity of these words is reaffirmed. If the film is any indication of the character of celestial afterlife, time would truly be better spent enduring the eternal flames of the underworld. This movie does not wistfully recall the lost days of glory which precede a fall. Rather, it leads the viewer to a labyrinth of languishing lapses in an existential nightmare.

Placid reflections of a pond at sunrise are broken by the harsh sounds of gunfire. The camera then shifts to floating corpses of hunted ducks as they are plucked limply from the water by their triumphant hunters. This initial shot of fatalism is sufficient to sum up the attitude of the entire film. Throughout, the landscapes are immense and overpowering; the colours, dismal and faded. An overwhelming number of scenes are shot through a film of haze. The message is clear: we are not experiencing a state of rational reality in which a sense of purpose or direction can exist.

Described in this manner, *Bright Angel* might sound like a worthwhile film to see. Do not be deceived. Any potential for poignancy is destroyed by an overemphasis on the lack of meaning in life. George (Dermot Mulroney) is an eighteen year-old without direction. When his father (Sam Shepard) kicks his mother out after finding her with another man (a peculiarly calm incident), George proceeds to act as a chauffeur to a Canadian woman (Lili Taylor) he just met.



Dermot Mulroney, Benjamin Bratt and Lili Taylor stand in front of a tree.

They set off for a small town out of state where her brother is being held in prison. The notion of a voyage is a big theme throughout — voyage without end, that is. On their journey George encounters his somewhat estranged aunt, psychotic gangsters, large empty plains, and bleak industrial towns.

In *Bright Angel*, there really is not much plot. Every once in a while a character emits a profound question or quip like "Do you always know what you're doing when you're doing it?" or "You're lost but you think you're found." This detracts from the intensity of the film. Glib comments belie a chronic need for comunication. Brewing torment explodes and when it does, it erupts in waves of violence.

There are many cleverly constructed contrasts within the movie. The father deliberately washes George's hands following dinner in the wake of the mother's departure. Scrabble is played as high-stake deals are being negotiated. These, along with the choice of music, increase the underlying tension of the film.

The movie's faults do not lie with the acting. On the whole, performances are strong. Unfortunately the director's intentions for the characters' impact remain unclear. Dermot Mulroney's George is largely pensive and silent. His often unreadable facial expressions are puzzling. Lily Taylor's Lucy is another enigma. She is at once spacy and soft-spoken; elusive and eloquent. One can either interpret her as totally ignorant or surprisingly wise. An exceedingly noteworthy portrayal is offered by Delroy Lindo as Harley, the crazed husband of George's aunt.



A moment of dramatic love.

Still, *Bright Angel* is a trite, twisted vision of life. The people appear to live in a surreal vacuum with no outlet but violence and ultimately death, a theme which is drawn upon to the detriment of the film's effectiveness.

A character in the movie remarks: "You could go in the wrong direction." With *Bright Angel*, director Michael Fields was headed in the right direction. However, he did not arrive at the desired destination due to his inefficient use of his vehicle and the burdensome baggage acquired along the way.

Pee Wee's plunge has children searching for truth

BY HAL
NIEDZVIECKI
Varsity Staff

Fans of *The Simpsons* might well be wondering at the clairvoyance of creator Matt Groening. How did he so aptly tell the tale of Pee Wee Herman's demise, long before the enigmatic figure was to be arrested for 'exposing himself' at a porn flick in an obscure Floridian township? Or perhaps Groening had been in the semi-children's entertainment business long enough to hate it, long enough to predict that the cruel dichotomy of the field would burn poor Pee Wee down.

At any rate, the answer lies in a hazy sheriff's report which spread across the news line of Monday morning like the scent of rotting fish: it lingered, it stayed with me, it made me want to gag.

The news, in case you don't know, is that the god of new-wave kiddie television has been apprehended, make-upless and sporting a goatee, not for destroying the talking globe that must have driven him nuts during the tenure of his recently cancelled TV series, but for public exposure.

Many (right-wing conservative Americans at the top of this list) will wish to crucify Pee Wee, resigning him to life of late night paid programming and a shoddy celebrity biography. But, in reality, it is the TV world which should be accused of wrongdoing. I demand, as Bart did when they took Krusty up the stairs of the courthouse, to know the truth.

His sexuality, as the name Pee Wee suggests, became lost in his pasty-faced, whiny, goofy, character

Who and what drove Pee Wee out of a job, out of a movie career, and into the cruel embrace of some beefy policeman looking for attention?

The Pee Wee Herman Show, you see, was more than another Saturday morning perversion. It was a ground-breaking work of bizarre personifications and strangely maligned, very adult, influences. It starred a man who was so taken up by his clown-like looks and ridiculously pathetic demeanour that even in public appearances he played the freak. So Pee Wee's persona, finally, after two movies and a number of seasons as the star of a TV series, crumbled. He lost it.

But was it the fact that his fame had crushed his identity as a traditional virulent Western male symbol that led him to his doom? How many other male stars can you think of that prey on their wimpiness, their paucity of manly attributes?

His sexuality, as the name Pee Wee suggests, became lost in his pasty-faced, whiny, goofy character. His movies all portrayed lusty teenagers pursuing the Western ideal of sex, sex and sex, while Pee Wee remained an innocent exile to the very images that made him famous. And what about the big-breasted next door neigbour of the TV series? With every arrival she seemed to be parleying the myth of the girl-next-door into some sort of kinky warp-zone involving a talking chair, intelligent fish and a man who greeted her with hugs and kisses that now have become strangely ironic.

It was the same society that peddles porn that left Pee Wee alone to deal with his lost manhood. A crazed, brilliantly funny freak, he will be remembered not as the vanguard of children's entertainment, but as a laughable Trivial Pursuit question.

There is a store in Kensington market that peddles Pee Wee Herman dolls. Maybe, just as Marge forced Bart to do away with his Krusty the Clown accessories, they will take them off the shelf. But, if they do, unlike in cartoon land, Herman's plastic effigies will never again grace our presence. Krusty was proved innocent. Who will speak out for a generation's fallen idol in real life? There is no one to defend Pee Wee. He is lost to us kids forever.

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Caribana's changes worry and delight

BY TOUSSAINT FARRELL

What Christmas is to merchants Caribana is to the Caribbean Cultural Committee: a season. And like the Yuletide festivities, Caribana is a festival intrinsically linked to a way of life. But exactly how that way of life is represented is a problem that has come to a head around this year's festival.



Mike Phang

Buncha kids look bored at Caribana's opening.

Poorly funded, held together by the love of volunteer staff and board, and misunderstood by the outside community, this year's Caribana seeks to enter a new era. As a result, these are some of the changes in the works: a more financially viable festival marked by increasing corporate sponsorship; a changed parade route; a restructured board of directors; and widened participation by outside community members.

Executive director Joan Pierre spoke about the new difficulties organizers encountered, and those which remain from past years.

"You have to look at things in terms of money," she said. "When you don't have any, you can't get very far. That's a reality of life and we have been hamstrung with a deficit from last year."

"I've been in Caribana five years, and for the last five years we've grown stronger in spite of the problems financially: putting the shows together, making them work professionally, making everything look professional once we stage it. That has been an accomplishment for 1991.

"The other side of it has been the in-house problems that we have suffered over the years. The restructuring of the organization and the move towards a more professional body of people handling Caribana are changes this year, we just need more."

However, some members of the community and long-time on-lookers to the festival, wonder what form the changes will take and for whom they are intended. "Who inheriting this?" asks Neville St. George. "The hotels are packed, the restaurants are making money. What the Blacks getting out of this? They're using Black talent to build their country." Frank Gill agrees: "Corporate funding? A goddamn float by the police? They're giving away their balls."

When Pierre was asked about maintaining the organization's cultural integrity she stated, "Caribana will always be a community organization, at least for me."



A kid dressed up for the carni.

Toussaint Farrell

Unresolved questions dealing with the conflicting role of the organization in the African Canadian community and in the broader Toronto community persist. A conservative estimate of monies brought in as a result of the festival in 1990 is 145 million dollars. With the hospitality, transport, and food industries busting their guts all the way to the bank, what likelihood exists that Caribana is ever to partake of these riches? More importantly, if it is to regain a more stable footing, what are some sacrifices it will take to achieve this? How will these changes affect the cultural health of the African Canadian community?

Whatever your feelings are toward the event, there is still much for you to do and see in the remaining days of Caribana. One definitely must head on down to the parade August 3. It will be in a newer, safer location and will offer a view of Toronto's lakeshore for the street dancers, the spectators, and the bands.

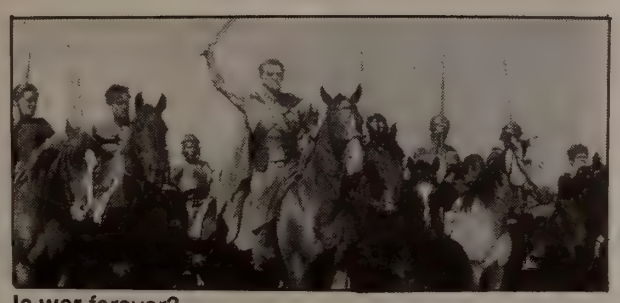
As well, the Olympic Island concert August 4 and 5 should satisfy the soul. This event is a tumultuous feast of calypso, soca, reggae, and other music you are unlikely to hear on the Chum countdown.

Now I know that many of you love that Jamaican talk, so for your increased edification here at U of T, I kindly inserted some words that will help you to blend in with the other merry revellers. "Mas in yuh ass", "Calypso", and "Soca" are politically correct terminology for the event. If I don't see you at the parade, than I haven't seen you at all.

Dismantling war

BY LIZ JEFFERSON

"Retired General William G. Westmorland,
who commanded the U.S forces in Vietnam,
said the next time that America goes to war,
the news media will have to be gagged. 'Without censorship,' he explained, 'things can get terribly confused in the public mind.'"
The Cold War Blues:
The Operation
Dismantle Story



Is war forever?

In veteran peace activist Jim Stark's *Cold War Blues: The Operation Dismantle Story*, we can see the build-up of both nuclear weapons and misinformation about their effects. According to Stark, this is the quintessential 'Cold Warrio' attitude: try to reassure the public to the point where they will accept the stockpiling of nuclear weapons as a safeguard to national security.

COLD WAR BLUES: THE OPERATION DISMANTLE STORY
By James T. Stark
Voyageur Publishing

When Stark founded Operation Dismantle in the seventies, he found he had to fight the Cold Warriors on the external battlefields of world diplomacy and public opinion, and the inner ones of mutual suspicion and moral paralysis. Chief among the enemy's armoury was Canada's international image as a peacekeeping power, something Stark argues is a self-serving fiction.

While director of Operation Dismantle, Stark effected change at the grassroots level. Hundreds of municipalities and millions of Canadians voted in Operation Dismantle, coordinated referendums making their municipalities nuclear weapon-free, removing the moral authority of their government to wage a Third World War on their behalf.

In taking his act to the global stage, Stark and the ten thousand members of Operation Dismantle engaged in a three-month high-profile lobby of the United Nations. They discovered that almost every represented country supported the idea of a world-wide referendum on global disarmament, and several agreed to officially co-sponsor the referendum with Canada at the General Assembly. Unfortunately, the lobby was ended when the Canadian Advisor for Disarmament failed to call a promised meeting of interested countries to discuss sponsorship of the Dismantle motion.

In general, the Canadian government's response has been hypocritical. At one memorable point, Stark lobbied then Prime Minister John Turner through Senator Keith Davey to introduce an offical nuclear freeze policy. Turner's enthusiastic support disappeared after one phone call to the U.S Secretary of State. The hotline to Washington put the voice of the Canadian electorate on hold.

Considering that Mulroney committed Canadian troops to support the U.S initiative in the Gulf without benefit of parliamentary debate, Stark's questions posed to Turner should also be demanded of him — what other foreign policy decisions do Canadian Prime Ministers check out first with Washington?

Canada has been guilty of colluding with the U.S Cold War tactics from the beginning, charges Stark, who calls for a Royal Commission to investigate that collusion. The Cold War was not a bloodless conflict, but a combination of fatalistic psychology and expensive weaponry that cost millions of lives and wasted resources in needless proxy wars.

His interference in Cold War anti-diplomacy caused Stark's career at Operation Dismantle to end unhappily and lead to gross violations of his personal life, he alleges, at the hands of government wire-tappers. However, he convincingly argues that he helped to change the climate of awareness for the Canadian people. Operation Dismantle's main strength was its ability to simultaneously span the credibility gap between local and global politics, bringing a little spring sunshine to Canada's long nuclear winter.

Now that the Gulf War has been a chilling fulfillment of Westmorland's prophecy, we need this kind of inclusive politics again. The muzzling of journalists and the bypassing of international peacekeeping structures was surprisingly easy for the U.S government to accomplish. The current situation in Canada could give anyone the Cold War blues, and Stark's book is an early warning signal — a challenge to the Canadian people to assume individual responsiblity for collective security.

Cave's biblical south preaches epic delusion

BY CHRISTOPHER FREY
Varsity Staff

AND THE ASS SAW THE ANGEL
By Nick Cave
HarperCollins

Nick Cave's songwriting has always relied upon biblical allusions, and like miniature tragic-comedies infused with his dark wit, they work up a grim melodrama as Cave's lounge lizard persona traces stories of love, jealousy, patricide and redemption. With his first novel Cave has managed a tale twisted and imaginative enough it's worthy of being fine print in the Old Testament.

Cave's story of messianic delusion is cast across an imaginary landscape that draws from the mythos of the American south: its texture of religious heritage, family geneaologies, white trash reality and black suffering.

He cleverly alternates in his telling between the historical and social documentation of the town and the mind of a mute, malformed boy, the product of generations of incest, madness and alcoholism cast out to the backwood nests of hoboes, wild dogs and rusting heaps of junk.

In the swamp and bush he creates his own world, his own kingdom. Enlivened by the smallest insect, wild dogs and his pet spider, Euchrid is convinced he can communicate with animals. He's also prone to nosebleeds and fits of dizziness and confusion. At home, his mother ties him to a chair and swats his ears, telling him his blood is black, "Sick black blood... troubled blood." He prepares for his trial, lifting the scabs he's left on his hand to make certain his blood is still red.

Euchrid lives in the Ukulore Valley, a dense smear of wire-traps, sugarcane, vicious hoboes and violent righteousness. Home to a fundamentalist Christian sect the town has laboured prosperously for years with its sugar production until "The Three Years of Malediction" besets them in 1941 with a torrential, unending downpour that washes out cemetaries and doubles the mortality rate. The town suffers a bleak forcast as the sugarcane drowns under the tempest. Preacher upon preacher promise to deliver the sect back into God's favour, only to see the malediction endure.

But, when a baby girl is found in the town square the rains finally subside. She is taken in among the townswomen and heralded as the saviour of the sect.

With an epic sense of scope Cave weaves the boy's messianic delusion among the evangelical tremors of the sect, his revelations made more resonant by the shunning and abuse he suffers from the townsfolk who regard him as an abomination. While the baby saviour is reared and christened as such, Euchrid's purpose becomes harrowingly clear, and it isn't sainthood he's after.

Punctuated by biblical mannerisms and a baroque eye for description, Euchrid's incantations and lamentations detail his pain in waiting, the fortification of his kingdom and his eventual "calling". Being mute, the primordial wasteland about him overwhelms him until he wrestles control over it with biblical metaphor, staring into the eyes, or black pits of a spider and deafened by the noise of its emptiness.

With an almost existential bearing Cave fashions what should be the archetypal biblical anti-hero; maddened by the logic of prophecy and persecution he sets out to redeem himself in the eyes of a punishing, merciless god by an act of murder.

NWA's getting angry, Dutch's getting drunk

N.W.A.
NIGGAZ4LIFE
Priority Records

...so let's eaze on down the yellow brick road to Compton...

Lie! — N.W.A's first album was a powerful progressive statement that had them poised to become rap philosophers on the scale of KRS One and Public Enemy.

Truth! — N.W.A's main driving force was "we're *not* role models". The album contained the timeless, *"and to a kid lookin' up to me/life ain't nothin but bitches and money"*.

Lie! — Now that Ice Cube has left the group, its main energies have long been sapped.

Truth! — To any unbiased observer, it's obvious that while N.W.A's lyrics may have lost some zing, the beats are vastly superior to anything Ice Cube has done. (Compare Ice Cube's Zapp-like "How To Survive In South-Central" and N.W.A's "Real Niggaz Don't Die". Looks like certain Niggaz are rolling around in publishing dough, while certain other Niggaz are givin' theirs to *Bootsy Collins*).

Lie! — N.W.A is a lousy, misogynist, violence glorifyin' group that, while shouldn't be banned, *should be rigidly controlled*.

Truth! — N.W.A is a group that portrays the life of a typical street gangster. They have no friends, "bitches" aren't interested in them, only their "bank", they may die at any time, thus they constantly kill to guard against being killed. Hobbesian, isn't it? Naah, Niggaz aren't smart enough to use *symbolism*, are they?

Lie! — Ice Cube has grown as an artist, now that he's rid of no-talent chumps like Eazy-E.

Truth! — While Ice Cube listens to the career-destroying 'Peons Of Positivity', and records ridiculously self-important songs like "The Product", N.W.A remains original and thus disturbing. Listen to the utterly remorseless "One Less Bitch" for indisputable proof.

... yeah, they might want to try/ to kill a Nigga like me, but muthafuckah, real Niggaz don't die...

J ALEXANDER FERRON

Dutch Mason
I'm Back
Stony Plains



Dutch Mason is the blues. Old, tired, ugly, repeatedly divorced and usually drunk, he embodies the way that genre of music conceives itself and the way we think of it. That's why, even if he isn't all that original or particularly talented, people like the self-proclaimed Prime Minister of the Blues. As well, that's the reason I find myself in the position of extolling the virtues of his new, and probably last, release.

Dutch, whose getting near sixty, has a distinct and gravelly kind of a voice which isn't pretty. He uses this bluesy kind of slur to sing through a bunch of covers and a couple of originals written for the album (including the unintentionally hilarious title song "I'm Back"). He is accompanied by a number of familiar Canadian blues specters such as Pat Rush and Tony D while other names, like the Phantoms, make more unexpected appearances. No one tune is particularly good, or even distinctive. But it is an album that grows on you like the walrusy Dutch Mason himself.

You just can't help enjoying this record. Campy vocals, fine guitar solos and the knowledge that you are supporting a man who has spent his whole life playing the blues and has little, save drunken memories and obscure recordings, to show for it, demand that you buy this album. Dutch Mason plays the blues, and the blues, like the mysterious drinks and endless pack of smokes Dutch brings on stage with him during muggy sets at Albert's Hall, will never go away.

HAL NIEDZVIECKI

Grapes of Wrath
These Days
Capitol Records

The fourth release from the Grapes of Wrath is a surprisingly artistic success which will surely strengthen the Vancouver band's status as one of this country's foremost modern rock acts.

The combination of rock and folk featured on this album is impeccable and refreshing. Instead of being excessively energetic and upbeat, the tracks on *These Days* tend to soothe and relax.

However, the most amazing thing about the album is its potential to appeal to a large and diverse audience ranging in age from late teens to forties. It truly is an album with something for everyone.

Some of the tracks seem to be reminiscent of the late sixties and early seventies. For instance, the instrumentation of "You May Be Right" sounds similar to that of the The Beatles toward the end of their career.

"I Am Here," the lead-off single, is apt to garner air-play at album oriented and alternative radio and will, perhaps, make a slight dent in top 40 radio. Sounding a great deal like old REM, "Here" is probably the most pleasurable track on the album and certainly the only one with a memorable chorus.

Another noteworthy track is "No Reason," a very simplistic ballad with just an acoustic guitar in the background played by band member Kevin Kane. While the song is not entirely original — such acoustic ballads as Extremes' "More Than Words" have taken off in the 90's — "No Reason" effectively sets the tone for the whole album: tranquil and melancholic.

In all, *These Days* is a well-produced fourth outing for the Grapes Of Wrath. Despite the likelihood that the album will never attain the commercial success it rightfully deserves, *These Days* is definitely ideal for all modern rock record collectors. It successfully integrates the rough and aggressive nature of rock along with the peacefulness and simplicity of folk.

NANDA LWIN

Kirsty MacColl
Electric Landlady
Virgin



I recognized her voice from my various near death experiences. She sings like an angel with a cold. Her voice is wispy, ephemeral, and sounds like someone packed her nostrils with gauze. I could listen all day. She was one of those unsung heroes, always behind the lines, singing backup for big names. Important people were always saying how great she was. Still, her first album, *Kite*, was never quite a smash hit. And so I waited for the big time.

So now I've heard the new album, *Electric Landlady*. MacColl write two songs herself, and surprise, surprise, writes all the others with some big names. The biggest name is Johnny Marr, the bard of the Prophet Morrissey who helped so many of us through life. Together, their single "Walking Down Madison" rose to the tope of a chart somewhere, or almost. It is deep, it is catchy, it has rap undertones.

But the second big name was what I yearned for: Kirsty MacColl and Marshall Crenshaw. Wow. But here they let me down. The tune "All I Ever Wanted," is a complete ditto of one of Crenshaw's songs. I mean I can sing his words to this tune and not know the difference.

A third big name is Mark E. Nevin. They turn out a few good songs, such as "Halloween," and the liberating "My Affair" about a promiscuous teenager trying to keep her privacy, which is half sung in Spanish.

All in all, it is a great mix, and nice to hear her voice. A catapult to pop fame — maybe not.

ORIE NIEDZVIECKI

Bananarama
Pop Life
Polygram

The female dance music trio extraordinaire are back, and are as bubble-gummy as ever. Despite the fluffiness of their music, the Bananas have always been a group with potential and some raw talent (just look at "Cruel Summer" and the classic dance anthem "Venus").

Now the Bananas are a little bit older and original member Siobhan Fahey (who left the band to marry Eurythmics' Dave Stewart) has been replaced with Jacqui O'Sullivan. However, steady members have ensured that Bananarama has kept its 'devil-may-care' attitude. Unfortunately, that may be all they've kept and it just may not be enough — fans expect some great dance music as well. *Pop Life* is good, but far from great.

Pop Life has its share of songs with potential but, with a few exceptions, this album lacks any songs that stand out — songs that you start humming at calculus exams to ease your fears, songs that you turn the radio on full blast to hear.

Another song to look out for is "Ain't No Cure." This song has a hot but simple chorus: "There ain't no cure for love, there ain't no remedy." But then, most of this group's lyrics do not strain the brain.

Also keep an eye out for the hot track "Preacher Man." With its chanting chorus and pulsating rhythm it's surefire hit single. However, the bulk of the album is just average. The songs have good beats and okay choruses but are forgotten instantaneously.

On the other hand, the rest of the album's tracks are less than mediocre. On the whole, they lack any impressive qualities, although the former single does have a pulsating intro.

One thing no one can deny is that *Pop Life* is a good album and die-hard Banana fans will want to add it to their collection. It may be nothing extraordinary, but it's far from bad. But the album does leave you longing for the Bananas of yesteryear.

TERRI DAWOOD

Vanilla Ice
Extremely Live
SBK Records

The front cover of *Extremely Live* shows Vanilla Ice not just standing, but upright. In other words, though the phallus dash microphone is discreetly held in one hand, he does point upwards with the other: his extended arm is not merely pointing, but erect.

He could be hailing a taxi, but he's probably not. Instead, he's displaying male arousal in a socially acceptable way. After all, he couldn't very well jerk off in front of ten thousand strangers, but this is what he actually does.

My point is that the artistic direction for the American singer Vanilla Ice's latest release actually corroborates his misguided approach to making music.

In the tradition of John Wayne, James Dean, and Ronald Reagan, Vanilla Ice perpetuates the American myth of the autonomous male, a male not only male but masculine, not only masculine but patriarchal. Someone who claims to need no context but his own.

On the cover Vanilla Ice is shown isolated from anything real. And his music, it's just this po-mo onslaught (read post-modern schlock): synthesizer programs and rip-offs of music made by other people.

He embellishes it all with what is only self-serving: lyrics like how he must make love to (have sex with) the most beautiful women in the world (the most culturally attractive objects in the world).

In other words, the zipless fuck.

Take also this example of Vanilla Ice's incredible rapport with his audience. He shouts "What's my name?" And the reply comes booming back, "Ice Ice Baby!" He shouts again, "What's my name?" The same booming reply. He shouts yet again, "One more time for me!" Vanilla Ice shouts one last time, "One more time real loud!" And "Ice Ice Baby!" the crowd again roars....

Vanilla Ice is not making art. He's not even making music. The music industry being what it is, music can be and is used as a vehicle for mere clever self-promotion, and to massage the ego which, in masculine people like Vanilla Ice, is probably located at the tip of the penis.

ALBERT KA? HING LIU

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VARSITY SPORTS
THURSDAY EDITION
AUGUST 1991

Argonaut football becomes a spectacle

BY JOE NECK
Varsity Staff

When Exhibition Stadium was still more home than Kansas, going to an Argonaut game used to mean receiving cigarette burns from drunken neighbors, spiked coffee, seagull droppings and enduring the cold winds blowing off Lake Ontario.

And best of all, watching fans discover new ways of expressing their discontent.

Football

Strangely, cynicism seems entirely out of place in Skydome. As human participation is eclipsed by the sheer spectacle of attending a game, people can't afford to be cynical: they're laughing too hard at John Candy making an arse of himself and anticipating the half-time draw to see who wins the "Rocket" car rotating in one of the endzones. In the days before a beefy MuchMusic goon hosted Argo games fans had to take some initiative; now they respond to the incantations emitted by a jumbotron. And it seems they have abandoned the old practice of smuggling a thermos of rye into a game in favour of consuming the watered-down Lite beer sold in the stadium.

Some sort of creeping collective consciousness conspires to instill Canadian football with respect and better gate receipts. People have started streaking across the field again, baring bottoms at appreciative crowds of 40,000. But I suspect people are inclined to do so now for different reasons. It used to be to escape a brawl in the bleachers, or better, inspired by the madness of drink on a freezing day. Now young men are induced to run wild in the orgiastic height of the spectacle: responding to the televisual impact of the Jumbotron, the presence of celebrities and car give-aways.

Americans have always been able to get away with investing a football game with the grotesqueries of multi-million dollar half-time extravaganzas. Because a) its an American birth-right to make as big a deal as possible about any sporting match between males, b) the talent is good enough *and wealthy enough* that the spectacle doesn't draw too much away from the actual game, and c) subconsciously, they still feel the need to celebrate war victories (attributable to Vietnam syndrome).

Canadians just aren't convincing when they try to emulate Americans. Frankly, we don't have the resources to put together a Whitney Houston gala salute to Virtual Reality that lasts a mere fifteen minutes. We'd all be better off with a plate in our head rather than the grandiose ambition that a hotel, fitness club and a restaurant become permanent fixtures in any modern stadium.

What used to make Canadian football enjoyable in its own way was that it was modest, low-key. I always found the idea of attending a game in the huddled and freezing confines of Taylor Field and watching the Saskatchewan Rough Riders far more enervating than seeing any NFL franchise in action.

It was somehow becoming of Canadian democracy. We were each heat for our neighbor; in some cases it could even be considered erotic. We drank together. We suffered together through winless seasons. Our faith and interest in the Canadian game was sometimes supported only by the question Who in our section was going to scrap next week? I remember the craggy, windblown and bloodshot faces of the men and women who sat around me (and the smells of liquor and grass) better than the names of some of the best players.

There should be a hall of fame for these people. The people who made the best of their perpetual discomfort.

Just don't put it in Skydome.



Argonaut receiver Darrell K. Smith leaps for the pigskin

Steven Leung

Conspiracies lurk as the fan feigns ignorant

Time is a cold and cruel hound.

In the days of William Shakespeare people looked upon sport as a diversion; a diversion in the field like chasing groundhogs followed by feast and zany frolic or bridal petting under the open skies.

Sorry, you couldn't try casually offering a vat of Pilsener Lager at a fencing meet like the Queen in the foil-match at the end of *Hamlet*, nor could you say that people like Pete Rose "fall to" baseball as a means of diversion and enjoyment.

Laszlo Speaks!

Sport has no longer to do with the languid pursuit of objects like the chicken in the backyard, physical fitness, and the pleasure of a momentary pause, a quality which I think is fairly well adumbrated by one of the bard's oft quoted sonnets:

> *Lo, as a careful housewife runs to catch*
> *One of her feather'd creatures broke away,*
> *Sets down her babe, and makes all swift despatch*
> *In pursuit of the thing she would have stay...*

And again, wouldn't you rather see an ancient boxing match, this earliest form of competition between kindly men, where the winner ends the match by smashing a ox's skull rather than his opponent's head? Razor Ruddock, for one, probably would.

The charmed elixirs that sport can offer have all but gone. We have instead performance enhancing drugs which coaches administer under the pretence of preventing their athlete from committing suicide.

Yet the personal enjoyment of the doer is not the only component of sport that has been lost. Competitiveness itself, as King Alfred would say, also 'has gone the way of all flesh.'

A great conspiracy has reared its ugly head in baseball — which happens to be one of the easiest sports to fabricate the results of.

After nights of ordeal of watching baseball games on TSN, and through the obvious miracle of getting a chance to listen in on the conversations on the players' intercom, I have discovered that those little earphones on the players' caps are used to transmit devious instructions such as the following: 'Hey, Johnny, gotta let that one go,' or "Run under the ball, asshole, because we're leading and not s'posed to." And then sometimes the players talk back, saying, "Yes, but please know that I have to have a .350 average to sign for that 10 million next year."

And even if all this is false, (and it is since I've just made it up), would you trust a bunch of overweight guys with tobacco filling half their face and spitting goo under their armpits?

But if you think I am partial to baseball for saying that managers, owners and Papa Doc cook up the results years in advance of the season (which explains why the Blue Jays haven't made it past the championship series for years in a row), let me tell you that the situation is much the same inside the CSL.

Winnipeg, the cellar-dwellers of the league, are also famous for defeating whoever happens to be at the top of the league, quite predictably on the second Sunday of every month, but sometimes on the Thursday, depending on whether it is the first or third quarter of the Moon.

You see, across the big blue sea in Europe, the league system is set up so that the weakest performing team is automatically eliminated every year and replaced by the winner of the lower league. And even with safeguards such as this, huge betting scandals surface from year to year to the great dismay of the lay sportsfan, who of course would like to see genuine competition and true effort on the field.

But the lay, average, ale-guzzling spectator has lost any sense of suspicion in North America, especially when it is the question of asserting their loyalty to their teams and when their overzealousness leads them to lionize a ballplayer who wouldn't be able to read off the time of day from his sportswatch.

For this reason, we must not give too much credence to public opinion.

People will like the league of their choice, no matter what. And, as Hegel said, in answer to the question whether it is permissible to mislead the people, "the People will not permit itself to be deceived about its substantial interests."

"But," he added, "it deceives itself about the way it knows this." Which means that the people already know that they want to watch skilled competition, and that what they are getting isn't, but they mislead themselves about their interest in baseball, football or ice-hockey.

Which is to say that name of the game is the sole part left of the genuine article.

And so, as Shakespeare said once, "whatever may hap', to time I will commit; only shape thou thy silence to my wit."



In olden days, fun, drink and sport were as one

Lost dreams and a big bag full of trinkets

BY ALEX FERRON
Varsity Staff

The kid was about 14, maybe 15 years old. He had a bag full of Fanfest trinkets; the Sports Impressions pennant, the Gatorade waterbottle, the Upper Deck Numbered Limited Edition Toronto '91 Heroes of Baseball ready-for-framing print, and his Fanfest map prepared by the expert cartographers at Rand McNally mapworks. He didn't seem happy, but he wasn't downcast either. He was just another tired kid on the subway coming home from "The Baseball Theme Park".

All Star Reflections

I tapped him on the shoulder. He indicated to me, as best as he could (considering I am completely unfamiliar with sign language) that he was deaf. So, in my crude way, we eventually slid in to a kind of rapport. I'd point at the pictures in my program and give a thumbs up or thumbs down. He'd either agree or disagree, always emphatically. He disapproved with blood-curdling hate when I gave the thumbs up to Rickey Henderson. I gave him the old thumbs down when he signed his approval for Kelly Gruber. We didn't speak, but we understood. The language of baseball was universal.

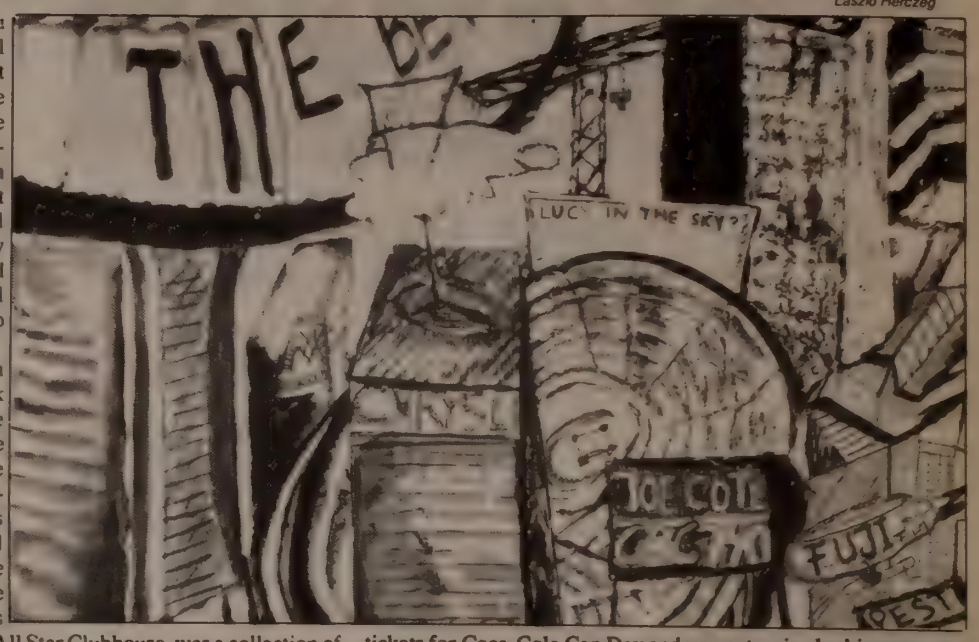
It was the same sort of belief that made Toronto into a collection of gibbering baseball fanatics in All Star week. Baseball was universal, we were told. The game had transcended mere competition; it was akin to religion. The All Star Game was the travelling baseball Mecca. "Bringing the game to the fans" was the unofficial All Star slogan. It was not to be. They turned what could have been a magical spectacle into a festival of tacky hucksterism.

The first thing that struck me during the 'hardhat tour' of the Fanfest site was the leader. Not a leader really, but a spin doctor. He led his corps on the tour of the still unfinished grounds, spouting ready-for-publication one-liners at every turn. "Watch out when you hit the grass," he said, speaking of the third rate artificial carpet that was laid out on the Stadium Level, "it might be wet." He insisted on playing out some sort of charade. He called his unimpressed charges "team", as in, "Let's hustle, team, we've got more ground to cover."

I can hear the resident thinkers at Madison Square Garden Productions (they were responsible for the show) talking about 'gimmicks'. They needed 'angles' to sell the public the product. You don't gimmick baseball. If you want gimmicks (and we all want them, just at the right time) try the WLAF, or the NBA for that matter. Leave baseball alone. Doubleknit v-neck baseball jerseys were a gimmick, and they're almost gone from the baseball landscape. With the discovery of grass that doesn't need constant light to grow, artificial turf is also slowly fading into the gimmick scrapheap.

But it was gimmick heaven at Fanfest. The 'real ballpark food' turned out to be indigestible facsimiles of the true gastric delights. The Major League Baseball All-Star Bazaar which was supposed to give away baseball paraphernalia, turned out to be an army of pushy salespeople thrusting unwanted trinkets into your hands. The Gillette All Star Clubhouse, was a collection of team jerseys in lockers with Gillette grooming products and towels hanging *just so* above each cubicle. The roving manager, really a 'comic' actor, spent time berating his 'team', the customers, over a fuzzy microphone. The All Star newsstand was merely phonied up Toronto Sun front pages with program vendors hawking the free programs. Even the lowly program was a cynical enterprise. Deliberately low on editorial content, it forced the reader to buy the actual All-Star program (cost: $7.00) if they wanted a lasting souvenir.

Laszlo Herczeg



The fan paid to see a festival — a theme park, as they put it. It *was* a bit like Disneyworld; there were long, ill-tempered queues for everything free, but the payback was unsatisfactory. At the end of the line, there wasn't a thrilling ride on Space Demon Mountain, there were three frustrating swing-and-a-misses at the Haagen Dazs Spring Training Batting Cage. Quick but painful.

Usually corporate sponsorship is a benign deal. You buy your tickets for Coca-Cola Cap Day and you get a nice looking team cap with Coca-Cola inscribed on the back. They give you something (a nice cap), you give them something (a walking billboard). At Fanfest, there was no such agreement. Perhaps I was just naive. I didn't think that Fanfest would make the customer pay to visit one long commercial. I didn't plan on getting my fastball clocked and then having a brochure thrust in my hand telling me of wonderful investment opportunities I could be in on with this machine. I didn't expect the show would demand money at every turn, since the fan had already spent 15 dollars on a ticket. I didn't realize that every pseudo-attraction was to have a corporate (or semi-corporate) sponsor. I guess I was wrong.

It was the game that was important. It got lost in the hoopla, the endless "if you build it they will come" shtick. The game was important to my friend on the subway. He had never heard Tom Cheek rave about a ball being "hit a country mile" or Bob McKowen sneer "Greetings and Salutations" to yet another 13 year-old stat freak, but I knew the game was important to him, just as it was to me.

The game was important to them too. But they played a different game. They won the selling game. The gimmick worked, the Madison Avenue Field Of Dreams was a success. They left us beggin' for more, and we all got played. Played like suckers.

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Varsity classifieds
Out of this world

• ORIENTATION SUPPLEMENT INSIDE •

The VARSITY

VOLUME 112, NUMBER 5, TUESDAY, SEPTEMBER 3, 1991

THE UNIVERSITY OF TORONTO'S LARGEST STUDENT NEWSPAPER SINCE 1880

U of T refunds $1.15 million to foundation

Donor alleges misuse of funds

BY MAYLIN SCOTT
Varsity Staff

U of T has refunded $1.15 million dollars to a donor after allegations that the university had misused the funds.

"In a nutshell, we had many discussions over a long period of time with the donor, and we believe we've done the right thing," said Gordon Cressy, vice president of Development and University Relations. "The donor felt we had not used the money properly and our view was we'll give all the money back and start fresh."

The Saul A. Silverman Family Foundation had contributed $1.2 million over the last nine years to U of T's department of Otolaryngology for research and clinical studies. But last March Peter Silverman, president of the foundation, asked for an investigation into how the funds were being spent.

U of T ordered three separate audits of the use of the money which concluded that $50,000 had been misspent by the chair of the department, Peter Alberti. U of T refunded that amount to Silverman in March.

But Cressy said Silverman had still been asking for up to $900,000 more to be returned.

"In our view only $50,000 was spent out of the guidelines and we hold to that view," he said. "But there were irreconcilable differences between us and the donor and so we felt we should give all the money back."

Silverman said he was happy with the refund.

"We have a complete disagreement between the university and myself," he said. "But basically the university has done the honourable thing by returning the money. Having said that, I thoroughly disagree with their investigations.

"Money has been spent for purposes entirely out of the guidelines for which I donated it, and also for research that is flawed," he added.

Last month, university professor emeritus, Robert Salter, conducted a review into allegations of research misconduct by Alberti, which included using the foundation money for his personal gain, publishing flawed data, and conducting unsupervised research. The report concluded that there was "no convincing evidence that Dr. Peter Alberti is guilty of either academic or scientific fraud or any other form of misconduct in research."

But Silverman said he disagrees with the Salter report. He said Alberti was using 350 medical students to provide information for a huge database, but that the students were unsupervised when examining patients.

"The university has taken one view of their investigations, I take another," he said. "Of the three students who were interviewed, all said that they had been unsupervised. One student said it was the first time he had ever looked down a patient's throat.

"Dr. Salter says 3 out of 350 is not convincing evidence. If there are 3 out of 3 students, they should be asking the other 347 students. That is the nature of my disagreement."

Alberti would not comment. Tom Reid, a colleague of his, said it had been Alberti's idea to return the money.

"I think it was actually (Alberti's) recommendation that it be returned as a gesture of goodwill, rather than trying to do some analysis of the research," he said. "If the donor's not happy with how part of it's been used, you might as well return all of it."

Cressy said Silverman had

See Money, page 6.



The Orientation Supplement will at the very least warn you where not to fish when seeking out sustenance on campus.

SAC date rape campaign falls through

BY KATE MANNING
Varsity Staff

Orientation will be taking place this year without a SAC campaign against date rape, though SAC Women's Rights co-ordinator Diane Dobson says it is not for lack of trying.

"Basically nothing's going to go on during Orientation except what the colleges might do," she said. "I wanted to do a fairly comprehensive thing all year starting with Orientation."

She said the Orientation plans have fallen through because of a lack of commitment from SAC.

"They said I didn't come in early enough with my ideas which isn't true. I went in at the beginning of May. I think it's a combination of incompetence, lack of communication and lack of support."

But SAC president Peter Guo disagrees.

"As far as I'm concerned it was a problem of logistics. We were very keen when she came to us with the proposal," he said.

Dobson wanted to include an anti-date rape slogan on Orientation T-shirts but she said she was informed she was too late, that some of the sponsors for Orientation might not want that kind of message on T-shirts and that it could adversely affect campus unity by going over the heads of other Orientation leaders.

"In terms of effort and supporting it, her ideas are great," said Guo. "But we were screening the T-shirts and there are deadlines to be met. There's no proposal on my desk right now outlining what dates and times things are supposed to happen."

But Dobson said that excuse was just lip service.

"You can say that you support it and they do, but when it comes down to it, it's commitment," she said. "Follow through with it. Demonstrate it with support -- moral and financial."

She said other plans included a high impact presentation at all of the colleges followed by small discussion groups, flyers detailing information, definitions, resources, and a campus wide poster campaign.

But Guo said she didn't contact the colleges early enough, although it was not her fault.

"Most of the colleges start thinking about Orientation in April or May," he said. "She officially took over in May and then she had to spend time getting her committee together. By the time this idea was put together to a forum, it was late in the planning stages."

Susan Addario, U of T's Personal Safety Awareness officer said she is disappointed there will not be a SAC campaign during Orientation.

"There are a lot of situations provided by Orientation activities where sexual assault can take place," she said. "We know that about a quarter to a third of the assaults, that are reported to helping or responding organizations on campus, take place during Orientation activities. That's only those that are reported."

See Not, page 6.

Students less homogeneous

BY BECKY FONG
Varsity Staff

The traditional U of T student is no longer the 18 year old able-bodied white male. In turn, the university is trying to adapt to changing demographics which reveal the student population's diversity in age, ethnicity and physical ability.

IN FOCUS
VARSITY
news report

"We come from a Eurocentric tradition especially with regards to what we teach and pedagogy itself," said Karel Swift, assistant registrar. "It is not always appropriate for ethnic students."

She said faculty need to adjust to these changes, altering the format of lectures and discussion. U of T is providing support groups and president Rob Prichard has set up a committee to study racial representation at the university this fall, she added.

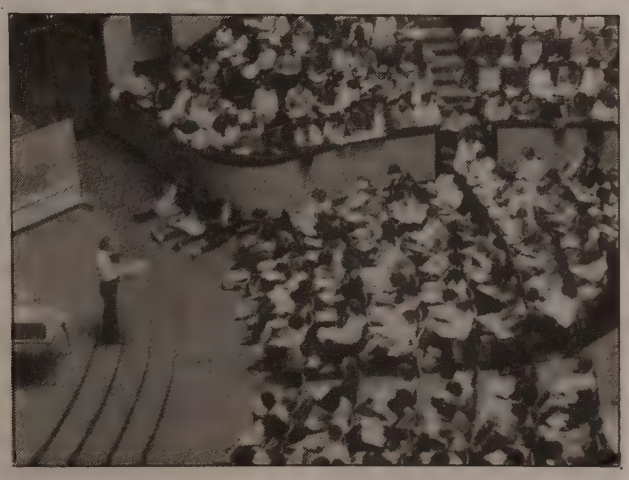
According to statistics compiled by the university, there has been a rise in foreign students particularly from Hong Kong. But with differential fees for foreign students, it is usually only those with money who can afford to study abroad.

Elizabeth Patterson, director of the International Students' Centre said most visa students are in graduate studies through sponsors, scholarships and fee waivers.

"The university wants to open itself to foreign students and dispel the traditional stereotypes which only present certain observations and personal preferences," she said.

Students coming from third world countries often face barriers because they are only sponsored if they are specializing in a field that will not involve a high cultural content because they are expected to return to their home to apply their skills, she added.

But one of the greatest problems foreign students face is ethnic ghettos.



Mixing among the masses at U of T.

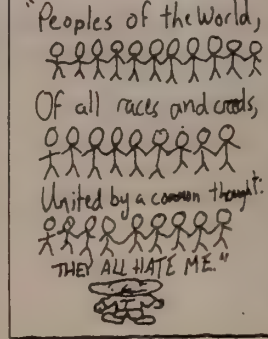
"There's nothing wrong with seeking out people from your own background but they need a balance with mainstream culture to really feel a part of the university," said Patterson. "They look to their colleagues for everything instead of using the services offered, and miss out."

Another unique part of the university is the Transitional Year Program.

The main source of recruitment for TYP are members of the Native and African Canadian communities and immigrants who have experienced systemic discrimination. The practice of 'streamlining' in public schools has been largely responsible for

See Typical, page 6.

INSIDE



Tripping through the wilds of Canadian Film from New Orleans to Israel

Extensive Festival of Festivals coverage pg. 15

HART HOUSE

So many things to so many people

Upcoming Events

Sept. 3 - 6 THE SOLDIER'S TOWER CARILLON CONCERTS AND TOURS FOLLOWING. The 51 bell performance runs from noon to 12:30 p.m. Meet the carillonneur at the Tower Road door (east side) for the ascent.

THE GREAT HALL OPENS FOR LUNCH - 11:30 am - 2:00 pm Mon.-Fri.

WEEKLY CLUB MEETINGS

MONDAYS:	Singers Rehearsal	7:15 - 9:30 p.m.	Great Hall
	Chamber Winds Rehearsal	7:15 - 9:30 p.m.	Music Room
	String Ensemble Rehearsal	7:30 - 9:30 p.m.	Decates Room
	Rifle Safety Course	4:00 - 6:30 p.m.	Meeting Room
(Beginning Sept. 16)			
	Revolver Club	6:00 - 9:00 p.m.	Meeting Room
	Jazz Ensemble Rehearsal	7:30 - 9:30 p.m.	Map Room
	Yoga	7:00 - 10:00 p.m.	Activities Room
TUESDAYS:	Bridge (Contract and Duplicate)	5:00 - 11:00 p.m.	North/South Sitting Rooms
	Debating Club	7:00 - 10:00 p.m.	Debates Room
	Archery	4:00 - 8:00 p.m.	Range
WEDNESDAYS:	Debating Club	4:00 - 7:00 p.m.	Debates Room
	Revolver Club	5:00 - 10:00 p.m.	Meeting Room
	Yoga	7:00 - 9:00 p.m.	Activities Room
	Chorus	7:15 - 9:00 p.m.	East Common Rm.
THURSDAYS:	Archery	4:00 - 8:00 p.m.	Range
	Orchestral Rehearsal	7:30 - 9:30 p.m.	Great Hall
	Oak and Hart Pub	8:30 - midnight	Arbor Room Pub
FRIDAYS:	"Oscar's" Live Jazz	8:30 - midnight	Arbor Room Pub

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Erindale administration ditches Orientation plans

BY VINCENT KWOK

Erindale College has thrown a wrench into their students' council's orientation plans by banning "Tent City" and restricting alcohol in this year's frosh week.

Tent City, a traditional orientation event, involves frosh and their group leaders pitching tents in a specified area on campus for three days, while taking part in orientation festivities.

But this year the specified area became the construction site for the new students' centre building, forcing a change in plans.

Andrew Beck, acting principal of Erindale College said there was no alternative but to toss Tent City altogether.

"The site is potentially dangerous and simply not available," said Beck.

But Lloyd Aning, president of the Erindale College Students' Union said ECSU had suggested two alternative sites in a written proposal. Both suggestions were struck down by the administration.

"The new sites are much bigger than the previous Tent City site," he said. "We could easily place Tent City in either one but our proposal was thrown back in our faces. It wasn't even considered as a possibility. The administration had already made up their minds about how orientation should be run without any consultation with the student representatives."

Instead of Tent City, the administration has planned a one-day orientation with a concert festival in the evening. Alcohol will be permitted only on the evening of the festival date until midnight.

"I think we have a much better chance on a one day event at not having alcohol abuse," said Beck.

But Aning said the administration is being unrealistic in its approach to the alcohol control problem.

"The Tent City served as an effective control for alcohol abuse," he said. "In the past, Tent City provided an experience where camraderie between the group leaders and frosh developed in a summer camp-like fashion. This camraderie provided the foundation for the group leaders to have effective control over any alcohol abuse by the frosh."



Erindale Tent City out in the cold.

Beck said he felt the administration was obligated and justified in banning Tent City from this year's orientation.

"In recent years, there has been poor security in controlling alcohol consumption," he said.

Beck added the proposed alternative sites were playing fields and would be quite "problematic" in terms of their restoration after a Tent City.

But with Tent City cancelled and orientation shortened, Aning said he fears alcohol abuse within the frosh will be out of control.

"Alcohol consumption would run uncheckable. It will be harder to detect alcohol abuse," said Aning.

Beck disagreed.

"If (the group leaders) can check it in a Tent City they can check it outside a Tent City," he said.

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Telescope project may violate Apache space

BY CLIVE THOMPSON
Varsity Staff

U of T is interested in helping to build an astronomical observatory in Arizona that some say is violating Native American religious rights and environmental law.

The University of Arizona has invited U of T to help fund and construct the world's biggest telescope on Mt. Graham in Arizona, said Ernie Seaquist, head of U of T's Astronomy department. Costing $60 million, it would be one of three telescopes in the first phase of the observatory, which is also funded by the University of Ohio, Germany's Max Planck Institute, and the Vatican.

U of T has not formally accepted, but is interested and is tentatively looking for a donor to foot the cost, he said. "We have been invited, that's all," he added.

But some Canadian Natives and environmentalists are asking U of T not to join the project, saying Mt. Graham is an Apache sacred ground and an environmentally sensitive area. On August 19, twenty of them protested U of T's potential involvement outside the Astronomy department.

"This project is a desecration of the Apache people who use that mountain," said Mohawk Nation member Danny Deaton. "What if people came here to Toronto and started raping the graveyards? This is what these people are facing."

To add insult to injury, Deaton added, the telescope is named in honour of Christopher Columbus -- the Columbus telescope.

But Seaquist feels the protest at the university was "really very premature. It has evolved into being a tempest in a teapot kind of thing."

Last week, the project made headlines in the United States when two Apache elders from Arizona filed a lawsuit to stop construction on the observatory which began last April. The suit names Arizona's Forest Service as the defendant, claiming it violated several environmental laws and the Apaches' freedom of religion by giving U of A permission to begin construction.

Patricia Cummings, one of the Apaches' lawyers said The Forest Service ignored existing research material that explains the religious and cultural uses of the mountain.

James Abbott, Forest Service supervisor for the area and defendant in the lawsuit, said he could not comment on the case.

U of A spokesperson Steve Eremine, said the U of A is willing to work around the Apaches' sacred grounds, but the tribes aren't being specific enough about which areas are sacred.

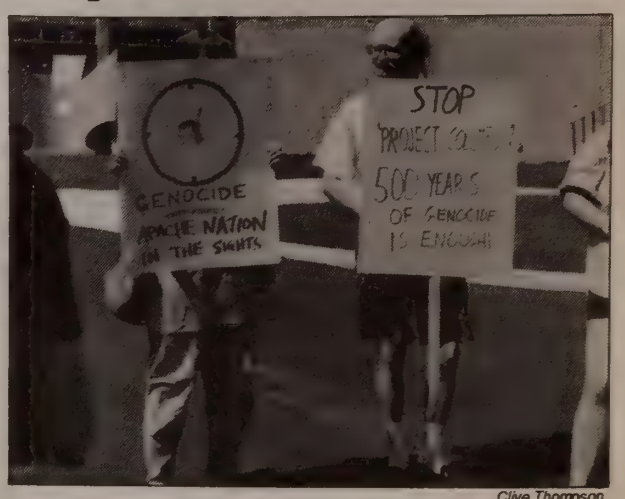
"That's one of the things that's been a little frustrating," he said. "Generally, they're saying the entire mountain is a sacred holy site. We're hoping they'll be a little more specific than that. If they could show us that any one place is a sacred site we could arrange to not work on it."

But the U of A doesn't understand that the whole mountain is sacred, not just specific sites, Cummings said. "That's really typical. They want to pigeonhole certain areas. The University of Arizona are not the people to decide what is or isn't a sacred ground."

U of T has not yet assessed the ethical and environmental aspects of the project, Seaquist said. "It's far too early for us ever to have thought about that.

"We're just hearing the other side of the story now. I'm accumulating a file for the environmental groups and the Apache tribe."

Steve Warshal, a U of A biologist said the Forest Service ignored evidence that the project will endanger at least six new species of insect and one species of squirrel found only on Mt. Graham.



Clive Thompson

Protestors outside McClennan labs.

U of T will be meeting with the U of A in October to further discuss U of T's potential involvement in the project.

Walksafer review not yet home free

BY NANCY HOWDEN
Varsity Staff

The fate of U of T's Walksafer program remains unknown.

After having completed its four-month trial period in June, the program is undergoing an evaluation by a U of T advisory group to decide whether or not it will receive funding for the fall.

The group has yet to reach a decision but Susan Addario, U of T's Personal Safety Awareness officer, said she is still hoping the advisory group will support the program.

"Our presentation to the university went well but we've heard nothing yet. We were hoping to hear something positive by the end of July so we could get information about the program around the campus," she said.

Walksafer was developed by the Students' Administrative Council to provide patrollers who could safely escort U of T students and staff to campus destinations at night.

At the advisory group's meeting in mid July, Addario revealed data showing the frequency with which students and staff used the service on St. George and Scarborough campuses. Though the St. George service is equipped with three pairs of patrollers, as opposed to one pair at Scarborough, the St. George service fielded only 25 calls while Scarborough's responded to 30.

"With library workers on strike, more students stayed home to work so there was less of a demand for the service. The advisory group agreed that data collected from the St. George service is inaccurate due to the strike."

Addario said the geographics at Scarborough alone heightened a need for the program.

"Scarborough campus is very dark and isolated at night, more so than St. George. Walksafer provided students with the assurance that they could have the freedom to walk home even at night."

Michol Hoffman, SAC's University Affairs commissioner, said she supports the continuation and expansion of the program.

"Walksafer is essential as a safety measure at U of T," she said. "We could also use the money to expand to walk home non-rez students, too. Considering the number of reported assaults this year, we need it more than ever," said Hoffman.

On August 27, Addario approached SAC for financial assistance for Walksafer but said she has heard nothing back.

Peter Guo, president of SAC said there is nothing in the budget for Walksafer for the immediate future.

"We've orchestrated the program from day one and provided all the advertising," he said. "I think those are invaluable services SAC has provided that have no monetary value."

The program has received funding from campus groups in the amount of $55 000 but still needs $135 000 more, according to Addario and Guo.

"Walksafer has received $10 000 from (Operations and Services), $10 000 from Scarborough, $10 000 from St. George campus and also $5 000 from Engineering which I thought was pretty nice of them," said Guo.

3 per cent loan fee angers students

BY MAYLIN SCOTT
Varsity Staff

Line-ups are getting longer and tempers shorter outside university award offices.

Students applying for the Ontario Student Aid Program are finding they have to deal with the federal government's new 3 per cent tax on loans.

Karel Swift, director of U of T's Student Awards office said many students won't realize they have to pay the extra fee -- which came into effect August 1 -- until they hit the banks for their loan.

"Some banks are taking adding it onto the loan, but lots of banks want a certified cheque or money order -- which they'll charge for -- and that just adds insult to injury."

Students who were interviewed said they were angry about the fee.

"I think it's hypocrisy," said a third year St. Mike's student who wished to remain anonymous. "The point is we're asking for money. I strongly believe students shouldn't be getting loans anyway. They should be getting grants, if they can't afford tuition."

She said the amount she's getting from OSAP won't cover her costs as it is, especially as she couldn't find a job this summer.

"They haven't allowed me enough for books and the living expenses don't meet amount I need. They wouldn't for any student."

Other students agreed.

"If you're going to medical school, you can afford to pay back $10,000 after you graduate, but if you're an arts student, there's no guarantee you'll find a job," said Justin Bill, a third year New College student. "Why give with one hand and take with the other. The government should just cut OSAP by $100 then."


Maylin Scott

Long line-ups for OSAP this year.

According to Richard Jackson, acting director of Policy with the Ministry of Colleges and Universities, 62,000 students applied for OSAP this year, up 20,000 from last year or 48 per cent.

Applications have also increased at U of T.

Swift said by the end of July the office had received 9952 applications -- an increase of 30 per cent over last year.

She said the recession had contributed to the increase.

"We've seen a lot of students who have had difficulty finding summer jobs," she said. "There's also been an increasing number of students whose parents' income has changed and decreased, for example, from a job loss."

According to statistics from the Canada Employment Centre, the unemployment rate in June 1991, for returning students aged 15 - 24, was 14.2 per cent. For the same age group of students who are not returning to school in the fall, the unemployment rate was 17.7 per cent.

Swift said despite the increase, students who meet the requirements will still be able to get a loan.

"The government will have to find the money to cover it," she said.

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Ignorance and Threat: SAC's omission

Student councils never learn.

Almost two years ago, 14 women were shot dead at a university in Montreal - killed solely because they were women.

This summer, Nina de Villiers, an 18-year-old McMaster student was brutally murdered, conjuring up unwelcome images of Elizabeth Bain and Lynda Shaw, two university students still missing and presumed murdered.

Incidents at Queen's and Wilfred Laurier that attacked and debased women and celebrated rape are still fresh in the minds of many.

But that's not enough for our Students' Administrative Council. They're still not convinced of the need for a campaign against acquaintance or date rape.

This is Orientation Week, a time when the incidents of date rape will skyrocket. Most of them won't be reported because women will feel too scared, hurt or intimidated. But they *will* happen.

Some of them could have been prevented. Some of them will happen because a gutless student council, demonstrating a contemptible lack of concern for women's safety, refused to educate people about rape.

SAC's women's officer fought like hell to get T-shirts, flyers and posters made. She struggled to mount seminars and speeches at colleges, struggled in vain to teach people that no does indeed mean no, and sexual assault is wrong under any circumstances.

But, to the SAC executive "no" means "well, maybe not" when it comes to taking a stand on protecting its constituents.

Slogans on t-shirts might offend sponsors, they said. It was too late to mount posters, they said, too late to talk to colleges.

SAC is spending over $100,000 on orientation. First-year students are being taught university life is one endless celebration, one long parade of booze, concerts and mindless parties.

There's a place for parties. No one would deny that students arriving on a campus for the first time should be able to enjoy themselves. But, at the same time, SAC has a responsibility both to protect its constituents and to state strongly from the start that sexual harassment of any sort will not be tolerated on this campus.

SAC is out of touch with its times.

Even the university administration has responded to the pressure. We now have one of the strongest sexual harassment policies in North America, a sexual harassment officer, a personal safety awareness officer and a status of women officer.

Many would argue the university has not begun to address the problems of institutional sexism, or the atmosphere and attitudes that prevent the promotion of women and encourage sexist humour from professors.

But, when even the administration realizes there is more profit to be derived from preventing rape than from encouraging it, one has to wonder what a body whose sole function is supposedly to serve students is thinking of.

Probably booking bands.

The VARSITY
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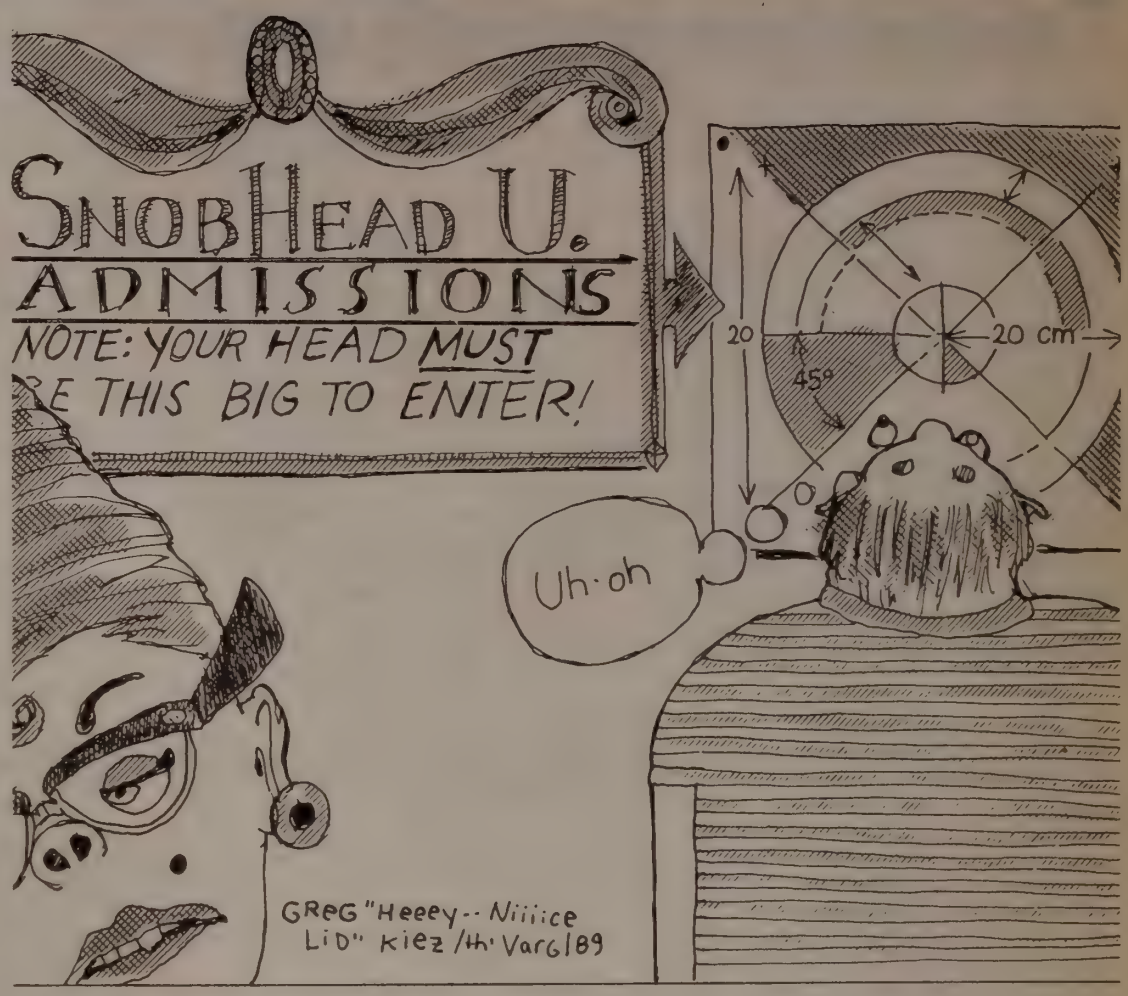
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VARSITY ELECTIONS

Candidate for Editor: Krishna Rau
Candidate for Production Manager: Kate Manning

screenings today at 4:00 pm

election to be held next monday, september 9



SAC ignores women's issues

Date rape not addressed at U of T

BY DIANA DOBSON

This week over 5000 undergraduates will be welcomed to the University of Toronto. During orientation, we will introduce these students to the essentials of undergraduate life. We will tell them about student unions, clubs and fraternities; about facilities and services offered by the administration; about commuter and residence lifestyles; about athletics complexes and intramural teams; and about academic affairs. However, the university will do little to tell these students about one horrific reality of undergraduate life - rape.

Statistics indicate that approximately one out of every seven women entering university will be assaulted by the time they finish their first degree. This is clearly a serious problem plaguing Canadian universities. It gains nowhere near the attention it deserves.

In the eyes of many, acquaintance rape or date rape, remains a contentious crime. The grey areas surrounding date rape somehow serve to reduce the legitimacy of the violation. This is compounded by the fact that most acquaintance rapes are not reported. Many women fear, with good reason, the repercussions they will face in the courtroom and elsewhere when they file a complaint. The recent Supreme Court decision, rendering the "Rape Shield" law unconstitutional will surely reinforce these fears. These factors make it extremely difficult to assess the problem and to forward the issue as a legitimate concern deserving of immediate action.

All the same, what is needed is the implementation of a comprehensive educational campaign designed to raise awareness and initiate discussion about coercive sex. At the very minimum, every student entering university should thoroughly learn the definitions of rape and consent and where to go for help.

What better time to do this then orientation? After all, at no other time are so many students congregated on the university campus. Students and administrators alike are coming to the realization that orientation has got to strike a balance between what it offers in the way of parties and what it offers in the way of information. Moreover, orientation seems to be the time when many of the reported cases of date rape occur.

It is a question of priorities. Women, of course, have never been a priority and addressing this issue is clearly not a priority of SAC, the Student Administrative Council. The same council which budgets roughly 30,000 dollars for a one night concert during orientation, shuns committing even 6000 dollars to an anti-date rape campaign. The council was hesitant to include a date rape awareness slogan on their orientation T-shirts because, aside from some logistical reasons, they feared such a move might scare off potential sponsors and have an adverse affect on their grand plans for campus unity. This raises two important questions.

First, why would SAC, an organization which verbally states its commitment to raising awareness about date rape, even consider advertising sponsors who might find that program offensive?

And secondly, what college or faculty would have a problem addressing this issue? How could it destroy campus unity to discuss an issue that effects the campus in such a destructive way?

Continued on pg. 5, see "Student"

back talk ...

Lynch

As your August issue indicated, Professor Michael Lynch died of AIDS in July. As present and past coordinators of the Committee on Homophobia, we wanted to convey to the University community how much he will be missed. We do so on behalf of the Committee's entire membership, which includes a number of Michael's former students and colleagues.

As a gay activist, as a scholar, and as a poet, Michael pushed against the constraints of prejudice within the University and far beyond it. He did so long before either one of us, when there were fewer voices challenging heterosexism, and more danger confronting those who did. His words of love, of encouragement, and of anger rang through the ears of a generation of gays and lesbians.

Michael was always at the forefront of things, working in such groups as The Body Politic, Gay Fathers, AIDS Action Now!, and the Toronto Centre for Lesbian and Gay Studies. As members of a university community, we are especially aware of how important his work was in establishing the Centre, and in positioning it so that it recognized research that was not based in universities, in addition to that which was so based. We also know just how much his work with the Centre recognized the importance of lesbian visibility, and of racial and cultural diversity. On those fronts, too, Michael was in the forefront.

None of us will soon see his like.

Nathalie Benzing
Acting Coordinator of the Committee on Homophobia
David Rayside
Past Coordinator of the Committee on Homophobia

Health

RE: Health service referring dismissed doctor

The lead article in *The Varsity* on May 14th has created considerable confusion and concern on the part of student patients of the St. George Health Service, who may generally find your newspaper at our front door. It has also risked damaging the reputation of this service.

I wish to make quite clear that the incident reported has no connection with the St. George campus Health Service. In addition, your reporter is incorrect in describing the release of a telephone number as a "referral", especially in the circumstances described. This patently COULD NOT BE A REFERRAL as a medical referral must be made by a physician. The provision of a phone number by a receptionist is NOT a referral. Indeed such a telephone number is presumably public information, available in the telephone.

D.R.F. Smith, M.D., F.C.F.P.
Director, Health Service

Teaching No Means No to students - critical lesson during Orientation

BY ANDREA CALVER

U of T women will be raped during orientation week by U of T men. In fact, U of T women will be raped throughout the year by U of T men. 90 per cent of these rapes will be acquaintance rapes — sexual assault where the assailant knows her aggressor.

More cases of rape are reported during orientation week than at any other time of the year. The issue of date and acquaintance rape must be addressed by the administration and the student government at this time. Unfortunately, both groups hate to mar the festivities of the first week of school by seriously addressing the problem. They wait until later to deal with it, if at all. But by then the damage is done.

We have to confront the ludicrous teachings of society and alter the power differences that exist between men and women, not slowly or later but NOW. Each time a woman is raped on this campus, we as a community, have failed to provide her with the right to live, free of harm.

We have failed to teach that women, regardless of what they're wearing, where they are, who they're with or if they're drinking, always have the right to say no to sexual involvement. We have also failed to teach that a woman's rejection of sex is not an invitation for a man to coerce or force a woman to submit.

Women are also not responsible for men who are sexually excited. Sexual assault is always a violent act regardless of whether weapons or physical force are used. A woman can have consensual sex with a partner one time and refuse at another given time. If her "no" is not respected, it's still rape. This is what we, as a university, have failed to teach. Dispelling myths about sexual assault is particularly important to understanding date or acquaintance rape at U of T. A strong No Means No campaign is one way to do that.

No Means No is about preventing date or acquaintance rapes in our community.

Acquaintance rape is a particularly insidious form of rape since women are assaulted by someone they know and trust. Consequently, many women who have been raped deny or block out assaults. They feel there will be little or no support from friends or family. Since it seems so hard to believe that a man who claims to care about a woman could rape her, victims of acquaintance rape suffer the questions and sometimes utter disbelief of loved ones and friends.

Aside from preventative educational campaigns, we also need to tell these women that we, as a community, believe them. While you do not have to be on a date to get raped, it certainly can increase the chances of an assault. Many notions about dating that men and women are taught throughout their lives contribute to rape and assault.

Romantic notions of seduction really just amount to rape. Seduction implies a women originally said no and a man used verbal persuasion or threats to perpetrate rape. Societal differences between men and women teach men that aggressive, forceful or abusive behavior is appropriate and women that submissive, unclear or manipulative behaviors are correct. Power differences between men and women, condem women to the role of victim and men to the role of agressor.

Which brings us to orientation week. It's a time when you get a bunch of people together to drink, be friendly and outgoing. Orientation week promotes a false sense of community and trust in
fellow students.

Women, remember: you are much more likely to be raped by someone you know. You are in greater danger of being raped by a man who walks you home from a campus bar than you are from walking
home by yourself. Acquaintance rapists are much more likely to rely on subtle pressure or threats, jokes, verbal pressure or mild force.

Men must be prepared to hear no and respect no. No must be heard regardless of how it is said (I don't feel like it, I'm tired, I'm not ready yet, etc.. it all means no). Men can't assume to know what a woman is thinking. Previous sex does not mean yes - every time is different.

Men must also realize that if they don't hear yes, there could be mixed signals. Sex is not a conquest.
It's an intimate and consensual act.

Andrea Calver is the Toronto Coordinator of OPIRG. OPIRG plans to organize a No Means No week in November.

Student government neglects women's concerns

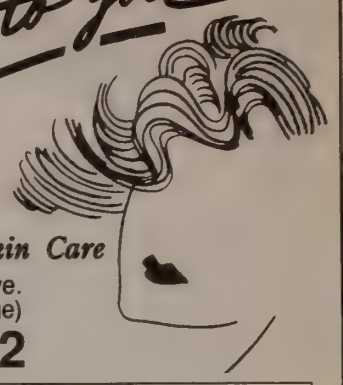
Continued from pg.4

SAC is going to have to realize that this is an issue that can't just be discussed at council meetings. There must be a commitment on the part of the entire council, not just a few members, to addressing this issue in a constructive and decisive way. The Women's Issues committee of SAC is mandated to make all activities and programs of SAC responsive to the needs and concerns of women. However, how can this committee complete its task if SAC isn't even responsive to the concerns of the women on its council.

SAC is going to have to address women's concerns if it ever hopes to achieve campus unity. Afterall, what kind of campus unity will there be if the women at U of T have to fear being raped by their fellow student.

Diana Dobson is the Women's Issues office and chair of the Women's Issues Committee on SAC

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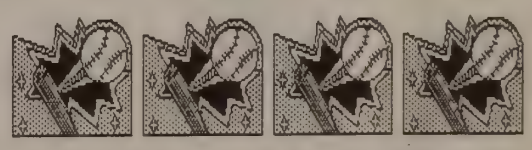
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Typical student thing of the past

Continued from page 1.

compounding the disadvantages they face by placing them in programs with few resources and few opportunities for upward mobility and improvement.

"Many of these students were discriminated against in public school and now they have the opportunity to pursue an education and they get support from TYP staff," said Jack Wayne, director of TYP.

The average age of a TYP student is 28. They have usually been in the workforce for some years but choose to get more education for career advancement. The majority of these students rely almost entirely on OSAP.

The average age of students in general has also risen. In the 1960's, the average first-year student was 18, but that has progressively risen to 19 and 20 resulting in older graduates.

"It's partly because of an increasing interest in higher education and traditional full-time students are taking longer to finish their education - they don't do their degrees in neat little packages," said Alex Waugh, vice-principal of Woodsworth College.

But many of these students may have forgotten how to take lecture notes, do research, and write papers. U of T provides study skills sessions and exam anxiety workshops to address this problem.



TYP recruits students.

Many mature students are also part-time students, facing financial deterrents because the government stipulates that to receive funding, a student must take a minimum of three courses. The pattern of many of these students' lives do not permit such a course load.

Over 60 per cent of part-time students are women and they face problems in the structure of many programs.

"Because the breakdown of roles has a societal basis, many of the women have most of the responsibility for the children and only have freedom in the evenings," said Deanne Fisher, liaison officer for the Association of Part Time students.

But many programs are not tailored to part-timers, particularly science courses involving labs. Many mothers also cannot afford to pay for daycare on campus which ranges from $615 to $785 a month. None of these centres are open in the evening.

Lois Reimer, U of T's Status of Women officer, said there has been a traditional lack of recognition for the need for women to be educated, usually fostered by parents.

"Because women often want to start a family, they can't juggle both a family and a university career," she said.

Reimer credits the "male-dominated world" with instilling these ideas into women and calls for a change in the public image of women in universities.

"There is definitely a growing awareness of a risk women take in going to university," she said. "There is the factor of choice of study and an academic and intellectual risk when women enter a field of study traditionally dominated by men, especially the sciences."

Reimer points out that female graduate students are particularly marginalized and are denied a level of comfort within the classroom.

Those students who are physically challenged or have learning disabilities are



Lois Reimer

also beginning to see changes to accommodate their needs.

Because of the sprawling layout of the university, there are physical difficulties in mobility and older buildings are often without facilities like elevators or ramps.

Patricia Grant, assistant co-ordinator of Special Services to Disabled Persons said many disabled students "won't go to the St. George campus because of the physical difficulties." However, she credits the university with "improving in leaps and bounds" in the area of working to make the university accessible for the physically challenged.

Those with learning disabilities require special tutoring and workshops offered by the university, added Grant. This invisible and silent disability is dealt with by helping students learn to organize material, through writing labs and sessions to help them strategize.

"Sometimes, students with learning disabilities are under medication and this condition reduces their capacity to study, and their ability to absorb information is lessened," explained Grant.

What's clear is that walking in King's College Circle, the typical U of T student is no longer a Caucasian male with a football tucked under his arm. Now you're just as likely to see a 30-year-old mother taking her daughter to daycare before rushing off to class; or an Oriental student reading a copy of "A Streetcar Named Desire".

Money already spent

Continued from page 1.

talked about the possibility of taking the university to court to get back the money.

"What is clear is that you don't litigate with a donor," he said. "Even if we won, and we were convinced we would, it would be bad for the institution. (Silverman) had talked about that as an option. Our lawyers had advised that we would win, but it doesn't help anyone to drag it into court."

Silverman said court had been an option.

"This was always the ultimate last resort, but not something I wished to do."

He said he hopes to maintain good relations with U of T.

"I plan to give again to the university," he said. "Obviously I'm going to be a lot more careful about what I give, but they've done the honourable thing."

Cressy said the $1.2 million has already been spent over the nine years.

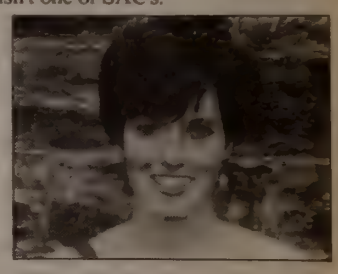
"What we really got was an interest free loan for nine years," he said. "It has clearly benefitted the department. It's now up to the department of Medicine to give it back."

Not a SAC priority

Continued from page 1.

Dobson added she felt educating students about issues like date rape should be a priority but it isn't one of SAC's.

"I think the problem is you've got a student council that's never dealt with the issue before. It's priorities," she said. "We have tons and tons of ideas. We just have to get support. You go in there (to SAC) and you feel like you're talking to brick walls. It shouldn't be this hard because they've got the resources."



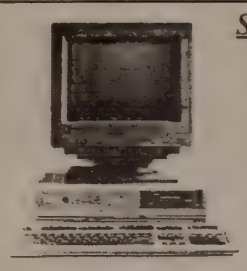
Diane Dobson

Though there will be no SAC campaign, Addario said the problem of acquaintance rape is being addressed.

"A lot of attempts are being made by deans, by residence dons, by other students to put ending sexual assault on the agenda for Orientation," she said. "There are some colleges that are spending a great deal of time talking about gender issues during Orientation.

"I don't want to be misconstrued as laying the blame on SAC's door," she added. "If there's blame to lay it's for students to decide. As a student, one has to look at what they had to spend and what they spent it on and make a decision as to whether they spent it in an appropriate way."

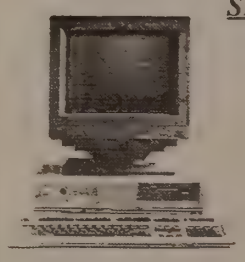
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Varsity Orientation 91 supplement

Warped hang-outs

BY TERRENCE DICK
Varsity Staff

Downloading on a quasi-urban isolation tank campus for four years in order to fast-track a workable segment of the epistemological organism can often leave one with a surprising amount of dead time.

Whether it arises between classes or on the rare assignmentless week or in the aftermath of an evaluative purge, empty periods should not be wasted with mere thumb twiddling, especially in some places as dire as a cafeteria. The campus is a place to be explored and dissected.

Dedicated as I am to the sick and hopeless wanderings of the xenophobic pariah, the following collection of certain prime places of refuge for the numbed soul presents a suggested list of transient stops for any and all universitated pilgrims.

Number one on any retreat from humanity and the humanities is among the basement stacks of Sigmund Samuel library; the resting place of the medical library. Browsing is easy here as one must merely search out the largest and most colourful of the texts in order to enjoy an afternoon of full colour photographs detailing all forms of physical mutilation, either by force or through disease. The extremity to which the human body can be distorted will knock your socks right up your asshole. Furthermore, a flip of the page can show you how the regressions are healed in step-by-step diagrams not unlike *Time-Life* home maintenance handbooks.

Along the same lines of interest is a place that is known only by reputation to me. Located in the basement of the Medical Sciences building, is an area called Grant's Museum which might have display cases of dissected humans and their various appendages. Who knows what's true, but it wouldn't trouble you to go look.

You could also check out the media office in the same building that provides services like photographic reproductions of illustrations. It's on the main floor at the end of a long maze and there's no questions asked.

There are a number of places on campus that you might want to take the time to see. For instance, there's the incinerator a block north of College on Huron. I've never seen the inside of an incinerator. Do English students take field trips there?

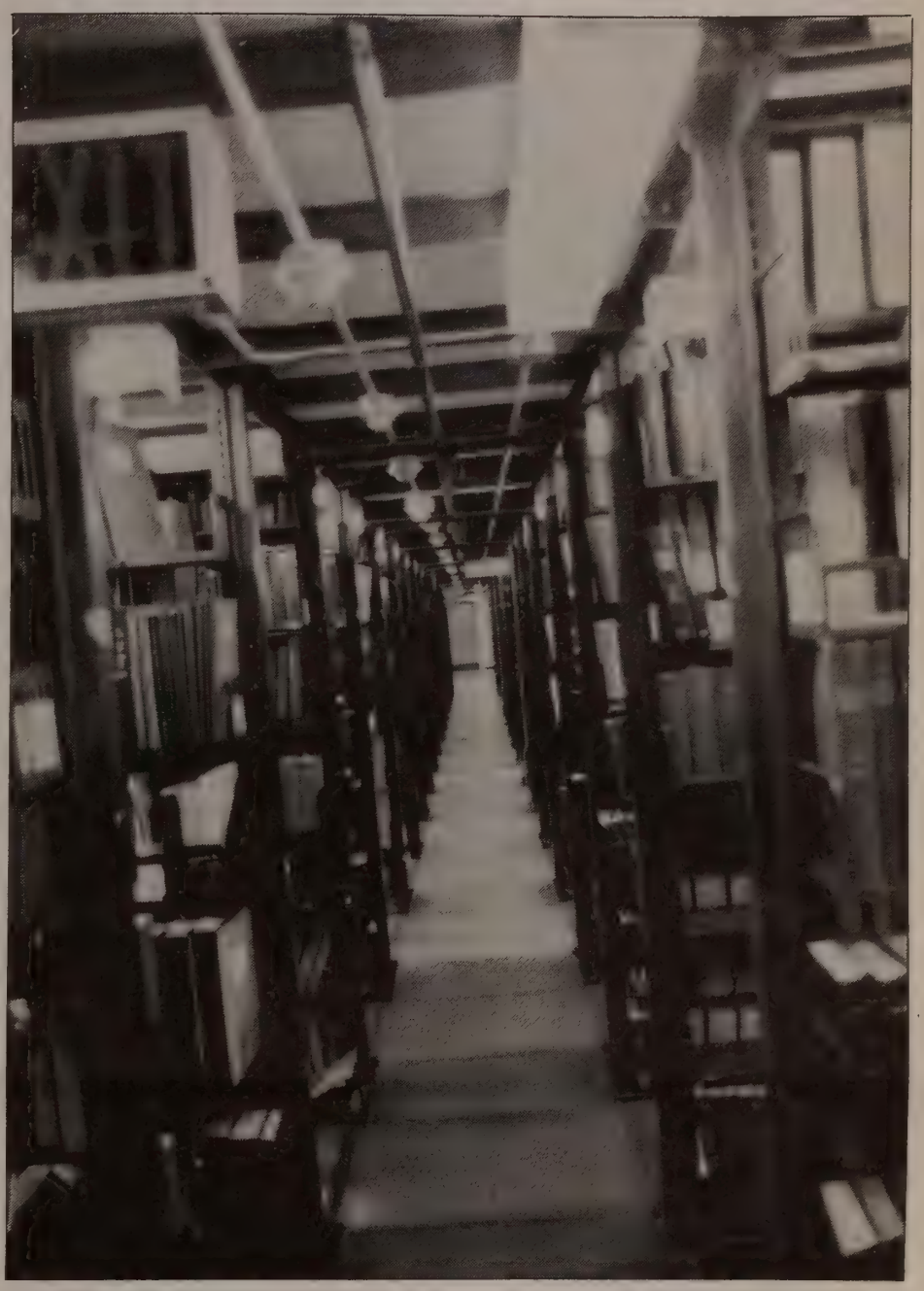
I've always heard, in faint whispers and obscure graffiti, that there's a giant cyclotron beneath campus. What are they doing down there? Shooting electrons around at near the speed of light? That's splitting atoms! That's fission! That's radioactive! That's Godzilla!

And then there's the Cray supercomputer. They got a fucking Cray supercomputer somewhere (and they're not telling exactly where) on campus. Who's using it? For what unholy purposes? Didn't computers steal all the jobs from the German rocket scientists so they had to go on welfare and sell military secrets?

In the winter, if the weather is just perfect (it has to be a warm spell followed by a snap freeze) take a walk over to Queen's Park. No one will tell you this, so check daily, and one day it'll be covered with a layer of ice that is thin in some places and thick in others. And if you've got a whole afternoon to spare you can try and walk across the entire island without breaking the ice.

But that's nothing. Go to any library and play with the FELIX computers. Since last time I looked, there is no book with 'penis' in the title.

You can learn a lot of neat things at university. You can also meet some good crazy people; mostly sticking to the edges of campus, especially around subway stations. But that's another oddity you can come to terms with yourself.



Deep in the basement of Sig Sam, the Med Sci library invites the serious student to genuflect over colourful books cataloging a history of human mutilation and disease.

Bucking the system: student activists in profile

BY WYNNE HARTVIKSEN
Varsity Staff

There used to be a time when student activists littered university campuses with campaigns, marches and placards, attempting to further the ever elusive "cause". Tie-die, sit-ins, "make love not war" were all part of the popular student culture and activists abounded in classes, social clubs and political organizations. For many students, activism for one cause or another was an integral part of the university experience.

But twenty-five years later, activism on university campuses has changed. Issues, once so clearly defined by the general student body as right or wrong, have taken on a murkier quality and student consensus no longer seems possible. The Student Administrative Council, once an agent of change, have, in reaction to a diverse constituency, returned to organizing social activities, unable to agree on anything from peace to abortion.

Student activist groups, though still a force for change within the university, now find their role more complex and their membership smaller.

The United Coalition Against Racism was formed in the fall of 1989 to address racism on campus when the African and Caribbean Student's Association was facing eviction from the student's council. UCAR was highly persistent and, under the pressure, the administration intervened and secured ACSA's right to their space. The same year held more victories for the newly formed organization. In conjunction with ACSA and the U of T Anti-Apartheid Network, UCAR forced the university to divest the $20 million it had invested in South Africa.

UCAR solidified its reputation for direct action work last year when they staged an anti-racism sit-in at President Prichard's office on his first official day as president. Although many criticized the action as premature and overly-confrontational, Prichard eventually held forums on race relations and recently appointed a race relations officer.

With the wave of criticism of the "politically correct" on campus, UCAR's radical approach to curriculum and hiring reform have come under fire. This year will hopefully see thoughtful responses to these allegations in the form of education and outreach. UCAR plans to sponsor a teach-in on racism, that would address the problems of racism within the university in such areas as hiring, the administration, and curriculum.

"It will be an exciting year, bringing together people in a creative way," said Kyo Maclear, a founding member of UCAR. "UCAR will attempt to lead a university free of racism, sexism and heterosexism."

The Ontario Public Interest Research Group, while not specifically a U of T group, still attracts a number of U of T students. While OPIRG has a mandate to cover social justice issues as well as environmental concerns, it's known predominantly as an environmentalist group. Its failure to conduct social justice research has sparked criticism but OPIRG intends to expand its traditional areas of activism this year and fulfil its original mandate.

OPIRG plans to have groups on anti-racism work, launching a poster campaign as well as a group that will organize a "No Means No" week in November. There is also a Native issues working group planned to address the James Bay II plan by the Quebec government which will flood native lands and cause serious environmental damage.

OPIRG will need a large group of volunteers to get all the planned work done, but Andrea Calver, OPIRG'S Toronto co-ordinator, hopes the diversity of OPIRG's interest will attract much needed support.

"We're going to need a tremendous amount of volunteers for all we plan to do. The neat thing about OPIRG is that we're working on so many issues so you're bound to be learning and meeting people with other concerns," said Calver.

The U of T Women's Centre is active on behalf of women on campus. The group is known for assisting women in crisis as well as referring them to other sources for help. This year's co-ordinator, Suzette Reid, said they plan to train women in counselling skills so that they can better deal with the influx of women in need of assistance.

Reid said this is necessary "so we are better able to deal with it when a woman comes in after being assaulted. Right now, all we do is referrals."

The Centre was involved in the peace movement, organizing a forum on women and the war in the Persian Gulf.

While the Women's Centre collective is supported by student fees, its accessibility to all women on campus has been questioned in the past. As well, the Centre has been criticized for hosting events not advertised to the community at large, fostering the impression that attendance was restricted to collective members only. Unfortunately, the often exclusive nature of the organization has made campus coalition work on issues that concern women students virtually impossible.

The Centre will try a "buddy" system this year to encourage interested women to stay around and work on a diversity of issues. Each new member will be teamed with a person who will stay in touch with her and detail the centre's activities.

While many of the more traditional activism issues have been dwindling in their popularity and membership, the lesbian and gay community on campus has become an increasingly strong and active political presence at U of T.

The Committee on Homophobia was formed in the winter of 1990 to combat homophobia and to make the campus safe for lesbians, gays and bisexuals. The committee is open to lesbian, gays, bisexuals and heterosexuals, drawing its membership from students, staff and faculty.

The Committee hosts a lesbian and gay awareness week each year involving social events and speakers. As well, the committee has working groups covering issues in residence and monitoring the media.

Though the Committee has been highly successful in its work surrounding issues of homophobia, the organization does not have a strong membership among lesbian and gays of colour. The challenge facing he Committee for this year will be to combat homophobia externally, while overcoming its problems of racism and sexism internally.

Varsity's sizzling summer news review

BY NANCY HOWDEN
Varsity Staff

If you have lost touch with U of T over the summer months, you may be in for a few surprises. The news doesn't stop when exams do. And you may have missed more than you think. From mysteriously disappearing couches at Robarts to OSAP reform, from SAC's weighty Orientation prep to a new environment faculty, there's all kinds of stuff happening at U of T.

While everyone waited with bated breath for the NDP provincial budget to surface, the city of Toronto jumped to appeal the Vic land decision. On May 7, Toronto City Council voted 14-1 in favour of an appeal to reverse the Ontario Municipal Board's decision. The OMB ruling in April allowed Victoria University to build a hotel on the college's playing field.

NDP education policy

When the NDP plans for education were revealed, Bob Rae promised little to universities. Students and university critics said this would have serious implications for equal access plans.

"Programs directed toward equal access to post-secondary education will have to be scrapped," said manager of communications for the Council of Ontario Universities Beverly Else the May 13 Varsity. Universities were not mentioned in the provincial budget.

Rather than increase support across the board for our underfunded universities, the Rae government targeted their financial assistance towards traditionally disenfranchised groups. They granted $3 million for campus safety programs to be allocated over a two-year period. Based on the merit of submissions by each Ontario college and university, it will fund capital projects such as lighting and emergency telephone installations on campus.

The NDP's following move for colleges and universities was to grant $3.1 million for Native programs and services on campuses such as outreach groups, counselling, and curricula. The objective is to increase participation and completion rates of Native people at university.

Women's safety

The question of sexual assault prevention on campus raged on in preparation for the fall. With reports of all types of assault doubling in one year on the St. George campus alone, there is now more of a need than ever for social awareness. U of T's response to the problem during the 1990-91 year was a Walksafer program. No one is sure yet what changes or setbacks the service may face in the fall due to lack of funds. The test of this university's commitment to safety will come in the fall.

Women's safety certainly proved to be at risk this summer. With disturbing reports that a doctor at one of the university's Health Services was dismissed after one of his female patients accused him of sexual assault, many women are more concerned now than ever.

Incidents of harassing phone calls were also a problem for women in the faculties of Law and Medicine. The phone caller was believed by U of T police to have a copy of the 1990-91 SAC Directory.

Enviro studies

On the greener side, a working group for Environmental Studies at U of T recommends the program grow into a faculty. In the May 13 issue of *The Varsity*, Tony Melcher, chair of the working group said there needs to be a strong leadership within the university for the environment. But Arts and Science dean Marsha Chandler favoured a program division over a full-status faculty. Though no changes toward a new faculty have happened, Professor Jim Gurd, chair of the Division of Life Sciences at Scarborough College applauded Melcher for stirring up debate over the summer, and for bringing attention to environmental studies.

SAC and the relative merits of time

And speaking of SAC, what have they been doing, taking a holiday? Not so, according to vice president Bart Arsenault who has been budgeting for Orientation festivities. Arsenault predicts a $40,000 loss, an overshot of $20,000.

"It's probably the most expensive event that SAC participates in," said Arsenault. He said he hoped to keep expenses below the $100,000 mark. So have fun at Orientation and make it worth your while. After all, it's your money.

SAC's External Affairs office's motto this summer might have been "Better late than never." After Richard Allen, minister of Colleges and Universities assembled a committee to review OSAP policies, he called on universities for their input. The deadline was July 5. SAC handed in its recommendations July 24.

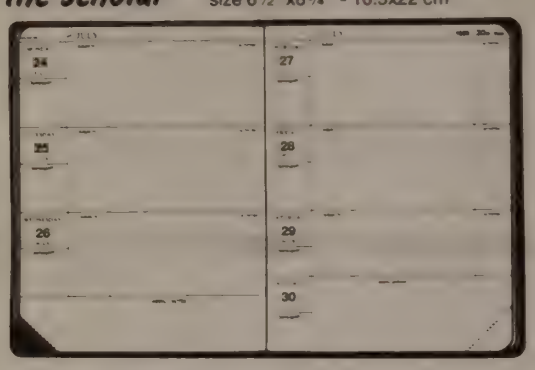
Stacey Papernick, SAC's External Affairs commissioner said SAC missed the deadline because a submission period of two months was insufficient to draft a comprehensive proposal. She also said she did not care if the OSAP committee reviewed her recommendations. Her main concern was that SAC had served its purpose as a representative of U of T students. The NDP's OSAP committee has concluded its review and the General Advisory Board will present its final draft in September. Don't hold your breath.

$Fork it over$

It's time to hand over all your earnings from the past four months of your life to the hallowed halls. How are you going to pay off the rest of your expenses? Get a job because things aren't looking up for OSAP recipients. Effective immediately, OSAP will meet the 8 per cent tuition hike and add 5 per cent in living costs. But this will only lend students $130 per week to live and go to school, $45 less than Welfare Canada's allowance of $175.

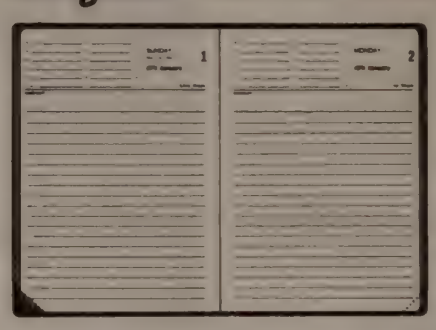
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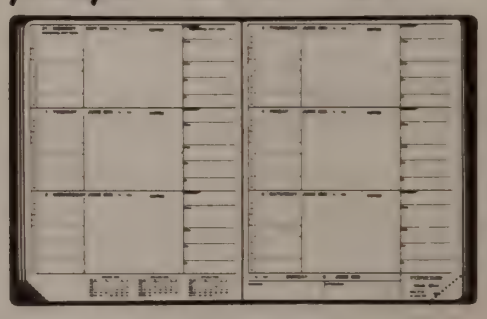
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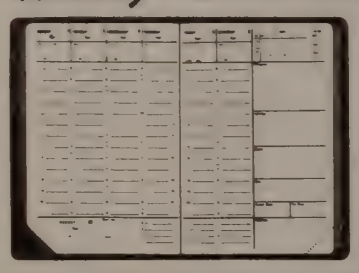
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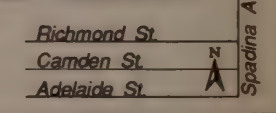
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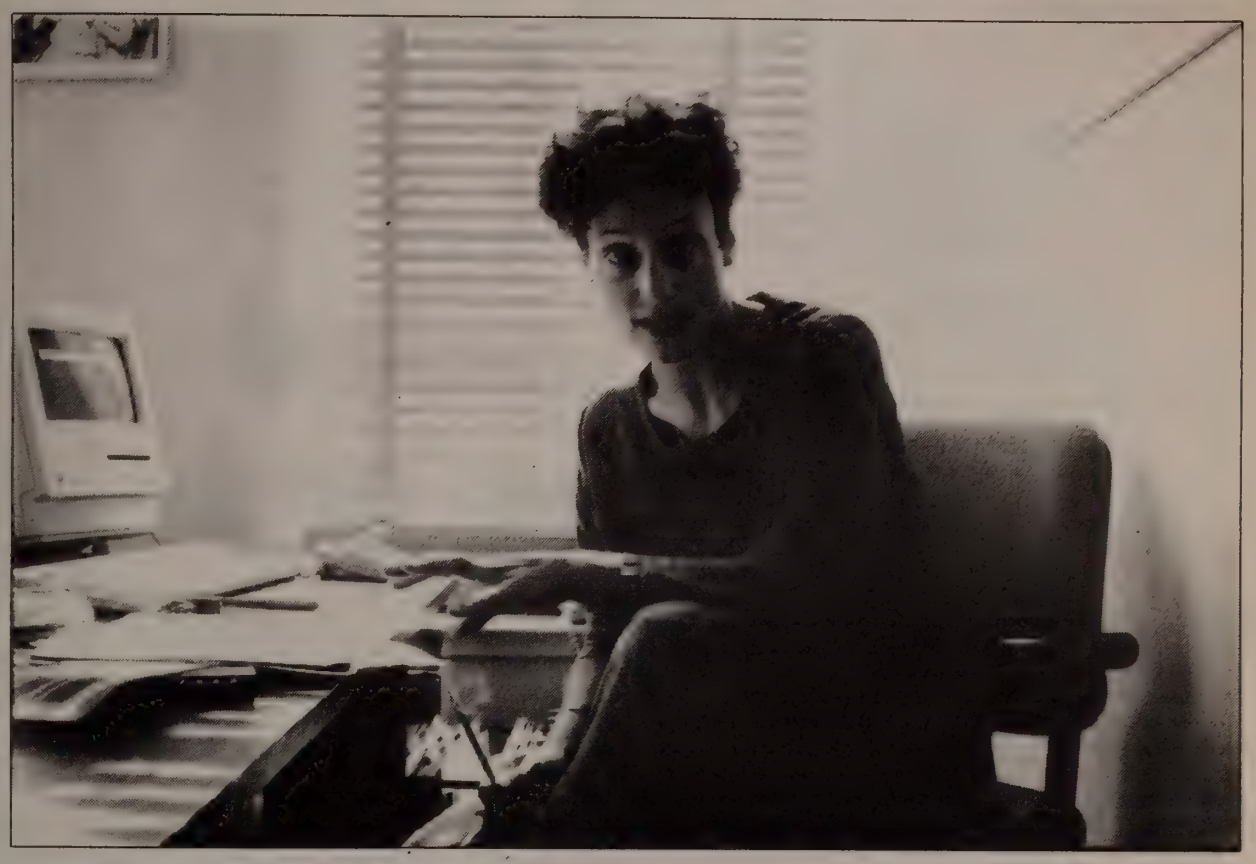


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Sexual harassment officer Paddy Stamp

Understanding sexual harassment: changing the campus enviroment

BY NAOMI KLEIN AND NICOLE NOLAN
Varsity Staff

Whether its cat-calls late at night, or an unwanted pat on the ass from your prof, some form of sexual harassment is a given in every woman's life.

However, if you charged every man with sexual harassment who created a hostile or threatening environment for women; offered his unwanted affections; or abused a power differential, we just might solve the problem of overcrowding at this fine institution.

There are people at U of T who are challenging the definitions of socially acceptable behaviour, and they are asking the university to take a leadership role in developing strategies to counter sexual harassment. Through education, support, and policy-making, the U of T Sexual Harassment Office, as well as several women's groups on campus, are attempting to rid the university of sexual coercion in the work place and in the classroom.

Sexual harassment can be loosely defined as any sexually-charged activity which makes a person feel threatened, coerced, or uncomfortable. This may consist of persistent and unwanted casual contact or similar remarks and propositions. Harassment is particularly destructive when the perpetrator is in a position of power over the individual who is harassed, such as a professor or an employer. In such cases, refusal to comply could carry academic repercussions or termination of employment. Sexual harassment is not about flirtation or physical contact which respects the desires of the other person.

The majority of sexual harassment cases involve a man harassing a woman, but in some cases, men are harassed by other men or by women. Gays and lesbians are also harassed and discriminated against by straights on the basis of their sexual orientation.

The university is attempting to address the problem of sexual harassment through a progressive policy which applies to students, faculty, and staff. The U of T Sexual Harassment Policy recognizes that all members of the university community have the right to learn and work without having to worry about sexual harassment and that they have a responsibility to protect their constituents from experiences which disadvantage them academically or professionally.

Incidents which fall under the university's definition of sexual harassment can be reported to the Sexual Harassment Office where the complainant will receive advice, referrals to counseling and legal services, and informations about the policy. If the complainant decides to use the policy to settle their grievance, the Sexual Harassment Officer will act as a mediator between the two parties to come up with a solution (a change of courses, an outside marker) or they can bring the complaint to a formal hearing where action can be taken against the accused (expulsion or termination of employment). The course of sexual harassment proceedings is determined by the complainant and all cases are strictly confidential.

"I want to be seen as a resource on campus," says Paddy Stamp, U of T's Sexual Harassment Officer. "This is in a context in which anything I say to them will be treated in the strictest confidence, that the procedure will be entirely under their control, that I am not in the business of making judgements about their behaviour, and that my endeavor is to be accessible as possible."

Stamp handles complaints and attempts to educate the university community on the Sexual Harassment Policy. It seems that as a community, we've got a lot to learn.

"Every complaint that I've dealt with when someone has come to talk to me, in virtually every single case, the complainant has said 'I don't know if this is sexual harassment.'"

For Stamp, the process of validating women's experiences of harassment involves not only handling complaints but also challenging ingrained sexual attitudes.

"An awful lot of sexual harassment is really not a whole lot different from what's actually fairly normal behaviour," says Stamp. "The Sexual Harassment Policy is part of an endeavour on the part of the university to apprehend changing cultural norms and to promote a higher standard of behaviour."

Sexual harassment can be loosely defined as any sexually charged activity which makes a person feel threatened, coerced or uncomfortable.

Stamp explains that if a woman complains about a man "who makes constant reference to her appearance and to what he would like to do to her sexually," it is conceivable that neither party will fully recognize the situation as sexual harassment.

"Often what he is doing is something which his mates are telling him is fine, which he has already gotten away with before, and which all of his acculturation has lead him to believe is an acceptable way to behave. Her acculturation also hasn't led her to be assertive and direct."

Although some find it difficult to view verbal remarks or casual contact as punishable offenses, Stamp sees harassment as being part of a pattern of coercive sexuality ranging from sexism to rape.

"I think the continuum of unwanted sexual attention starts with sexism — unwanted attention being paid to gender. Then seduction, when someone tries to inveigle you into some kind of unwanted sexual activity, whether that be kissing or forced intercourse. Then coercion and abuse, whether that's verbal or physical. And then assault, whether that's verbal or physical."

Stamp also warns that some 'minor' forms of harassment can serve as an indication that more serious forms of violence are in store. She explains that if a man persists after obvious rejection when he asks for a date, the same principle may hold when he is asking for sex.

"Harassment is also quite often your first warning that somebody has it in mind, that if you don't do what they want they will assault, they will grab hold of you, squeeze your breasts, pinch you, fondle you, kiss you against your will, push you up against the wall. I see sexual assault as part of that continuum, including a lot of things that are covered by the Sexual Harassment Policy."

Stamp also says that the policy isn't the best route in all cases — that some complainants prefer to deal with the situation on their own or amongst their peers.

"I hear about issues that crop up where the behaviour that's a problem is clearly sexual harassment under the policy but where its dealt with by peer pressure or by people making very clear their disapprobation of it."

Last year a student group was formed at Trinity College to do just that. Sexual Assault Brought Into New Awareness (SABINA) does peer education workshops about coercive sexuality and gives support to students who have been sexually assaulted or harassed. Members of SABINA are trained by the Sexual Harassment Office to answer phone calls, take people to clinics and hospitals, and recommend counsellors. According to Vivian Wong, co-chair of SABINA, they are able to provide ongoing support for women who have experienced sexual assault.

"We want to protect students from anything that contributes to a sexually coercive environment."

The support provided by members of SABINA differs from that provided by the Sexual Harassment Office because, as Wong explains, they are responsible only to the complainant and not to a policy or to the alleged assailant.

"The Sexual Harassment Officer is obliged to be a mediator, we are not involved in mediation. We are only interested in the well being of the people who come to us. We believe them."

The U of T Women's Centre is another venue available to women who wish to take action on their experience of harassment. Suzette Reid, the Centre's new coordinator, says they are prepared to act as a political lobby group for women's issues. Unlike the Sexual Harassment Office which only deals with complaints directed at an individual or a group of individuals, the Women's Centre can deal with issues such as campus safety or inclusive language which serve to create a hostile and restrictive environment for large groups of people.

"If it is a general complaint, maybe we could organize a campaign on it. Letter writing, demonstrations, and press releases all work in the sense that the opposition who is affected responds and then you have an open dialogue," says Reid. "I think that we are in a bind where we have to be radical enough to be noticed but not so radical that we are looked on as being so overzealous that they do not have to respond."

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THE ARBOR ROOM

BY HAL NIEDZVIECKI
Varsity Staff

I'm standing on a table at the Brunswick House, about to jump into the cheap frozen birthday cake the establishment provides for people like me who chose to celebrate their birthdays with juvenile debauchery. I teeter dangerously and topple backward, spilling the pitcher I am holding all over myself. The bouncers grab me, and I hit Bloor Street hard, throwing up all over myself. Somebody takes me home.

Soused lies and sometimes stale beer



Drinking is only as fun as you make it.

The Brunswick House. Bloor and Brunswick. Once upon a time, there was a huge cavernous tavern where the under-aged could always go; the watered down beer came in cheap pitchers; and you were free to roll about the liquid excesses of frat boys at your leisure.

These days, that same tavern has become a hick tourist haven dedicated to ripping off all who come through its foul smelling awnings. The beer is still disgusting, but the prices are jacked up. Now, the place charges a cover and sports a tacky dance floor. Never go there.

The Sticky Wicket. Spadina north of Harbord. The closest off-campus watering hole to a number of colleges, this is always a pleasant if generic place to have a reasonably priced pint and play the annoying quiz/sports games displayed on TV. A varied clientele — frumpy old men to drunken engineers — makes eavesdropping interesting. Usually crowded in the evenings.

The Idler. Davenport just east of Bedford. Rumored to be a philosophers hang-out, this bar has a homey, harmless bunch of regulars which match the unobtrusive decor. Sells back issues of the Idler magazine and, although a long walk from U of T, is a good place to have a low key evening of discussion and Guiness. Sometimes The Idler has live music or a poetry reading, and as irregularly, the place can be packed.

My friend has just thrown up in his king size pint. His head slumps on the sticky table at the Amadeus. Every once in a while, he wakes up, sips his throw-up beer mixture and eyes the biggest fellow in the bar, saying "fuck you" with his gaze. Soon, these two will leap at each other and we will drag my friend out of the bar where he will bang his head against a brick wall screaming, "I coulda taken him." Eventually, we will wrestle him into a taxi.

The Amadeus. Augusta in Kensington Market. Probably the cheapest beer in the city, this tiny room has draft, beans, and the always drunk regulars to keep you entertained. Usually safe, if you don't stare, the Amadeus' eclectic clientele and staff will be sure to fill you with soused lies and beer (*though it may help to be aware of possible escape routes* -ed.). Don't be greedy and order the extra-large pint. The regulars hate that. Usually crowded on weekends.

The Blue Moon Saloon. Bloor West of Spadina. Still a fledgling in the U of T bar scene, the Saloon has gone from being a near empty pit-stop for the down and out, to a trendy bar where there is not a seat to be had, to its present status: sometimes packed full of students or half-full of its regular bunch of freaked out Torontonians.

The Blue Moon continues to thrive on its reputation for selling the cheapest Upper Canada draft in Toronto (if you buy it by the mason jar) which is no longer true due to their raised prices. Nonetheless, this is not an expensive, trendy, or boring place to drink and even the sometimes horrible live music can provide intense amusement. Avoid the open stage every Monday night as it is usually an assault on the auditory senses.

The Madison. Madison north of Bloor. A far too expensive place to ever even consider getting horribly drunk. Almost always packed with assholes, if you find yourself trapped in the press of yuppies, get my favorite bus-boy Hans to show you the back way out.

I'm getting loaded in residence. We are playing some game involving speed chugging. I am losing.

Paupers. Bloor just east of Bathurst. A less obnoxious version of the Madison run by the same people.

We're playing pool at Grossman's. I can barely see the green felt which is lost under the seedy smoke and the foul breath of the disgusting patrons. The fellow we are playing with misses a shot and tries to break the pool-stick over my head. He is shown the way out.

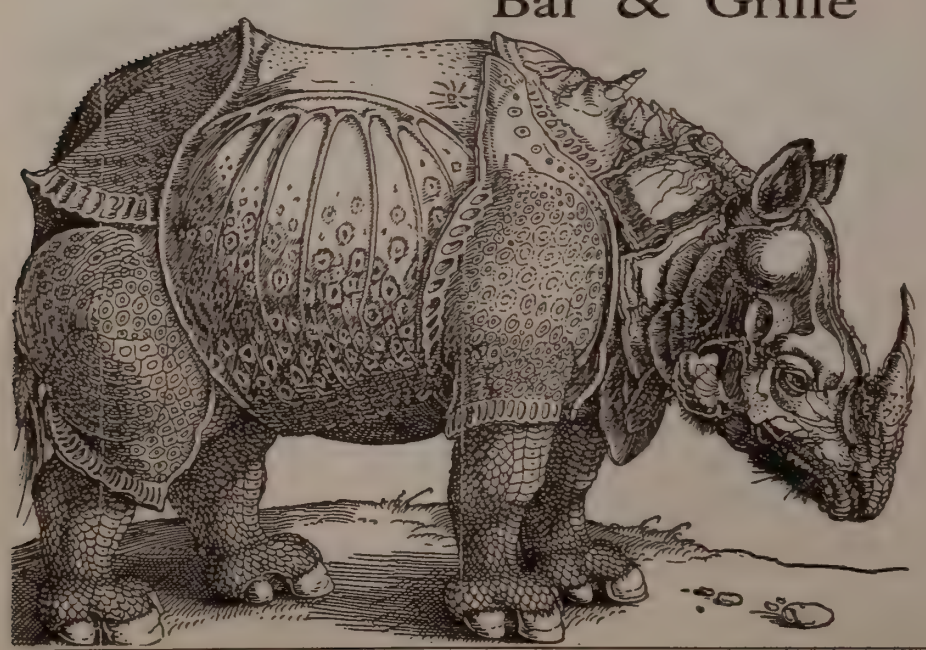
Grossman's. Spadina south of Baldwin. Some of the ugliest people in the world gather to carouse at this greasy pit which remains, with the closing of the ElMocombo, one of the only surviving Spadina tavern. Even the wall paper — mostly a collage of naked women — sweats. There will almost always be some sort of scuffle, the beer looks like its used, and the Sunday night blues jam, which used to be really fine, has lost the cutting edge nature which saw a drunken Jeff Healey making appearances two years ago. Dress down to attend and use the bathroom at Mr. Submarine.

Clinton's. Bloor just east of Christie. Sometimes a cover, this is a reasonably large, kinda hip placed to drink medium to high priced bottled beer. Distinguished by its expansiveness, it has a downstairs pool-room and another bar called the Cottage upstairs, and the fact that it sports a fast-food Chinese restaurant in the corner, makes Clinton's definitely worth checking out. There is live music every night and a pretty decent Sunday night blues jam which used to feature Michael Pickett. Always crowded on weekends and when popular bands are booked.

Duke of York. Prince Arthur and Bedford. Comfortable stuffed seats where you can relax with average priced pints in relative obscurity. The Duke has good wings, and a young to middle-aged, largely relaxed kinda clientele. However, if you're going, go early, because this is a bar which, due to its small size, fills up early and stays filled almost every night.

I'm getting loaded in the common room of residence. We are playing some game involving lots of glasses we liberated from the cafeteria, and speed chugging. I am losing. Soon, I will stumble into the quad and vomit profusely, with a quantity so great that many quad-side residents will swear they heard rain. I pass out on the grass feebly muttering the lyrics to "Home On The Rage." I will wake up bathed in my own insides and realize that you don't even have to go out to be an idiot.

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A student's holy pie:

Irreverent pizza musings

BY JOHN TESHIMA
Varsity Staff

Most students eat.

It follows that pizza should interest you. I mean, what kind of student are you if you don't partake of the holy pie at least once in a while? (Probably some rabid health food fiend living on kombu and wheat germ.)

Pizza offers several advantages for students:

1) Unlike residence food, all its ingredients are identifiable.

2) It requires less preparation time than Kraft Dinner.

3) It's damn cheap.

No wonder pizza is ubiquitous in student life — as a quick lunch, a cure for study munchies, and sustenance at a weekend debauchery. Pizza is a student staple.

Pizza Biography

Before the Italians got into the picture, the ancient Greeks were enjoying an early version of pizza. They baked round flatbreads with toppings such as onions, herbs, olives, and cheese, leaving a rim of crust around the edges to facilitate the gripping of this creation.

The Greeks introduced this pizza prototype to southern Italy, which they occupied from 730 B.C. to 130 B.C. The Italians, particularly those in Naples, happily tinkered with the recipe, eventually arriving at what we recognise as pizza.

The Neapolitans' single most important contribution to pizza was the introduction of the tomato. Brought back from Peru and Mexico in the 16th century by those happy-go-lucky pillagers the Spanish, this golden yellow fruit was considered poisonous by the Italians. However, in a fit of reckless daring, the Neapolitans of the 18th century decided that the tomato was delicious. Pretty soon it was the primary pizza topping.

By the 19th century, pizza was being sold in Naples by street vendors. The first permanent pizzeria in Naples opened in 1830. All this and yet they still didn't use mozzarella.

It took one Raffaele Esposito to create the topping combination that would be the foundation for most modern pizzas. In 1889, he made several pizzas for Queen Margherita. Her favorite was comprised of tomatoes, mozzarella, and basil, commemorating the colours of the Italian flag. Esposito, shrewdly recognising an opportunity to kiss ass, gave the name "Margherita" to this pizza, by which it can still be ordered today.

Pizza was introduced to Americans via Italian immigrants in the late 19th century. In 1905, Gennaro Lombardi opened the first American pizzeria in New York City. By the twenties, pizzerias were common throughout the northeast. At this time pizza was still mainly eaten by Italians; Americans still considered it "foreign" food.

However, during WWII, American soldiers in Italy were seduced by the sacred slice. Soon mainstream America was hooked. By the sixties, pizzeria chains and mass production began to predominate over the small family-run establishments.

Then some twisted mind invented frozen pizza.

Pizza Styles

New York-style, based on the traditional Neapolitan pie, is probably the form most of us recognise as pizza: a thin-crusted round pizza with a foundation of tomato sauce and mozzarella.

Sicilian-style is a thick and hearty breed of pizza. The dough is allowed to rise twice, resulting in a bread-like crust. Olive oil added to the dough makes the crust crisper and more crumbly.

Chicago-style was created by Ike Sewell and Ric Riccardo in 1941 at Pizzeria Uno. They wanted a pizza that was more of a sit-down meal than a take-out snack. They used a yeast-risen crust enriched with cornmeal and oil, slavered it with a shitload of toppings, and baked the monster in a deep pan.

New England-style involves toppings such as clams, tuna, and chicken. White cheddar replaces mozzarella.

Tex-Mex-style features chili, salsa, avocados, fresh coriander, and Monterey Jack cheese.

California-style, or more commonly "gourmet" pizza usually comes in paper-thin individual pizzettes, topped with a multitude of esoteric ingredients. Cream cheese, capers, proscuitto, sun-dried tomatoes, pesto, and gorgonzola are all worth sampling.

Folded pizza comes in two popular forms, baked (*calzone*) and deep-fried (*panzerotto*). The ingredients are the same as regular pizza; the difference is that the toppings are encased entirely within the crust.



The somewhat greasy exterior of a pizza haven.

The Price of Pizza

Domino's pizza guarantees 30 minute delivery.

In 1988, 20 people were smushed into oblivion in traffic accidents involving Domino's pizza drivers. At least 100 lawsuits were launched against the company regarding injuries or fatalities resulting from these accidents.

For its part, Domino's claims that the frequency of accidents merely corresponds with the high mileage of its drivers. Domino's points to a careful driver selection and training process, and to a control system based on reward not punishment.

But here's an interesting anecdote: Oct. 5, 1985, a Domino's driver broadsided Frank and Mary Jean Kranack. Frank said that when the store manager arrived at the scene "He grabbed the pizza out of the Domino's drivers car and said 'Let's get this pizza on the road.'" Frank suffered whiplash; Mary Jean lost the use of her right arm.

So remember kids, 30 minute pizza delivery is only funny until someone loses an eye.

Pizza Nutrition

When it comes to providing a balanced meal, pizza isn't all that bad. The cheese provides protein and calcium; the crust contains carbohydrates and some minerals and B vitamins; the tomatoes and other vegetables contribute vitamins A and C.

However, the dietary drawbacks include the amount of saturated fats and sodium in the cheese and toppings such as pepperoni. One slice can contain as much sodium as a person should have in a day.

Clearly a steady diet of pizza is not considered the key to cardiovascular health. However, a pizza slice can be a more nutritious and balanced meal than many other fast food choices.

Eating Pizza

Although very few meals are complemented by Coke, pizza is one exception. Somehow that irresistible teeth-rotting tang marries perfectly with the tomato-cheese flavours of a slice. Even better is chinotto (eg. Brio), that sweet Italian cola tempered with the bitterness of quinine. Pizza and chinotto is a divine combination.

Pizza is always best fresh out of the oven, with the cheese still hot and gooey. However most places make pies ahead of time and reheat slices to order. While thick Sicilian-style slices reheat well, thinner New York-style slices become hard and cardboard-like. Thus especially when selecting the latter, look for a pizza recently out of the oven or you will be immensely disappointed.

Massimo's still has the best slice around. The crust has a rich deep texture without being overly doughy, and has a delightfully clean bread-like flavour. The sauce is light and tangy, with tomato chunks to be savoured in juicy little explosions. And the toppings are fresh and generous.

That said, Massimo's slices are the most expensive at $3.25. Also Massimo's slices age most poorly; if you can't get a fresh slice, don't bother. Oh, and the calzone are fantastic but expensive. *302 College St. 967-0527.*

Cora, *Pizza Gigi*, and *Papa Ceo*—I lump these three together because they all make exceptional Sicilian-style pizza for $2.50 per slice. Minor differences include the nutty whole wheat crust at Papa Ceo, the lush juicy tomatoes at Gigi, and the sweet tomato sauce at Cora. *Cora 656 1/2 Spadina Ave. 922-1188. Papa Ceo 654 Spadina Ave. 870-2222. Pizza Gigi 189 Harbord St. 535-4444.*

il Fornello bakes sublime wafer-thin overpriced gourmet pizzas in a wood oven with immaculate topping. Pristine fresh basil, added after cooking is the best treat. *486 Bloor St. W. 588-3471. Joel's* makes pricey but delicious New York-style pizza with gourmet toppings. *200 Braemar Ave. 961-5635.*

Pizza chains should be last resorts, eg. you're stuck out in the boondocks and you can't find a good pizzeria. *Pizza Pizza* (*967-1111*) is unremarkable but at least not horrible. *Pizza Nova* (*439-0000*) *is* horrible. *Pizzaville* (various phone numbers) I haven't tried because their commercials drive me up the wall. *2 for 1* (*241-0241*) gives you twice as many smaller portions of cardboard pizza. *Pizza Hut* (*204 Bloor St. W. 921-4117*) serves pretty reasonable Chicago-style pie.

Making Pizza

According to the pizza makers at Massimo's, Cora, and Papa Ceo, the key to a great pie is the quality of the crust and the sauce. Cora and Papa Ceo weren't exactly enthusiastic about giving away their secrets, although they both agreed that sweet tomatoes made the better sauce.

Tony DeBartolo at Massimo's offered a bit more info. He uses spring water for the dough;

continued on p.14, see Pizza

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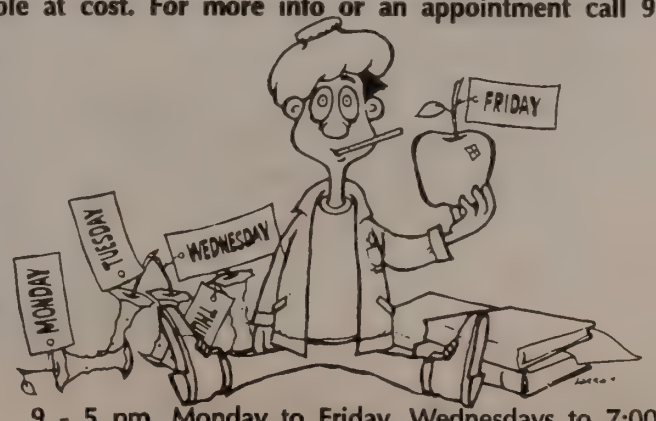
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Campus food: Running the greasy gamut

BY AARON E. BOLES



The wasteland of campus consumption. *Walter Warfield*

Anyone who has ever lived in residence at any university knows that the big money you pay to live on campus covers two things: shelter from the elements and food. And for once all the cliches and tired jokes about eating at university are dead on: the food sucks.

This is true in a very real sense at University College where the quality of my meals degenerated into such a repulsive state that it succeeded in driving me forever out of residence. And last year when the UC food-service workers striked, I had a chance to savour the fare that the kind hands of Marriott Foods prepared for the New College students. Wouldn't you know it, their food was garbage too. The interesting twist on the theme was that the New College food plan was of the all-you-can-eat variety. Great, so I can stuff my face with pollutants until I vomit

I haven't eaten at Trinity but rumor has it that the inmates there get table service, which is fine I guess. At least you can complain about crummy service when you get tired of bitching about the crap on your plate. People I know from that venerable old college tell me that they LOVE their meals but then you have to consider the source; Trin students always LOVE everything about that place.

The story at St. Mike's is disappointingly similar to that at other colleges where you pay outrageous prices for food you wouldn't feed your dog. Victoria college, despite having a stunning dining hall, can't manage to produce meals that justify the cost.

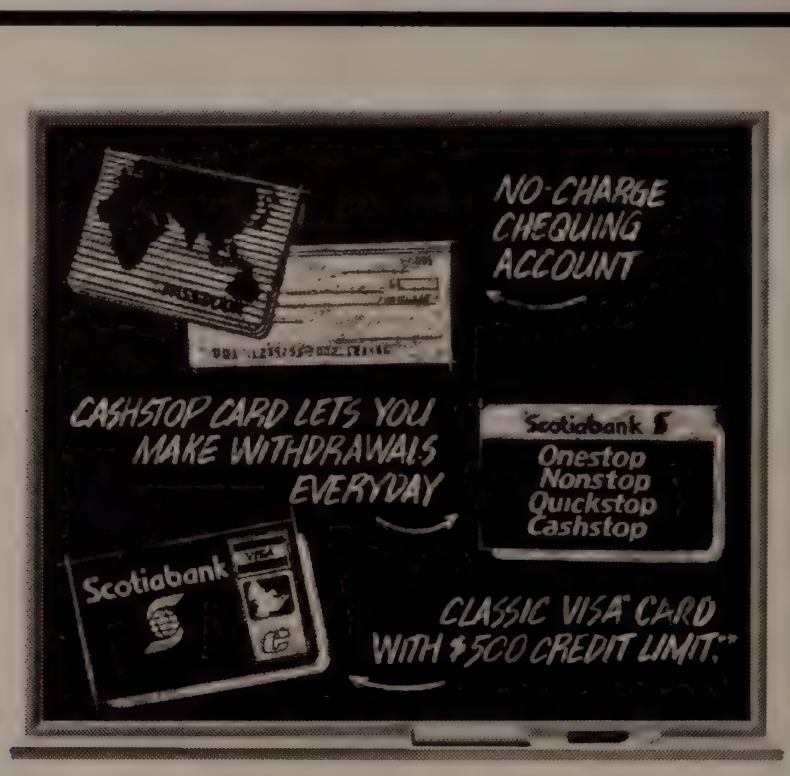
Here I should mention some specifics about what it is that makes eating at a rez facility so terrible. First off, it isn't that the ingredients aren't fresh or that the produce is of low quality. What happens is that they take it and boil it to death or dip it in batter or smother it in a putrid sauce. Everything has a pervasive institutional flavour which is to be expected when meals are prepared for 500. Another obvious reason for the disagreeable edibles is the captive audience law: they've got your money, so shut up sucker and finish what's on you plate. There is no way in hell that those dining halls would survive if they were competing in the Toronto restaurant market where it takes more than mushy noodles and a bottle of ketchup to call something spaghetti.

What really kills me is the names they dream up for the entrees; Jamaican Chicken (chicken with pineapple), London broil (a particularly unappetizing way of preparing beef), are examples of some of the numerous and ridiculous geographical references made. I suppose they would call Kraft Dinner 'Pasta Americaine.' Anyway, my advice to those of you stuck with rez food this year is to realize you've been hosed and unless you have an iron stomach, move off-campus next year and take your business elsewhere.

For those of you who are only on campus during the day, I advise you to save your money and bring your own lunch. Having stated the obvious, I recommend that if you do want to buy food the best thing to do is to patronize the vendors whose colourful trucks and carts line St. George. My personal favorite is the brown truck outside Sid Smith because it serves the most amazing souvlaki I've ever had.

Of course you can always go to the Hangar or Robarts, but the food at those places is not any cheaper or better than what the vendors sell. Robarts has a Pizza Hut where you can get personal pizzas which are pretty good, but a two-minute walk to Harbord and Spadina will lead you to Cora's Pizza where you can get the best slice in Toronto — and it's cheap, too.

Lastly, for those weak moments, the McDonalds on Bloor street looms ever present. It is probably as bad as rez food, but thanks to a multi-million dollar ad campaign, you think you're eating the food of the gods.



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The varied faces of the undergraduate experience



BY DEANNE FISHER

If you asked Trudie Helperin why she's at university, she would earnestly reply, "Why shouldn't I be here?"

Helperin is one of those grey heads of hair that invariably appear in the front row of a class. Attentive, diligent and well over the half century mark, she is probably more academically ambitious than the average 18 to 24-year old full time student. Getting a degree might not mean her ticket to economic prosperity, but it offers her a prosperity she has been denied for over forty years.

Helperin left the pre-med program at McGill over 40 years ago and returned to Timmins to help out at home after her father died. A crash course in shorthand and typing got her started in the secretarial field. After 30 years of service as a secretary to the same lawyer, Helperin is back at university and is six credits away from a Bachelor of Arts in Psychology.

Being a senior citizen in a class full of twenty-year olds doesn't seem to bother her. She takes one course at a time, sits in the front row where she won't be distracted and easily makes friends with the students beside her. She tapes the lectures (and lends them out to students who miss a class) and takes supplementary courses in study skills to help her get back into practice.

Some of them need child care while they attend classes and study.

And although it gets easier from year to year, Helperin says she is "very aware" of that 40-year gap when she wasn't attending university.

She has always been learning — rarely at university — but she's been taking night classes and reading about psychology for years. She was admitted to U of T with two credits — all that was left of her three years worth of pre-med at McGill. One course at a time is about all Helperin can manage, not only because she finds the courses difficult but because she needs time to manage her home and investments and to maintain her rigorous exercise program. A regular user of the Athletic Centre's pool and a participant in a hospital experiment which has her working out twice a week with three-pound weights on her wrists and ankles, Helperin truly believes in the connection between a healthy body and healthy mind. "Exercise," she advises, gives you brain power."

Almost 200 senior citizens took undergraduate courses at U of T last year. Tuition fees for seniors are waived for one course per session at U of T which makes heading back to school even more attractive. The university does this for a number of reasons. Aside from the fund-raising advantages (older students grateful for the opportunity to study might be inclined to remember the university in their wills), the provision of education to people who do not represent the typical clientele has long been considered by some to be within the role of the university.

Adult education has been and remains an issue at U of T. Buzzwords like "lifelong learning," "non-traditional students" and "continuing education" are loaded with implications for the university. Virtually everyone recognizes the university's role — intentional or not — in the amelioration of social and economic imbalances and in readjusting the work-force to social and technological changes. And few deny the link between a highly educated society and an economically prosperous one.

But mature students — those who start or return to post-secondary education after the age of 21 — strain the university's resources. Most of them study part-time. (The average age of a full time U of T undergraduate is 21.6; the average age of a part-time undergraduate is 30.7). Many of them need academic preparation courses because they lack the high school prerequisites. Some of them need child care while they attend classes and study. Financial aid programs designed for youth do not meet the needs of a 35-year old student who has accumulated sizable financial responsibilities. Immigrants upgrading skills may need language training in English.

In addition to the resource demands mature students place on the university, ideological differences about what it means to be a student result in institutional inertia. Is a person who attends lectures only once or twice a week truly a student or is that title reserved for those who devote themselves almost entirely to the pursuit of knowledge in the university context? For the most part, the mature student's motive for attending university is no less noble than her or his younger counterpart.

At 36, Jeff Sandler, whose passion is English literature, is just two courses away from finishing his first year of a degree in English degree. At the rate he's going, he expects to finish in 412 years. To Sandler, the university is a "complete and total escape" from his day job. He's a stockbroker on Bay Street.

Despite Sandler's virtuous motives, the system has not enthusiastically embraced him as a full member of its community. For the most part, what opportunities there are for part-time and mature students at U of T have come about not because the university altruistically offered its resources to the masses because of pressure from users or would-be users.

Mature students are not a majority within the undergraduate population at U of T. The average age of an undergrad has remained relatively stable at about 22 to 24 for the past ten years. Part-time students make-up roughly a third of the undergraduate population. But on a broader scale, adult learners are a majority, flocking toward the institutions which accept them: continuing education departments, community colleges and undergraduate programs at universities which have the resources to accommodate them.

Deanne Fisher is the Liaison Officer for the Association of Part-time Undergraduate Students (APUS).

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Rights on the marks:
A guide to academic freedom

BY MAYLIN SCOTT
Varsity Staff

You wake up on the morning of your first Psych 100 exam with a fever of 104, panic-striken because the prof has warned students not to miss the exam, and you don't know anyone in your class of 1000 because everyone plays musical chairs in Convocation Hall.

In a university the size of a small city, feeling like an impersonal number is not uncommon. But crises and problems happen all the time, and U of T does have the structures in place to help deal with academic woes.

Start with your prof or TA. Most profs have regular office hours where they can be reached. Messages for them can be left at department mailboxes. Some profs will even give out home phone numbers, others can be looked up in the phone book. Chances are if you have a legitimate excuse for missing a test or essay deadline, they may be sympathetic and allow an extension or make-up test. But if they refuse to budge, or you find them inaccessible, there are ways to petition the university to consider your case.

The main place to try is the registrar's office, which can advise on academic matters, help with course counselling, and provide all the information about steps and procedures for such things as petitioning a grade or having a late essay considered for marking.

If you're stuck over course requirements, balloting procedures, or what prerequisites you should take, you can also contact the subject departments and talk to the person in charge of undergraduate enquires.

A final place to go if you are getting the bureaucratic run-around, or you can't find out the information you need, is the office of Liz Hoffman, the university Ombudsperson.

"The ombudsperson has a number of roles," said Hoffman. "One is an information sharing role, to provide information and assist students to understand the system and let them know policies and procedures. Another role is in red tape cases if things are taking too long or are lost, or the student's case doesn't fit a certain policy. If an error takes place, we would make sure that things move quickly or if something happened such as the student has been in a car accident or their apartment has burned down, and they need assistance quickly.

"A third case is if things fall outside the policies and procedures outlines. If things fall between the cracks, we would do an investigation."

One document both your registrar and ombudsperson will have is a copy of the university's academic code which outlines many of the student's academic rights at the university.

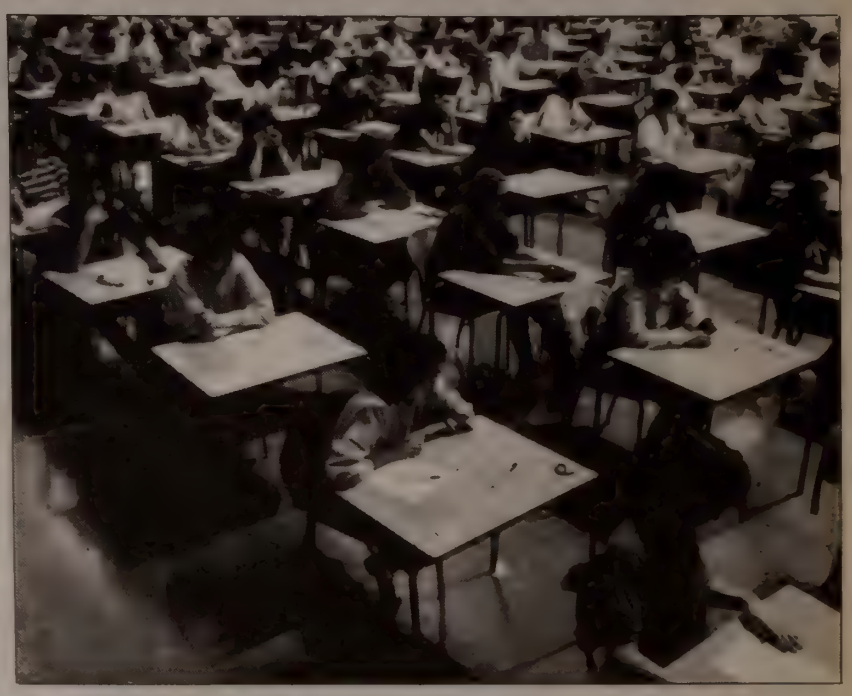
All consultation with the ombudsperson is confidential.

"I'm not going to do anything unless I'm absolutely authorized by the student," she said.

Hoffman said the structures in place at U of T to help protect students are there — but are only as good as the people in it and applying it.

"One of the things I've talked to the university about is the concern about how long some things take, although that's not to say they all take too long," she said. "We have examples of petitions that have taken 2 weeks to go through and some have taken four or five months. That's ludicrous."

The important thing to remember is to start the process quickly, be sure that you understand the procedures properly, follow the correct steps and gather any necessary paper work such as medical documentation.



Most of these students won't appeal their unfair marks.

Pizza palsy

continued from p.11

apparently the lack of contaminants allows the dough to rise better. He also prefers Canadian canned plum tomatoes because they are less sweet than their Italian counterparts and make for a tangier sauce.

Getting a little more cosmic, he said that the person making the dough had to be of good humour, and that this good humour would be passed on into the pizza. A person who does not feel happy, cannot make a good pizza.

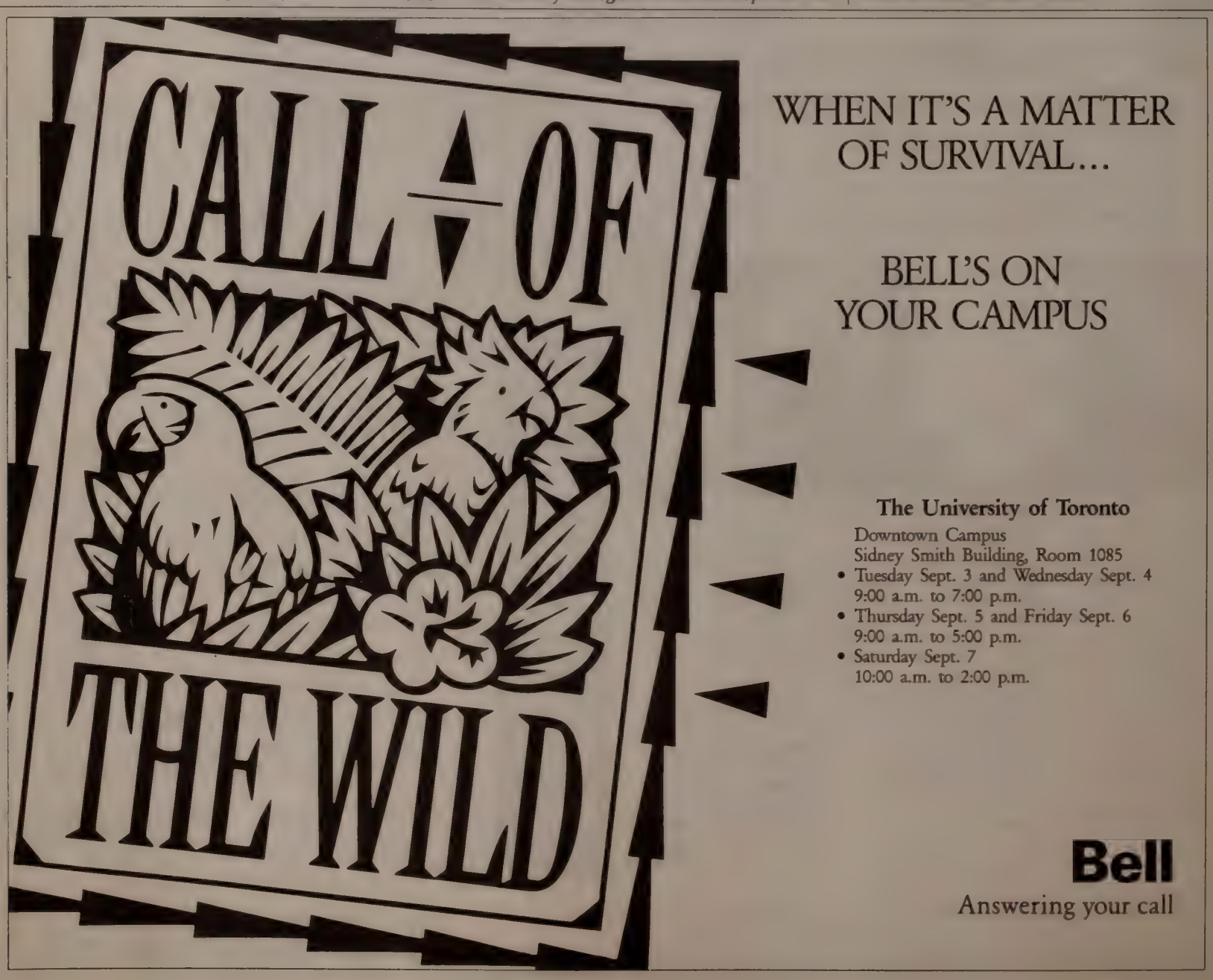
PIZZA POSTSCRIPT

And finally a medical warning.

In *The New England Journal of Medicine*, a Dr. H. Royden Jones reported of a patient with a "two-week history of difficulty putting the key in to the ignition of his car." Examination revealed "weakness and mild atrophy of the right adductor pollicis and interosseus muscles of the hand."

And here's where things get interesting. "The patient used a roller-blade pizza cutter, the handle of which was forcefully pushed into the hypothenar eminence of this hand each time he cut the pizza. Subsequently, isolated damage to the deep palmar branch of the ulnar nerve occurred."

So future doctors and pizza cutters alike, beware of Pizza Cutter's Palsy. The more we are sensitive to this condition, the better our chances of catching and treating it early.



VARSITY REVIEW
TUESDAY EDITION
SEPTEMBER 3, 1991

Canadian movies show bumpy, crazy ride



Stealing laundry on the way to New Orleans

PERSPECTIVE CANADA

If American films are like jumbo jets, their shadows darkening lands all over the world, and European films resemble the Orient Express — strange, glitzy, promising new worlds, moving slowly so that you can see, if not understand, all the finer things in life, then perhaps the Canadian film would be the 6 person passenger plane. The one which once took off from Toronto's island airport and went, with a tenuous, horribly bouncy, yet delightfully life affirming hum, all the way to Buffalo.

The island airport is dying, but Canadian film-making, as the line up of The Festival of Festival's Perspective Canada suggests, is thriving on its distinctly Canadian way of making small movies about the biggest, craziest, and most dangerous subjects you'll find anywhere in the world.

Perhaps you're not convinced. Maybe the few movies that you can recall as being solely from North of the border were lesser, colder, lower budgeted creatures which lacked the polish of the many other industrialized, movie making countries around the world. If that is the case, look again at the movies which will be presented over the next ten days at the festival. And if the Festival of Festivals is too daunting to attend, at least ponder, from the reviews ahead, the way our country supports, if nothing else, its particularly Canadian version of making movies for the masses.

Highway 61 - Bruce McDonald

If the first feature film a good new director makes is almost always cutting edge, then perhaps it could be said that the second film often results in a pulling back of the reins for the sake of monetary gain. This is the case with Bruce McDonald's (*RoadKill*) second feature film which opens Perspective Canada.

Part *Raising Arizona*, part *Mystery Train*, and part quirky Canadiana, *Highway 61* is a big budget, beautifully shot and acted film about a barber from above Thunder Bay (Don Mckellar) and his new found roadie hell-raiser friend (Valerie Buhagiar).

Together, they travel, you guessed it, Highway 61 which brings them from Thunder Bay to New Orleans. The road trip, however, becomes a thematically convoluted quest as audiences are given the idea that it is a trip about musical discovery — the barber plays the trumpet; a trip about maturity — the roadie learns not to sell life destroying drugs; a trip to show the barber that he never did belong in the US of A — it's just too damn ugly; and of course a trip that contains all the usual associations one connects with movie road trips ever since *Eazy Rider*.

Nonetheless, the appearance of failed Satan is excellent, as is the crazed tour manager of a troupe consisting solely of his talentless daughters. These characters, along with some great cinematography and dialogue, make *Highway 61* a totally fun movie to watch, criticize and be a part of.

HAL NIEDZVIECKI

The Falls - Kevin McMahon

The Niagara River is the outlet for three great lakes which make up roughly 25 percent of the world's fresh water supply.

Nobody would be able to deny that this documentary on Niagara Falls is not, as it seeks to be, an exploration of paradoxes. Indeed, there are so many paradoxical facets to the falls that the movie becomes a victim of the very elements that are pulling this wonder of nature apart.

Will the movie concentrate on the way the harnessing of the falls' energy has resulted in environmental disaster? Or will the movie concentrate on the 11 million people who flock to the cheesy symbol of fecundity every year? Will *The Falls* analyze, as it does in insipid bits of history done by the director's sister, the historical and sociological significance of the Niagara Falls?

6 tons of chemicals a day are leaked into the Niagara River from the 69 toxic waste dumps on the American shore.

Yes, the documentary will deal with all these issues, making some a hilarious joke, some cruelly ironic, and some warped by the immensity of taking on the falls in two hours. This is a movie which can't decide whether or not to be funny, moving, sarcastic or horrifying and so it does it all to the detraction of its over-all theme: Niagara Falls is one fucked up place.

Despite its problems, *The Falls* is worth seeing just to hear the old man who has spent his life pulling out bodies from the Niagara basin philosophize about death, and just for the footage of the bird whose beak has been so warped because of toxic chemicals its mother got from eating fish that one thing becomes clear: humans are a foul lot.

One third of the species of wildlife around the falls that were identified 200 years ago are now extinct, and most of the rest have been driven away.

HAL NIEDZVIECKI

Wisecracks - Gail Singer

With her new film *Wisecracks*, Gail Singer tackles an intriguing subject — female stand-up comics and the sexism they encounter — but she never really does it justice.

Singer shuttles between interviews with twenty or so comics and footage of them performing. This constant shifting prevents the comics from establishing any rhythm. Consequently, our sense of the performers generally comes from the interviews, and Singer explores the same ground with everyone. The proceedings turn samey and schematic.

The repetition undercuts the performers' complaints about sexism in the industry because you know Singer is diligently pursuing the subject. Singer doesn't probe either — she's satisfied with any mention of sexism - so she winds up with unconvincing, hollow stuff. (Only Deborah Theaker cites something truly specific.) It's highly likely that the stand-up biz is shot through with sexism; you just wouldn't know it from this movie.



Can't stop thinking 'bout those heart shaped beds

Wisecracks turns out to be more of a commentary on the limited opportunities offered contemporary women than a commentary on the industry it purports to deal with. Though they frequently mention restrictions on their material, almost every performer sticks to depressingly, traditional 'female' material *even* when they're performing in night clubs or doing one woman shows. (The favoured topics are dating, boyfriends and fashion magazines.)

Only the Clichettes try something truly risque; only Whoopi Goldberg and Robin Tyler venture into politics. Paula Poundstone and Ellen De Genres deal in conventional whimsy while Deborah Theaker only semi-successfully tries freaky nerdishness ala Pee Wee Herman, but *at least* their material isn't ghettoized.

To be fair, however, *Wisecracks* is diverting and there are some solid laughs.

STEVE GRAVESTOCK

Diplomatic Immunity - Sturla Gunnarsson

"Typical." That was but a few of the murmurings that greeted me in the lobby at the conclusion of the press screening of *Diplomatic Immunity*. Directed and written by Sturla Gunnarsson, with superb acting by Wendel Meldrum, the most that this film could garner were banal expressions such as "plain" and "safe". I reflected on the fact that as a cultural and philosophical piece, this film is indeed lacking. Technically proficient in practically all manners, it was not necessarily memorable. It will, though, boost all the participants careers.

Give me a fucking break with these folksy moralistic stories. As the film transpires, it is told from a first person narrative by a wino, who the audience remains vaguely sympathetic to. This wino tells the story of this upwardly mobile, career shaking, 'liberated woman', Kim Dades, who in her ever so Westernized altruism, heads off to El Salvador as a Canadian diplomat to save the 'lesser people.'

The film reveals, and to nobody's surprise, that she is merely another pawn in the great chessboard of politics. Phone calls are made, our heroine's determination is applauded, and lo and behold, she herself comes to the brutal, agonizingly painful, monstrous and crushing realization that she is merely an accessory to the peasants' oppression.

Ten years in the making, and all the director and writer could accomplish was another politically correct film that is antiseptic, tight, and laden with overplayed humanist arguments that reverberate like the quailings of a televangelist. Take this classic example: at her realization of being a pawn, the heroine must act as a messenger to those 'evil people', and bring the final ultimatum to the peasants: choose our way, or death. Her friend happens to be the leader of the peasants and when her friend hears of the proposals, gives a long speech on struggle, and decides that she would rather die. My goodness, I was seriously on the verge of tears.

Suicidal tendencies aside, well deserved admiration for the two characters is the audiences gift, but this is easily undermined when the fat cat 'capitalista' is given a neutralizing hand of judgement. The filmaker's attempt at connecting our lifestyle of sleeping pills, blue boxes and reruns of Gilligan's Island with the oppression of the Third World is not only obvious, but very weak.

TOUISSAINT FARREL

Masala - Srvinas Krishna

Pindar the Greek poet is credited with having coined the expression 'bitter-sweet.' And a new Canadian director out there recovered its meaning.

If you care to surrender to its Siren's song, *Masala* puts you in the land of wish fulfilment where everyone pursues a dream

Continued on pg. 16, See "A Tired"

A tired Sam divides while Quarrel unites

continued from p.15

of greatness, like learning to fly an airplane, becoming rich in real estate with no money down, acting as a ticket agent for potential victims of another doomed Air India flight, or, if you are a mountie, the dream of paying your way to park your horse at a city parking meter.

And there are lesser dreams. Take for example the old family matriarch in the film who flips a videotape into a VCR to converse with Krishna, the wish-granting god, and demands just "5000 fucking bucks" to fly home to India. Or take the clandestine operation whose leaders want to make big money smuggling back the histories of their homeland printed on toilet paper.

This is enough to make this movie feel like a big parable for Canada. Director Srinivas Krishna does everything in his power to underline this association and reverts to linking devices such as participative media, gags about Canada Post, and intrusive images of Jumbo jets zapping overhead from totally unpredictable angles in the movie at all times.

Whatever else could be said about this movie in a short preview requires too much intellectual spadework to go into here. It has no story line. It has no plot. All there is is 'masala,' a fricassee of nihilism and masturbation, pain and death, and most subtly made points about belonging without emotional bondage to this unimaginably forsaken land called Canada.

A picture that will shake and rock you to a lullaby (and lets you down when it finds its well-deserved international recognition).

L.L. HERCZEG

Sam & Me - Deepa Mehta

The print that I saw of *Sam And Me* was so off-colour that the poppy-red boxes of Aspirin looked like clotted blood in one episode of the film.

And since its director also paints only in black and white, it seems that having the black and white format would have made a difference between making it a wortwhile experience to watch and the current ordeal.

Sam And Me brings together Jew-baiting Indians and "Paki"-hating Jews. It wants to break the logic of racial stereotypes by simply writing them off as ignorance, and hence, characteristically human. But why?



Cultures clash and unite in *Sam and Me*

If, as the film suggests, every group with a definable identity in Canadian society hates every other group, what's the point of further moralizing, in a schematic and half-hearted way, about the universal disdain for the elderly and the young, the general disrespect for life?

Here is what happens: a young Indian immigrant in search of better prospects comes to Canada and gets enslaved by his uncle who finds him a job as a caretaker for an elderly, spiritually abandoned, Jewish man. In the balance of the film, the two get to know and like each other, put out their feelers, and begin learning about their partner's cultural and moral traditions. Sounds unbelievable? Well, it is.

It's like a sequel to the jailbreak in *One Flew Over the Cockoo's Nest*, but without the former's inner discipline and redeeming qualities.

On the positive side, *Sam And Me* presents an alternative to the sharply defined Western notion of sexuality. In Eastern culture it is still possible to display an affection for the body of people of the same sex without this activity being perceived as primarily homosexual. In *Sam And Me*, some male figures touch, embrace, and even slow-dance with each other without feeling too self-conscious about it — a sight that Western culture tolerates only in the controlled environment of the sport arena for fear of its subversive power.

In the age of face lifts, *Sam And Me* lends an eye for seeing radiance and beauty in the old.

L. L. HERCZEG

The Quarrel - Eli Cohen

The quarrel is between two old friends. It begins in pre-World War II Eastern Europe when Chaim Kovler (R.H. Thomson), abandons his faith and, in consequence, abandons his close relationship with his friend Hersh Rasseyner (Saul Rubinek). Soon after, the war hits, devastating the lives of both men. Years later, these two men meet again in Montreal. The quarrel was meant to be resolved. And it is here that *The Quarrel* begins. Sounds like a nice story. Quite predictable, quite Yiddish, a little bit emotional maybe...but an entertaining movie? A passionate, soulful movie that goes deeper than a lamentation of the Holocaust? Well, actually — and surprisingly — yes...sometimes.

Originally a classical Yiddish story by Chaim Grade, *The Quarrel*, directed by Eli Cohen, is an investigation of the divisions between people. It is no mistake then that the movie is set in Montreal, or that it deals with victims of the Nazi era.

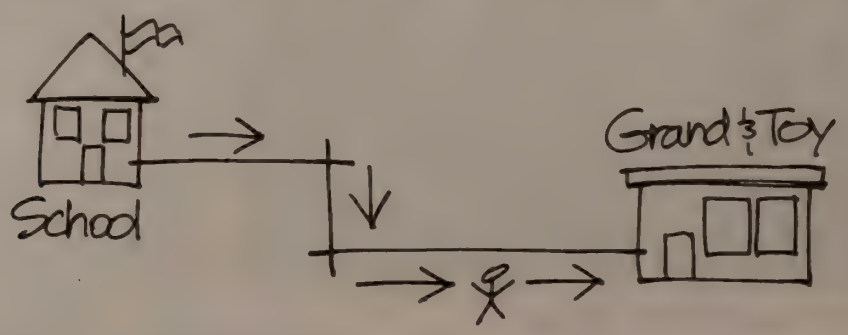
Following the *My Dinner With Andre* format, the movie concentrates solely on the interaction between Chaim and Hersh. They debate such issues as the value of secular life versus religious life, faith versus reason, and love versus honor. However, they succeed only to demonstrate for one another that their differences can never be resolved. What they really want to know is why difference must lead to division.

There is a universal message here — simple and fairly unoriginal. So how did this movie occasionally move beyond its corny symbolism to give depth and poignancy to its message? Perhaps it was the quiet intensity created by Thomson and Rubinek. Or maybe it was the natural beauty of Montreal's mountain in summertime. Perhaps it was the subtle rendition of Grade's classic story. Perhaps it is merely a simple Yiddish story of unity.

KAREN GORDON

continued on p.17

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A scene from Israel's West Bank

Human vibes for Current

continued from p.16

Deadly Currents - Simcha Jacobovici

The divisions between people is a theme which appears once again in *Deadly Currents*. In *Deadly Currents*, however, the people are specified and the divisions defined; they are the Israelis and the Palestinians and their conflict is represented by the Intifadah.

Director Simcha Jacobovici, through the movie, has given us an invaluable opportunity to watch the conflict — you can almost feel the Middle Eastern heat. Jacobovici allows us to sit in our cushioned seats and try to understand the people and events before us.

This is a region in which everyone has a strong political opinion. Jacobovici feeds on this and interviews many different types of people in an attempt to present the many views that surround the conflict. He is obvious in his attempt to eliminate any accusations of bias in the film. *Deadly Currents* features Palestinian and Israeli intellectuals, religious leaders, activists and artists. Yet, for all of this balance, the movie still appeals to a western sense of toleration and open dissent.

While the Israeli position varies depending on who is being interviewed, most of the Palestinians, whether they be rebels or academics, see no possibility for the future of a Jewish state in the Middle East. The question "Where should the Jews go?" consistently received this response: "Let them go back to their countries." As well, we see the fate of a suspected collaborator, a Palestinian thought to be working with the Israelis, and the Jihad movement's fearful presence in the territories.

Is is almost impossible to know if this movie is a fair representation of the conflict. All that can be said is that *Deadly Currents* successfully presents the human element of the unrest. It is clear that, lying here on our North American backsides with the remote control in our hands, we are unable to judge the young soldier patrolling the West Bank, or the 21 year old Palestinian who fights this control by whatever means he has available. The least we can do is see this film.

KAREN GORDON

The Grocer's Wife - John Pozer

Words are hard to come by in describing this black and white frighteningly horrible feature. Let it suffice to say that anyone with any taste for the bizarre should see *The Grocer's Wife*.

The fact that it is gruesomely slow moving, contains dialogue that is almost superfluous, and features endless shots of smokestacks pouring out their allegorical pollution, are all testaments to the power of this movie.

Revealing the plot would mar the film, while suggesting its theme is a far too ominous prospect. Just go see it. Hate it, love it, fear it, but remember, there's an Anita Newlove in everybody's life.

HAL NIEDZVIECKI

Understanding Bliss - William MacGillivrary

Like the perpetual unhappiness of director William MacGillivray's (*Life Classes*) character's, and similar to the drab chill of St John's where the movie is set, *Understanding Bliss* will make people miserable by forcing them to admit that this is a boring movie.

The complicated use that is made in this film of two artistic experiences — a sparsely attended reading of Katherine Mansfield's *Bliss*, and a reworking of a traditional Mummer's play, seem unable to provide the obviously intended passion. As well, the seemingly forced tryst between the two main characters lacks the power to entrance audiences.

This is an interesting movie, and certainly one of the few people will ever see set in Newfoundland, but it is an intensely analytical film which seems, as the Spirit of the West tune goes, "far too Canadian."

HAL NIEDZVIECKI

The Making of 'Monsters' - John Greyson

Loosely based on the concept of making a movie about the 1983 gay bashing murder of a Toronto high-school teacher by a group of adolescents, this movie takes a surprisingly funny stab at evaluating the complications that arose from that incident and the recent onset of more active gay groups, such as Queer Nation.

Just as it is easy to be confused by what is now 'correct' to say about the gay and lesbian community, it is not hard to be confused by *The Making of 'Monsters'*. But the short film is one that demands absolute attention through its bizarre asides and story line, and its ridiculous yet ironic dialogue. Many of the great lines come from arguments between the two directors of *'Monsters'*: one is Bertolt Brecht reincarnated as a gay talking fish, and the other a seemingly straight man who seeks

HAL NIEDZVIECKI

Accordian fest squeezes world

BY RAY ROBERTSON

No one is neutral about the sound of an accordion. Its huh-ha-ha-huh-ha-ha sound either pleases one as an example of acoustic soul, or it enrages with its connotations of low-brow good time happenings. No one is indifferent. Joseph Petric happens to like it.

A performer himself, Petric says he has been trying for the past 10 years to organize a gathering of some of the best and most innovative accordion players from across the world. He has finally done this with the cooperation of Harbourfront, ConAccord Canada, (the concert accordionist's association), the Music Gallery, and CBC's Two New Hours program.

Running from September 1 through 14, The Innovator's Circle is the final segment of the "The Big Squeeze," Petric's realized dream of assembling together the top squeeze people from around the globe. If successful, Petric hopes to make it a biennial affair.

Canadian and foreign performers will present 9 world premiers and 20 North American premieres. New works along with 19th century and indigenous Canadian pieces will be presented.

The lineup is cosmopolitan if nothing else. Performers from the U.S.S.R., Finland, England, Holland, and Denmark join several North American artists for the three week festival. The diversity in musical styles is impressive as well. While Douglas Rogers (England) attempts to stage a revival of 19th century salon music, Pauline Oliveros (U.S.A.) performs, in collaboration with Toronto's Sound Pressure, a world premiere of Peter Hatch's newest work for accordion and television.

No word at this point as to whether or not Canadian content rules will apply to the television aspect of the performance. And for the less adventurous accordion junkie, Tina Kiik (a member of Toronto's own Polka Dogs) performs contemporary pop, polka and jazz stylings, all delivered in an infectiously melodic manner.

Along with an accordion workshop, these and many other performances by various musicians provide an excellent opportunity for Torontonians to get out and listen to some music that is rarely heard in either the clubs or on the radio.

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SPORTS



Sweet-striding running back Lorne King

Laycoe ups intensity at camp

Veteran Blues aim for Vanier Cup

BY ALEX FERRON
Varsity Staff

Varsity football players looking forward to a leisurely summer training camp this year were in for a rude awakening. This year's two-a-day workouts were among the most rigorous in memory, as the Blues prepare for a serious run at the Vanier Cup.

"We're working at a much harder, a much quicker rate than we have in the last few years, and we've done that on purpose," said Blues head coach Bob Laycoe. "The players are flying around the field with much more intensity."

With the frequency and power of the hits being dished out at the various scrimmages during camp, Laycoe's plan seemed to be reaching it's desired effect -- getting the players in game shape before the start of the season.

The Blues are coming off a season which saw them advance to the Yates Cup for the second straight year, only to lose to the Western Mustangs. This season, the Blues seem poised to challenge the Mustangs, with a roster that features many returning stars.

One of those stars is sweet-striding running back Lorne King. King, one of the best rushers in the country, gained 818 yards last year, averaging 6.1 yards per carry. His stellar campaign earned him All-Star honors for a second straight year.

"I think the team will do well," King said. "Offensively we're very strong; we could have one of the best offenses in the league."

"Our offense this year will probably feature more of the same," King added. "We've got ten out of twelve starters back this year on the offensive side, so we know what we're doing."

One potential problem spot this year could be on defense. Only three starters will return to the trenches, but Laycoe sees this situation as one filled with opportunity.

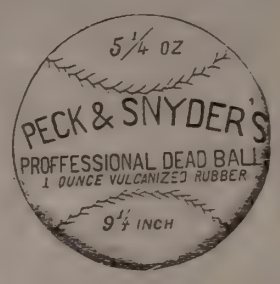
"We have to replace two defensive backs and some linebacking positions are open," said the coach. "But we've had some spirited battles for the starting jobs, and our second year players are very much improved."

According to Laycoe, one of the second-year players making a big impression at the camp is passer Mario Sturino. Last year, the 6 foot 3, 190 pound quarterback completed 65 percent of his passes while backing up veteran all-star Eugene Buccigrossi.

"He looks much further ahead in this training camp than last year." Laycoe said. "He certainly is capable of starting, and should be a factor on our squad this season."

One of the interesting stories in camp this year is the tale of the old-newcomers. Players like former all-Canadian and ex-Winnipeg Blue Bomber receiver Paul Shorten are making their prescence felt after prolonged absences from the college gridiron.

"Some of the best newcomers are actually older players coming back to our program after a year or two," Laycoe said. "Guys like Roger Benardes, Mark Johnson and John Zarand have returned and returned in really good shape. They appear to be people who can help us."



OFF THE WIRE

U of T Team Walks The Plank

Diving enthusiasts at U of T are hanging their heads in sorrow, as the diving team has been sliced from U of T's intercollegiate program.

"It was more of a case of the league pulling out on us, than us pulling out of the league," said U of T Sports Information Director **Paul Carson**.

A league needs four teams to become an entity under OUAA rules. When Queens and Western chopped the teams from their programs, the division went under.

The diving program that trains U of T athletes for international competition will continue under part-time coach **Skip Phoenix**.

TSN To Broadcast Football Blues

The team of Michael Landsberg and Jamie Bone will be back on TSN broadcasting CIAU football action again this year.

The Blues appear on national T.V. twice this season, beginning on September 20 against Western. The October 3 tilt against York will be the other televised match.

Morris Set For Big Year

Chris Morris, U of T's male athlete of the year, and pre-season All-Canadian, is the anchor of the football Blues offensive line.

But Morris, who won "every possible award for an offensive lineman last season", shrugs off any special treatment.

"Being All-Canadian was a special honour, but it's over with. That was last year," says Morris.

An imposing presence at 6-6, 282 pounds, Morris has started every game for the last three seasons.

"I'd like to hope that I can repeat last year performance," adds Morris. "But the season hasn't started yet, anything can happen."

Firing Up The Team?

It seems that **Mike "Gator" Greenwell**, leftfielder for the Boston Red Sox, was recently involved in a scuffle with **Big Mo Vaughn**, a Sox first baseman who is Black.

Earlier this season, Greenwell traded punches with Latino shortstop **Luis Rivera**. Greenwell recently said that the episode was meant to "fire up the team." It didn't work. What was the purpose of *this* fight? All we know is that "it wasn't racially motivated." In the words of **Homey The Clown**, "I don't think so."

They Doth Protest Too Damned Much

Certain runners who ran at world record pace in Tokyo this week, ought to stop talking about **Ben Johnson**. The Stanozolol episode happened over three years ago. One should remember that dishonest people are not marked by their silence, but by their insistence on discussing whatever they wish to cover up, even when others don't really care or want to hear.

Memories...

On October 6 1984, Western's **Gord Slaughter** set the OUAA record for most singles in a football game with 5.

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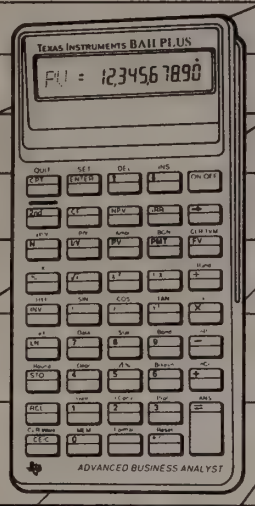
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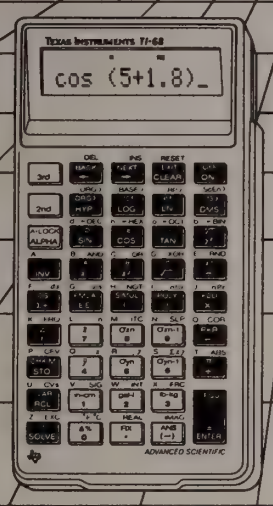
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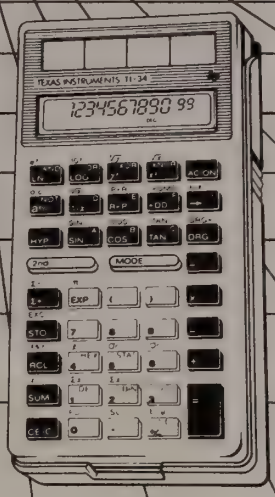


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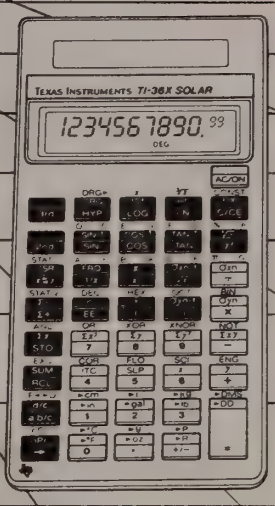


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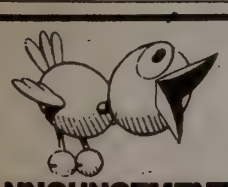
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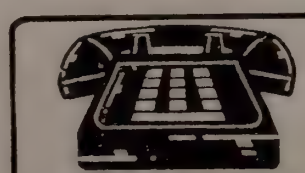
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Maple Leafs' Peter Zezel Rockets toward soccer pitch

BY L.L. HERCZEG
Varsity Staff

There are many athletes who can divide their training between two, three, even ten different individual sports, but there are only a few athletes who can play more than one team sport at the professional level.

Running and cycling, for example, have so much in common that triathletes perceive these sports as differing only in terms of the different conditioning they require for the same muscle groups. A hockey player, however, who wants to play another team sport competitively has to split his personality, his competitive soul, in order to compete.

Toronto Maple Leaf center Peter Zezel, is one of the rare athletes who can not only play two different professional team sports, but excel at both of them.

Striker for Rockets

Zezel, already known as a standout veteran of the NHL wars, is now showing his skills on the soccer pitch — as a striker for the Canadian Soccer League North York Rockets. Although he has played only one CSL game so far, Zezel has an excellent chance of becoming Canada's Bo Jackson — in consistency and reliability.

"I started playing soccer and hockey at age four;" says the 27 year old Zezel, who adds that he was already skating one year before that, showing the priority of his hockey commitments.

Affable and often breaking into a smile with the kids that frequent Esther Shiner Stadium, North York Rockets' homefield, Peter carries a formidable pair of shoulders that makes him stand out from his fellow team-mates. His steady posture and his habit of swinging his right arm few inches away from his waist from time to time as he speaks makes him look like a born hockey player, and he wouldn't deny it.

Zezel says that he considers himself "definitely a hockey player" when it comes to his sporting priorities, but he enjoys the speed and the special conditioning that come with playing soccer.

Before being drafted to the Philadelphia Flyers in 1983, Zezel was selected for the Canadian National Youth team, and had played soccer with clubs such as Toronto Italia and Wexford in the National Soccer League.

Fletcher gave permission

Zezel stayed with the Flyers for five and a half years, and had been toiling with the St. Louis club for the last two season before being acquired by the Maple Leafs.

After his arrival in Toronto, Peter was approached by Hector Marinaro, his old coach at Toronto Italia and current Rocket general manager. Marinaro invited him to join the Rockets this summer to renew his ties with Canadian soccer.

To accept the invitation, Zezel first had to receive the permission of Cliff Fletcher, Maple Leafs general manager, and with Fletcher's approval, the deal was complete.

"He came to me and asked to play soccer," Fletcher says, "and I gave him my permission. I like multi-sport athletes, because it's a good thing mentally and physically."

Fletcher was initially concerned with the possible injuries, but he says that if he felt the risk of injury was too high, he would not have given his blessing to Zezel's soccer involvement.

Fletcher feels Peter's CSL stint stands to benefit both Peter the professional soccer player, and the Toronto Maple Leafs. "I felt that by playing soccer, he would report to hockey training camp in that much better shape.

"Injuries are always a chance, but there is also a chance that you just step down the street and get hit by a car," Fletcher says.

"That was the main concern, that I would get injured," says Zezel, but the anticipated injuries just never came. He has kept clear of injuries not only this year, but throughout his soccer career. "I've never been injured in soccer," he says.

How does someone like Zezel, who trains every morning for hockey and drops by in the evenings for soccer practice at Esther Shiner, see the relationship, however distant, between soccer and hockey? "In soccer, you're not playing against 210 pound hockey players, and though you have to be quicker, it's a different kind of speed." He adds, nonetheless, that both games require an ability to see the whole field and to take in all that's happening on it in one glance.

In soccer as in hockey, the hand-feet-eye coordination of the player has to be well developed, according to Zezel. But he believes that the two sports call for different conditioning.

"In hockey, you're using different kind of muscles; you need very strong feet, but you are not running for two 45 minute halves [as in soccer]," Peter says.

Admires Pele

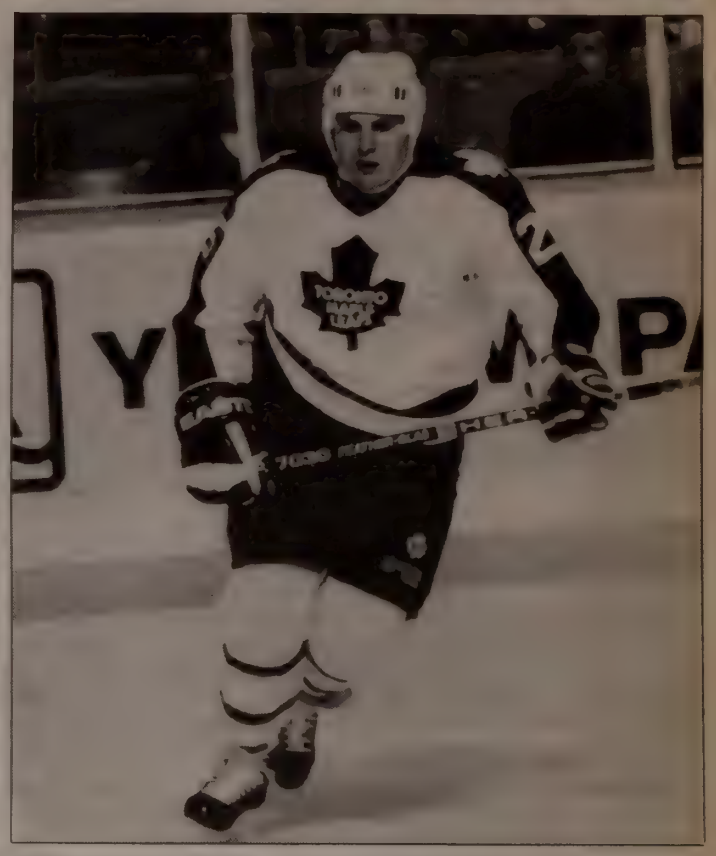
And, according to Marinaro, good soccer is not only a matter of individual fitness but that of moulding together individual wills. "[Toronto] Blizzard and Vancouver have the best players in the league, but you have to put it together, you have to play with eleven players, everybody having the same idea and goal."

While Zezel respects and admires the "star quality" of a Pele, a Wayne Gretzky, or a Bobby Clarke — his models of excellence in soccer and hockey — he represents a steady, solid playing style that makes a player the sweetheart of any coach.

Fletcher, who has known Peter since he first saw him play as a junior for the now defunct Toronto Marlboros, believes that Peter's reliability on the ice is one of his major assets. "Peter is not a superstar like Wayne Gretzky. What Peter brings to a team is consistent performance. You can count on him to play a good game, day in day out."

"He is excellent in face-offs; he's a solid two-way hockey player," says Fletcher. "I recognize him as a very skilled national hockey leaguer."

While there were rumours that Peter might leave the Leafs by way of free agency this season, Fletcher scoffs at that suggestion. "We have offered him a contract and we're very close to coming to an agreement."



Canada's Bo Jackson, two-sport Peter Zezel

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The VARSITY

VOLUME 112, NUMBER 6, TUESDAY, SEPTEMBER 10, 1991

THE UNIVERSITY OF TORONTO'S LARGEST STUDENT NEWSPAPER SINCE 1880



Coens' *Barton Fink* disappointing satire

The Coen brothers' *Barton Fink* won big at Cannes and it's not hard to see why.

The film features some juicy satirical bits and it's certainly one of the most accomplished and assured pieces of work this year. Both Ethan, who writes, and Joel, who directs, do elegant work. But there's something really smarmy about the whole thing. It's not as tawdry or gimmicky as *Blood Simple*, their first, (and still the ultimate in psuedo-hip bullshit) but it does remind you of it.

The first section of the movie is black comedy and the second a schematic though effective horror movie. The shift in tones isn't jarring because the jokes are all slightly morbid. A couple are dropped in beautifully (for example, the stationery letterhead at Barton's hellish hotel reads The Earle: For a Day or a Lifetime).

Barton Fink is most satisfying when it's satirizing Barton (John Turturro). A playwright who wants to create a theatre `for the common man,' Barton is too self-centred and neurotic to listen to or even recognize a common man. When Barton's next door neighbour Charlie (John Goodman) tries to swap stories with him, Barton keeps cutting him off, prattling on idiotically about the theatre and the need to change it.

The film is almost as satisfying when it's satirizing studio-era Hollywood. Michael Lerner, as a studio mogul, does great work, while John Mahoney offers up an even better comic turn playing a drunken writer clearly based on Faulkner.

But the film's utterly empty. Though the Coens touch on some interesting topics, you never get the sense that they're interested in anything but getting a laugh. This cheapness insults the audience. The Coens think the audience doesn't desire or deserve any content, and so they just dish up laughs and shocks.

Charlie rags on Barton for invading his domain and dismisses him as `just a tourist with a typewriter.' The Coens are tourists with movie cameras. You'll probably enjoy the movie but when you leave you'll also feel like checking your pockets and feeling for your watch.

STEVE GRAVESTOCK

Festival coverage continues on page 11

Health service use declines after doctor accused of sexual assault

BY NAOMI KLEIN
Varsity Staff

Many women are refusing to use U of T's health services for gynecological exams following the dismissal of a physician accused of sexually assaulting a female patient.

And in light of a recent and well-publicized report on the sexual abuse of patients, women's rights advocates say Health Services must begin to educate the community about the problem.

"I don't think the profession has ever had a grip on how large a problem it is," said Linda Franklin, communications director for the College of Physicians and Surgeons.

Concerns were raised at the university following an allegation of sexual misconduct at a suburban campus in the fall of 1990. The doctor was dismissed shortly after. Following a *Varsity* story in May, students began to avoid the university's Health Services on the St George campus.

"Students have been calling and saying 'I can't come there for my pap smear because there was a doctor charged with sexual assault,'" said director of Health Services David Smith.

A pap smear is an internal examination which tests for cervical cancer. For young, sexually active women, it is recommended that these tests be conducted on an annual basis.

Smith added these women's fears have resulted in a sizeable drop in the numbers of internal exams conducted by Health Services this summer despite an increase in university enrollment.

"Our number of paps have dropped off for the first time in years," he said.

But Margaret Galamb, nurse educator at St George Health Services, said doctors at the downtown service follow guidelines set out by the College of Physicians and Surgeons which require an internal examination be conducted with a nurse present.

"At no time do they (the doctors) examine the woman without a nurse in the room," she said. "I don't see it (sexual assault) as necessarily a problem at this health service."

Smith added the doctors employed at St. George Health Services are screened for their attitudes about the doctor patient relationship.

See Sexual, page 6.



Frosh have fun on front campus during Orientation.

Wilson Lee

Erindale Orientation t-shirts offend

BY NAOMI KLEIN
Varsity Staff

Students and women's rights advocates are angry that orientation leaders at Erindale College painted phrases like "I give stray dogs head" and "Blow me where I piss" on the t-shirts of first-year students.

John Metcalf, a first year Erindale student with "Where there's a hole there's my pole" painted on the back of his orientation T-shirt, said he was worried some people might take offence to the phrase on his shirt.

"I don't want people taking me the wrong way and don't want people to push my morals," he said.

James Carleson painted Metcalf's shirt, along with those of several other first year students. He said no one took offence to phrases such as "I got a big hole" on a woman's shirt and "I'm innocent I'm a virgin" on a man's shirt.

"It was just a joke," Carleson said. "They (the first years) were good sports."

But Metcalf said many of the first year students complied because they were trying to gain acceptance.

"You are nervous when you are a frosh and you're not going to sit there and argue," he said "You want people to like you."

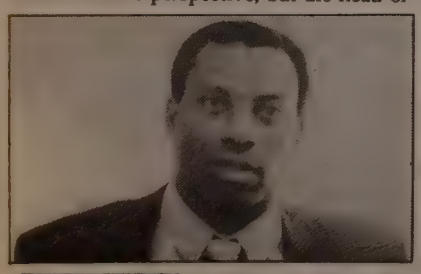
When Pat Marshall, executive director of the Metro Toronto Action Committee on Violence Against Women and Children, saw three women wearing the shirts, she found their message disturbing.

See Complaints, page 3.

U of T offers Afrocentric course

BY JEFF ELLIS
Varsity Staff

This fall U of T students will be able to study the history and culture of Africa from an Afrocentric perspective, but the head of the African Studies program says the university still needs to do more.



Bernard Moitt *Jeff Ellis*

U of T is offering a new multi-disciplinary course entitled Introduction to African Studies. It will feature the works of African scholars and writers, many of whom are rarely taught in Western universities.

"Africa has been largely written about by people other than Africans," said Bernard Moitt, co-ordinator of the new course and head of the African Studies program.

To redress this problem, the course will draw on thinkers such as Walter Rodney and Cheikh Anta Diop whose writings have largely been ignored in the West, he added.

Moitt said he hopes the new course will work to combat racism at the undergraduate level.

"The information these students have (about African culture) is usually wrong, skewed, and negative, and that lends itself to racism," he said.

He said he believes the race of the instructors will also be important.

The new course, which will be taught by a team of instructors, four of whom are black, will help to make black first year students feel a part of the university, he added.

"One major problem for blacks in the school system is that there are no black role models."

But while Moitt says this new course is good news for black students and the

See Committee, page 6.

INSIDE



Film-maker Andrew Davis explores race and hair pg.12

Departing professor says students must broaden their ethnic perspectives pg. 9

... and more on the Festival of Festivals

HART HOUSE

So many things to so many people

Upcoming Events

WEEKLY CLUB MEETINGS

MONDAYS:	Singers Rehearsal	7:15 - 9:30 p.m.	Great Hall
	Chamber Winds Rehearsal	7:00 - 9:30 p.m.	Music Room
	String Ensemble Rehearsal	7:00 - 9:30 p.m.	Decates Room
	Rifle	4:00 - 6:00 p.m.	Range
(Beginning Sept. 16)			
	Revolver Club	7:00 - 9:00 p.m.	Range
	Jazz Ensemble Rehearsal	8:30 - 9:30 p.m.	Map Room
	Yoga	7:00 - 10:00 p.m.	Activities Room
TUESDAYS:	Bridge (Contract and Duplicate)	5:00 - 11:00 p.m.	North/South Sitting Rooms
	Debating Club	7:00 - 10:00 p.m.	Debates Room
	Archery	5:00 - 8:00 p.m.	Range
WEDNESDAYS:	Debating Club	4:00 - 7:00 p.m.	Debates Room
	Rifle Club	4:00 - 6:00 p.m.	Range
	Revolver Club	5:00 - 10:00 p.m.	Range
	Yoga	7:00 - 9:00 p.m.	Activities Room
	Chorus	7:15 - 9:00 p.m.	East Common Rm.
THURSDAYS:	Archery	5:00 - 8:00 p.m.	Range
	Orchestral Rehearsal	7:30 - 9:30 p.m.	Great Hall
	Tinderbox Club	8:30 - midnight	Arbor Room Pub
FRIDAYS:	"Oscar's" Live Jazz	8:30 - midnight	Arbor Room Pub

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Wilson Lee

Follow the frolicking frosh.

Complaints received about t-shirts

Continued from page 1.

"I really thought that those sexually demeaning and sexually degrading activities had been curtailed on campus," said Marshall. "I was really shocked on a personal level."

The Erindale College Students' Council has received several complaints about the shirts. Lloyd Aning, president of ECSC said he disapproves of the painting but it is too late to take action.

"I am appalled," said Aning. "But you can't go around ripping t-shirts off people."

Women on campus are concerned that the shirts advocate a coercive approach to sexuality and are worried they send the wrong message during Orientation Week -- the time of year with the highest incidence of date rape.

"There are a lot of date rapes going on during Orientation," said Diana Dobson, SAC Women's Issues officer. "It (the shirts) is counter-productive to the anti-date rape campaigns that so many people are trying to do right now."

According to Dobson, orientation co-ordinators should be dealing with issues of sexuality responsibly during orientation.

"I think Orientation should be much more educational," she said.

"I grew up in a small red-neck town in New Brunswick. I came to U of T to get away from that stuff. But Orientation Week is just the same thing."

According to Aning, information about date rape was included in the orientation packages and explained to the orientation leaders.

"We had numerous amounts of information about sexuality and date rape in the packages," he said. "I emphasized the need for some kind of decorum during Orientation but every now and then there are a few who get out of control."

Aning also said applicants for the leadership positions were screened by the council and many were refused. However, questions about the leaders' attitudes towards coercive sexuality were not included in the screening process.

"We did an extensive interview process but sexuality was not brought up in the screenings," he said. "I guess a few slipped through the cracks."

But for students like Metcalf, U of T's welcome has left something to be desired.

"I grew in a small red-neck town in New Brunswick," he said. "I came to U of T to get away from that stuff. But Orientation Week is just the same thing."

Orientation: partying with a $110,000 price tag

Another U of T Orientation has come and gone, registering a bill of $110,000 and chewing up 15 per cent of SAC's budget.

"I thought it went great," said MaryLouise Kearns, Services commissioner for the Students' Administrative Council. "The weather was great and everybody looked like they were having a good time."

But some SAC representatives are criticizing the council for spending so much on one event.

"SAC is spending so much money for 24 hours, but how much are the students getting out of it," said Diana Dobson, SAC's Women's Rights officer. "It involves a lot of students, but doesn't do much for upper year students. I think it has to be re-evaluated in the future."

Stacey Papernick, SAC's External commissioner agreed.

"We have to re-examine our priorities," she said. "It was really important to have an Orientation but the amount that was spent could have gone towards other programs."

Both Dobson and Papernick compared the money allocated to Orientation to the amount they have to spend on their respective programs. According to the proposed SAC budget which will be passed at a September 24 meeting, the Women's Issues Committee has been given $7,200 and External $10,190 to run their programs for the school year.

The projected cost of Orientation was $110,700 -- up $10,000 from last year's $99,862.41 tally.

"I tried to cut the budget as much as possible this year," said Kearns. "But there's inflation and also the GST. Last year, they didn't have to pay it and it adds a lot."

This year's events included bed races, and a carnival day on front campus with bands, pizza, volleyball, club booths, musical chairs, soap sliding and massage tables. The week's festivities were capped by a concert at Varsity Arena and a Dance til Dawn party at the SAC pub.

The SAC Orientation concert headlining Colin James, with opening acts 54-40 and Loud Factory had a price tag of $32,000. Kearns said she had hoped to fill the seating capacity of 5087 and said she felt Colin James would be more of a pull than last year's band of Kid Creole and the Coconuts which only attracted 2,800.

She said she was pleased with this year's turnout of approximately 4,000.

"I felt for what we offered this year, it kept a lot of students happy," she said. "It was a good mixture of bands."

But *Varsity* reporter Nancy Howden said she didn't think turnout was that high.

"There were a lot of people for 54-40, about two-thirds of the arena, and they were really enjoying themselves, but most of them all left when Colin James came on," she said. "Everyone kept leaving which really surprised me. He was great."

James cost $12,000 to book, with 54-40 charging $7,500 and Loud Factory $200.

"I feel the student body has to make a choice about Orientation," said Kearns. "Either they want to put that much money into an Orientation day and have a blowout or they can have just a carnival day or a concert. But everybody gets really excited for the last day, both the frosh and the leaders. I think a lot of people would have been disappointed if we hadn't had a concert that day."

Many first year students said they enjoyed the Orientation events.

"Aside from the long lines everywhere, it's really cool," said Karen Schro, a first year Trinity student.

Steve Russell, a New College frosh agreed.

"What a party. New's where it's at," he said.

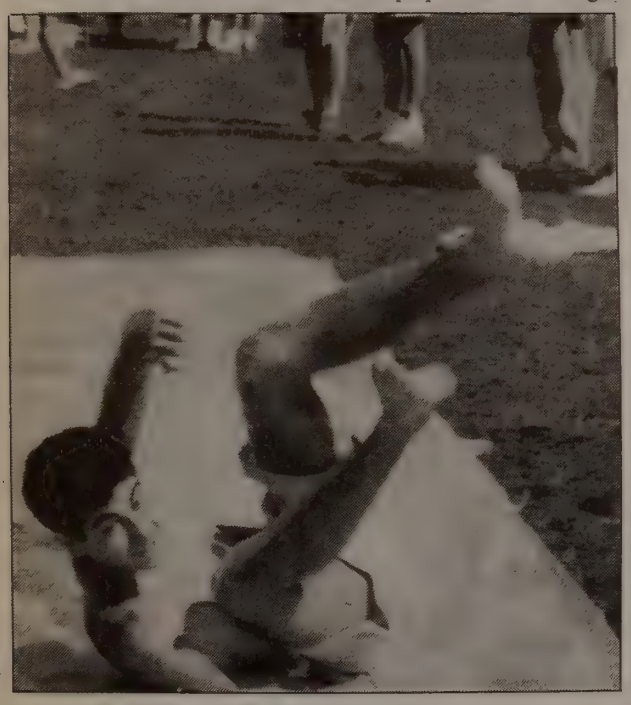
Jeff Hasson, an engineering student said he is looking forward to the new year.

"If classes are going to be anything like Orientation, then I'm going to love it here," he said.

And Pharmacy students Kelly Bandura and Mihna King said Orientation was a blast.

"Just the perfect way to end the summer and start the school year," they said.

BY STAFF



Slip, slidin' away at Orientation



Just clowning around at the SAC carnival. Wilson Lee

news continues on page 6

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EDITORIAL

Orientation excess

First year students must love SAC. Everyone else wonders why they have to pay fees to a student council that wastes $110,000 before classes even begin.

Orientation week can be a great time if you're a first year student who enjoys being part of a mindless pack of fun-seeking party animals. After all, you can have some great parties with 100 Gs.

The problem is that not everyone at U of T is in first year. Some people are actually in second, third or even fourth or fifth years. And, surprise, they don't attend orientation.

But, SAC continues to collect student fees ($67.53 downtown, $66.53 at Erindale and Scarborough) from *every* full-time undergraduate. So, those students unfortunate enough to be in upper years are forced to watch SAC blow a fifth of the money they get from students on a big party.

And, let's face it, it's usually not that great a party. After all, if you were trying to organize a big bash, would you entrust it to your student council?

To take just one example, SAC goes into the concert business during Orientation. They spent over $32,000 to bring Colin James and 54-40 to Varsity Arena, and didn't even come close to filling it -- though first years had free tickets.

Those are popular acts, but it would have been far easier, and far cheaper, and just as entertaining, to have hired a couple of local Toronto bands to come in and play. Or SAC might have considered resurrecting an alcohol-free Roamaround, which would have brought various local bands together in different venues. Roamarounds also attracted students who were not first year.

After all, SAC's entire Hangar Concert Series subsists on $11,000 and will still kick off with Barenaked Ladies, one of Canada's hottest new bands.

Clearly, the money going into these Orientation events is being diverted from other projects. And a quick glance through the proposed SAC budget reveals that, as usual, it's the most worthwhile projects that are forced to subsidize the cost of the party.

The budget for the entire Women's Issues Committee is $7,200. Not only did SAC refuse to mount any sort of anti-date rape campaign during Orientation, they have allocated so little money to the Committee that it is virtually powerless.

The Human Rights Committee, meant to raise consciousness among students about human rights issues, will receive a mere $2,750.

The External Commission, which is supposedly responsible for presenting U of T's concerns to governments, will receive $200 for lobbying.

There are countless such examples within the budget, and countless more projects that SAC *should* be funding. But, our student representatives have decided they would rather shine for one brief week than do the less glamorous, less spectacular but infinitely more necessary work they should be doing.

The VARSITY
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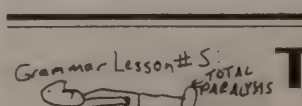
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VARSITY OPEN HOUSE
this thursday beginning at 2:00 p.m.
Staff meeting at 4:00 p.m.
Everyone welcome

Watch for seminars in coming weeks



Joyous return to residence life



TIMOTHY LONG

With global warming, imperialist aggression, and Eurocentric curricula all contributing to a severe housing shortage in Toronto (a theory I hope to develop in a future column, entitled *Making The Links*), it is more important than ever for university students to make a reasoned and practical decision about their living arrangements.

For my money, there's no better domestic value than U of T residences. Whether you enjoy drinking heavily, watching TV, or drinking heavily while watching TV, residence life will allow you to develop your specific interests in the company of over 400 illiterate seventeen-year olds - scientifically proven to be the finest living companions money can buy.

In fact, if there is one drawback to residence life, it's that the fun it affords is not easily quantifiable. Often "res" students will complain that while urinating down a stairwell, or stealing others' clothing from the laundry room, they are plagued by an overwhelming question: "Just how much fun am I having right now?" Now, however, even this existential dilemma is a thing of the past, thanks to U of T.

This summer, the powers that be on campus set the Cray supercomputer to work on figuring out the specific Enjoyment Index of over 2000 acts of residence destruction, miscreance, and tomfoolery. Here's just a sampling of what it came up with:

Activity: Enjoyment Index
Destroying other's property: 52.1
Continuous drunkenness: 63.7
Indiscriminate sex (2 people): 75.7
Indiscriminate sex (3-5 people): 87.6
Indiscriminate sex ("llama style"):99.4

Key to Enjoyment Index
50-60...*Tons of fun*
60-70...*Lots of Laughs*
70-80...*Truckloads of Ho-Ho's*
80-90...*Caravans of Hilarity*
90-100...*Giggle City*



Giggle City: residence condom machines come through on "llama style" evenings

While these results are, by most accounts, breathtakingly accurate, prospective applicants should not get the impression that U of T dormitories (a US variant of residence, derived from the Latin verb *dormira*, to debauch) are nothing but Godless pleasure mills. For residence life also teaches the impressionable young adult creative solutions to life's inevitable adversities. To wit:

PROBLEM: Just broke up with girlfriend/ boyfriend
RESIDENCE SOLUTION: Go to common room and watch TV

PROBLEM: Have three exams next day; haven't studied
RESIDENCE SOLUTION: Go to common room and watch TV

PROBLEM: Got caught shoplifting; face criminal trial, possible jail term
RESIDENCE SOLUTION: Proceed immediately to common area and partake of televised entertainment

As you can see, a U of T dorm is both a superb educational centre and a first-class den of iniquity. *But that's not all!* It is also the perfect venue for ridding yourself of life's most nettlesome irritant: privacy. In residence you'll learn to share your deepest, most embarrassing secrets with total strangers, often while drunk, at 2 AM, with incense burning and *Dark Side of the Moon* wafting languidly in the background. Of course, you may well ask, "What if I'm a happy, healthy person with no traumas or psychoses to divulge?" *Pas de probleme*: just use the following EZ2-Master Trauma Generator and say *Bonjour!* to a building-wide reputation as a sensitive soul:

"I wouldn't be (PICK ONE FROM COLUMN A) if my parents had given me (PICK ONE FROM COLUMN B)."

Column A
1.) pregnant
2.) drunk all the time
3.) failing all my classes

Column B
1.) more love
2.) more attention
3.) Big Jim With Kung Fu Grip (tm)

Having made such a persuasive case for residence living, I'd like to leave you with a few words from one of the classiest guys around - dead French poet Charles Baudelaire:

Fourmillante cite, cite pleine de reves,
Ou le spectre en plein jour raccroche le passant

Loosely translated, this means:

U of T residences - Wow!
Are they great? And how!

After seven years in residence, I still couldn't have said it better myself.

Sherry swillers in tweed bore students at university

BY COLIN WILSON

The first time I visited Robarts Library, I assumed it was holding a convention for people with no buttocks.

There they were, jeans sagging in back, seemingly sharing a common purpose. I assumed the books they were reading were self-help manuals and that the desk queues were line-ups for buttons and hats.

Even the conference rooms seemed to brim with consciousness raising sessions for the differently gluteal. It took me a while to realize that these people were actually U of T grad students and that I was in serious danger of becoming one of them.

I'm not sure why, but there is something about higher education that turns the more or less callipygian buttocks of incoming frosh into deflated volleyballs. It could be part of the body's natural evolution, with the need for fatty insulation diminishing as the student leaves the world of Spartan desks for that of plush, comfy armchairs. The process could also result from poor diet. I choose, however, to see it as the physical manifestation of brain atrophy.

There can be a dignity in over-all thinness. Late medieval artists contrasted the luxurious girth of their prelates and burghers with the gauntness of the crucified Christ. In Victorian times, emaciation was linked with the ghostly otherworldliness of the fictional Count Dracula and the real Sarah Bernhard, who extended her cult status by sleeping in a coffin. But flat buttocks alone hold no dignity. In fact, it is easy to associate them with bland, pusillanimous types such as accountants, civil servants, and if I dare say, university students.

Many students make the sad mistake of assuming they are fascinating people while doing nothing to prove it. I am personally guilty of this error. While I rarely set foot in a concert hall or theatre, I convince myself of my intellectual vigor by condescending to Gilligan's Island repeats. Upon leaving high school I was a genuine threat to society; a seething mass of contradictory passions actively seeking some coherence in life. Now I am on the express train to mediocrity, my expectations rapidly diminishing and my world view in tatters. I'm trying to grasp what went wrong.

Many students make the sad mistake of assuming they are facinating people while doing nothing to prove it

Studies have shown most young people to be more politically aware directly after high school than after four years of university. The unprecedented personal choices faced by university students may force them to turn their attentions from the social realm. What concerns me is not the flagging political passions of university students, but their widespread unwillingness to articulate their own beliefs.

Tutorials are potentially great arenas for discussion. As it stands though, most are dominated by a few students. The rest seem content to nod, scribble and smile beatifically throughout the proceedings. I can sympathize with this silent majority, having often been compelled by truancy and ignorance to keep my mouth shut. But I suspect there is a deeper reason for the tranquility that reigns in class discussion groups. Professors are just too damn fragile.

The humanities departments especially seem populated by a race of hobbits in elbow patches, whose bucolic slumbers are only interrupted by sherry parties and the occasional publishing deadline. Being quite fond of these creatures, I avoid interrupting their fluffy cloud dreams with embarrassing questions.

We also tend to treat our fellow students as emotional basket cases. This is a tragedy, because it prevents us from contradicting them even when they are manifestly wrong. Someone once told me that the world's supply of oxygen had dwindled eighty percent since 1959, when we must have been practically hyperventilating on the stuff. His unshakeable conviction was backed up with an allusion to declassified documents, which practically convinced me that I was in the wrong. Then I envisioned Ernest Hemingway lighting a Lucky Strike in this carbon dioxide-free past and burning the planet to cinders. I finally informed the chap that his theory was scientifically unsound.

If this episode has a lesson, it is that confrontation can be a good thing. An argument not only works as an information exchange but also forces both participants to articulate their vaguely-held opinions. By fleeing from confrontation, students become passive and dispirited. This really has nothing to do with deflated buttocks, but a compelling metaphor can be hard to find at three in the morning.

Colin Wilson is on sabbatical from U of T.

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back talk ...

Misquote

To the Editor:

On page 6 of the September 3 edition of *The Varsity*, under the heading "Typical Student Thing of the Past", I am misquoted. I would like to make it clear that learning disabled students are not "under medication" - at least not for reasons directly related to a learning disability. The connection between a learning disability and any form of medication is nonsense. On the other hand, **medically disabled** students may well require some form of medication.

Special Services provides support to students with many different kinds of needs and conditions. A large group of these come under the category of medical disabilities. During my brief conversation with the writer, any reference to "medication" could only have been in connection with this group, which would include students who have chronic conditions requiring medication (e.g. epilepsy), students who require surgery or become sick during the school year and, for a limited period of time, may be under medical care and require some form of medication which impacts on their ability to study.

Please draw this error to the attention of your readers. The connection between learning disabilities and medication is very misleading. Learning disabilities are so often misunderstood, and misinterpreted as it is. The work being done here at the University of Toronto, in helping both students with learning disabilities and the university community to come to a deeper understanding of this particular disability, is very important and I believe we are breaking new ground both in the methodology being developed to deal with this problem and in changing people's attitudes towards the learning disabled. It's very important that a paper like *The Varsity* gets it right when dealing these kinds of issues.

Patricia Grant
Assistant Co-ordinator of Services to Persons with a Disability

Postal strike

Postal strikes seem to be an expected part of reality, as reliable as the sun setting in the west.

These strikes effect everybody—the elderly waiting for pension cheques, the businessmen waiting for their fees to be paid, the students waiting for care packages from Mom—nobody can escape its' adverse effects. Most people will throw up their arms in dismay at such a situation, blaming the strikers for not fulfilling their "duty to get the mail through" or blaming management for being miserly and unfair to their workers.

But the blame belongs to the government that allows coercive monopolies like Canada Post to exist.

The government does not allow any other postal company to exist in Canada. Canada Post is free from the so-called "cut throat" competition of the free market and can set its own prices and wages without having to worry about of another mail delivery company. Efficiency, market wages and low costs need not be a priority with Canada Post. What can you do if you're unhappy with the service — go to Acme postal services down the street? No, you couldn't even start your own mail delivery company if you had the most cost effective way of operating and were willing to offer the most competitive wages.

Imagine a free market postal service where companies would have their mailboxes side by side, advertising their rates and the efficiency of their service. A company competing in the free market could not afford to have their staff go on strike or they would lose business to a competitor who prevented strikes with better benefits or higher wages. Private mail companies would have to continually satisfy their customers, as well as their employees, to stay in business.

Canada Post has no such incentive. The government has guarantied them the business. In such a situation, wage raises or cuts are random and reflect not the workers' ability to perform but the post offices' ability to ask for subsidies.

In order to get some satisfaction out of the postal system people must be able to choose freely by giving or withholding their patronage of competing postal companies.

Ted Graham

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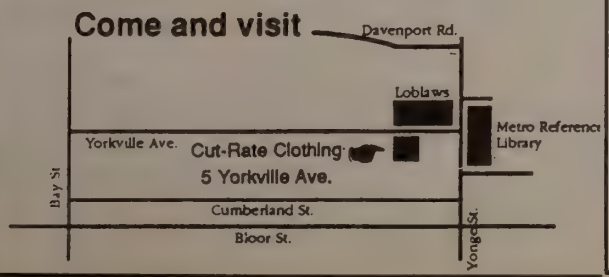
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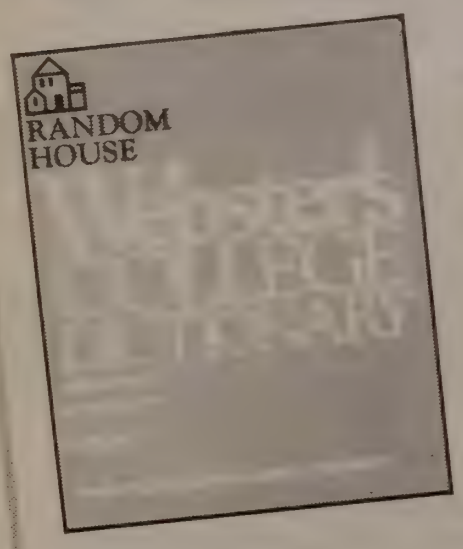
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RANDOM HOUSE OF CANADA

Committee to advise on curriculum

Continued from page 1.

African Studies program, he does not see the funding of the course as part of a commitment from the administration to making the curriculum at U of T reflect its multi-ethnic student body.

"You can't take one course as an indication of major change. You would have to see more specific action in different areas of the university first."

The fact that the university faculty does not reflect the multi-ethnicity of the campus community, or the city, shows that not much has changed, he added.

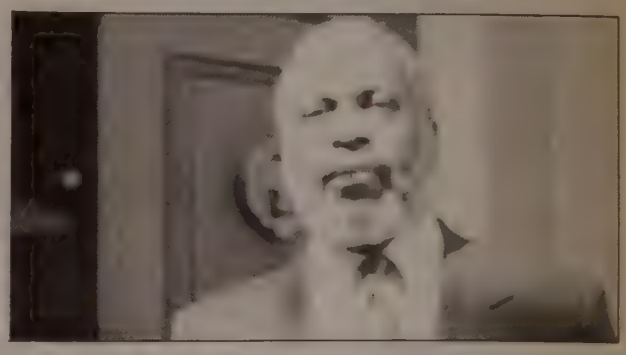
Provost Joan Foley said funding for the course -- which cost $7,500 -- came from the university's Ethno-Cultural Academic Initiative Fund.

She said the $100,000 fund that went towards ten projects was a one time expenditure, but the course was established on the grounds that it will be continued in the future.

"As yet, I don't know if there will be such a fund in the next budget, but obviously the response was so good, we'll have to consider it."

Kelvin Andrews, U of T's race relations officer said he has struck a committee to advise Marsha Chandler, dean of Arts and Sciences, on expanding the curriculum to include other cultural perspectives.

The committee will begin meeting on September 11. Andrews said he thinks Introduction to African Studies, "might well be the beginning of a broadening of the general curriculum," but he will not be certain until his committee has met with the dean.



Race Relations officer Kelvin Andrews. *Laszlo Herczeg*

Chandler was unavailable for comment.

Gordon Cressy, vice-president of university relations, said the issue is whether a course is in demand.

"You have to ask whether any given course fits into the curriculum," he said.

Cressy said Fred Case, who teaches African and Caribbean literature, and Bernard Moitt have shown this course does fit in.

"I'm supportive of that thrust. It makes a lot of sense," he said.

Sexual assault education needed

Continued from page 1.

"Our physicians are carefully chosen before we take them," he said.

But according to the recently released report of the College of Physicians and Surgeons Task Force on Sexual Abuse, health care professionals must begin to take the prevention of sexual abuse in their profession one step further.

On May 27, following the preliminary recommendation of the Task Force, the College of Physician and Surgeons adopted a "zero tolerance of sexual abuse" policy.

According to Pat Marshall, member of the Task Force and executive director of Metro Toronto Action Committee on Violence Against Women and Children, health professionals should follow the College's lead by adopting similar policies.

She said they should provide educational material to patients about what constitutes an appropriate medical examination, what the warning signs of sexual abuse by a physician are and what actions to take in a case of abuse.

"I think we can make information available in doctors' offices about what is appropriate and inappropriate and about how to report a complaint," said Marshall. "It would be wonderful if all the institutions adopted a zero tolerance of sexual abuse policy."

Although U of T Health Services fails to provide the educational material recommended by the College of Physicians and Surgeons about sexual abuse by doctors, it has adopted a statement of principles which asserts the autonomy of the patient and their right to control their health care experience.

"We are partners with the patient in the care of their body," said Smith.

Paddy Stamp, U of T's sexual harassment officer agreed the university should educate the community about the sexual abuse of patients by doctors.

She said education is particularly relevant in this area because women are traditionally reluctant to challenge people in positions of power.

"We are all brought up to believe that people in positions of authority like doctors and teachers and counsellors will not harm us and that they know what is best for us.

"The reality of that is that it means that people do not challenge them," she said. "When you go to a doctor you are particularly vulnerable because you aren't well."



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York TAs may strike in fall over wage demands

NATIONAL NEWS

TORONTO (CUP) -- York University teaching assistants may strike this fall if the university fails to meet their wage demands, say union representatives.

The 2,000 TAs and part-time professors, members of the Canadian Union of Educational Workers, are angry because the university's offer is lower than the settlement York reached with full-time faculty and librarians. Traditionally, the deal offered to CUEW is on par with the faculty association's.

The faculty association reached a deal early this summer with the university which included a nine per cent increase in salaries and benefits. The administration has offered CUEW a 5.8 per cent pay hike.

CUEW negotiator Margaret Watson said union members could strike if the university doesn't improve its offer.

"We expected to do just as well," she said.

Administration negotiator Paula O'Riley said the university is not bound to meet the deal.

"Obviously they are entitled to their view," she said. "It is difficult for us to meet all the demands. The university is in serious financial constraints."

York TAs and part-time professors are among the highest paid in Canada, while full-time professors earn below the Ontario average, O'Riley added.

But Watson said TAs and part-time faculty perform the same work as faculty association members and they should be paid equally.

Other contentious issues include class sizes and the conversion program CUEW won last year. The program converts a number of part-time faculty members to full-time status each year. The administration wants to suspend the program temporarily, but CUEW members fear it is an attempt to kill the program, Watson said.

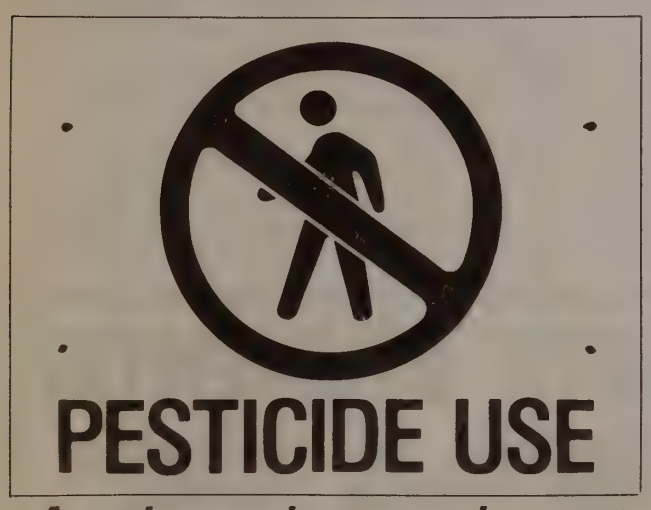
"Things are not going well," she said. "It's starting to look clear that on major issues we are far apart and will continue to be far apart."

If you can't make the news

Write News!

979-2831

Carleton University sprays campus with banned carcinogenic herbicides



BY KATIE SWOGER
Canadian University Press

OTTAWA -- Carleton University sprayed its property with a carcinogenic herbicide last month despite promising in April to suspend its use.

Chris Soutter, an Ontario Public Interest Research Group coordinator, said students notified his office in August, just, days after campus property was sprayed with 2,4-D.

Groundsmaster, the company contracted by the university to spray the fields, placed signs saying "Pesticides in use", said Soutter. On the back of the sign was a list of the chemicals being used, including 2,4-D.

Repeated high doses of 2,4-D lead to a higher incidence of cancer, while low doses can cause nausea and headaches, according to a 1989 study by the World Health Organization.

The chemical has been banned for use on public property in large cities including Ottawa. However, the university is considered private property, exempting it from the municipal bylaw.

Chuck Watt, a Carleton vice-president, had told OPIRG in an April letter that the university would not use the herbicide until a review of campus turf management was completed.

However, Soutter said university employees told him they believed sports fields were exempt from the agreement.

Watt's letter made no reference to any exemptions to the policy, he added.

"I think they are trying to get away with what they can," said Soutter. "I'd like to believe they made a mistake, but they should have consulted us first (before spraying) in any case."

Exposure to the herbicide can also cause skin rashes, eye and throat irritation, as well as disorders of the digestive and nervous systems, and liver damage.

Anti-racists taken to court

BY CEDRIC MORGAN
Canadian University Press

MONTREAL -- Demonstrators marched to the Palais de Justice Sept. 2 in support of two anti-racists taken to court by a Ku Klux Klan member.

Self-proclaimed KKK militant Michel Laroque has accused members of the Canadian Centre on Racism and Prejudice and Association Cooperative Economie Familiale-Laval of stealing film, an umbrella and a hat at a demonstration last year.

On trial are Martin Theriault and Andre Querry.

"This is an intimidation tactic from the Klan towards anti-racists," said Julie Gervais, a member of support committee for the two men. "It wants to reverse roles and promote the Klan as the victim, then it can camouflage the real nature of its program."

The confrontation between the Klan and the anti-racists took place at a demonstration organized by a Montreal activist group in Sept. 1990, where 40 white supremacists staged a counter-demonstration against 200 activists.

Laroque was photographing anti-racists when he was recognized by people who confiscated his film, Querry said.

Laroque confirmed at the preliminary hearing that he was taking pictures to make files on the anti-racist organizations, Querry added.

The support committee is collecting money to pay legal costs estimated at $2,000. Committee members say the Klan wants to see the funds of the anti-racist groups -- normally used for education on racism and prejudice -- wasted on legal fees.

Gervais said she is distressed that the activists are the ones on trial.

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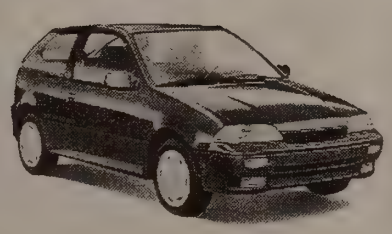
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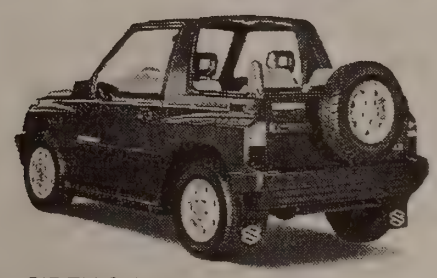
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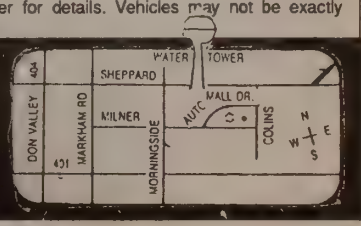
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Carleton daycare stalled without government funds

BY KATIE SWOGER
Canadian University Press

OTTAWA -- A new Carleton University childcare facility originally scheduled to open this month is on hold because the Ontario government has not come through with funding.

Although the Liberal government promised to fund the project last year, Carleton is waiting for word from the NDP, said Heather Tierney, a university childcare supervisor.

"We were told the fall of '91, which is now and nothing has been done," she said.

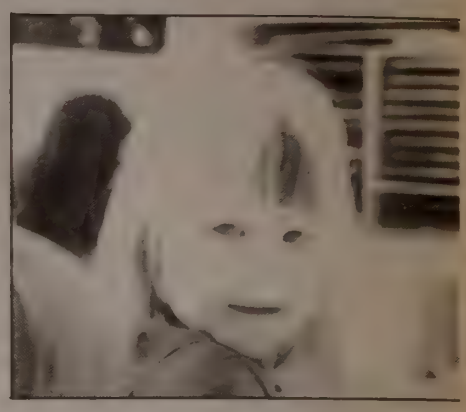
Carleton's existing centre, Colonel By Daycare, is a non-profit childcare collective with space for 52 children, but with an average wait of two years for a space. The new facility would create a total of 73 spaces for a community of 23,000 students, faculty and staff.

And despite a growing demand for evening and drop-in care, the centre only offers full-time childcare during the day.

The projected cost of the new building is about $1.5 million, with the university donating land valued at $140,000.

Gayle Preston, regional director of child services, said the province is supposed to fund 80 per cent of the project, while the region and the municipality will split the remaining costs.

Carleton is not the only university desperately short of childcare space.



Kids on hold at Carleton.

"Only half of the 68 universities in Canada have daycare, and only eight or nine of those provide care for infants," said Sylvia Sioufi, a researcher for the Canadian Federation of Students.

Although the centre will accommodate an additional 21 children, the cost of childcare still limits its accessibility.

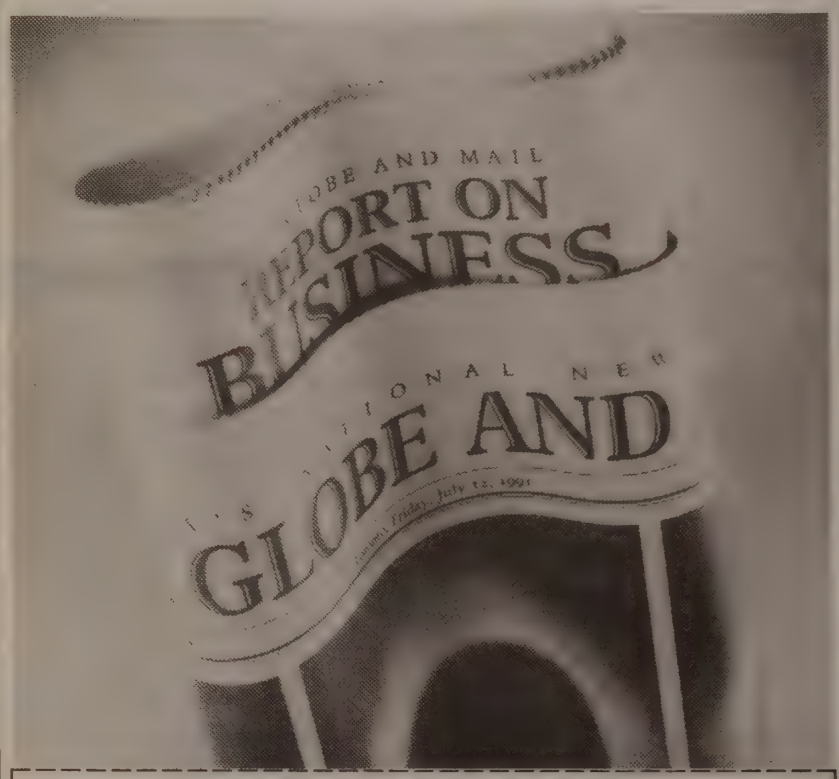
Care for toddlers and pre-schoolers costs $752 per month, while the charge for infants is $1,121. For some parents, child care costs are subsidized in whole or in part by the Ottawa-Carleton regional government.

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Visiting professor leaves for University of Texas

Ogundipe-Leslie: "Farewell Harvard of the North"

BY MOLARA OGUNDIPE-LESLIE

Molara Ogundipe-Leslie was a visiting research professor at U of T last year in the Women's Studies programme. She is currently teaching at York University. She was appointed founding chair of the Department of English, Ogun State University in Nigeria in 1984 from the Department of English of the University of Ibadan in Nigeria. In 1989-90, she was visiting scholar at the University of Texas.

The following was a speech given in the spring to the Women's Studies department at U of T.



It is a pleasure for me to be saying only a partial goodbye this afternoon and to recognize my reception by the Women's Studies Programme. It has been an entertaining year for me, positively or negatively, for I believe that even negative experiences enrich us.

They teach us strength and modes of survival. George Jackson of the Soledad Brothers (you remember the 60s? San Quentin Prison, the Soledad Brothers and Angela Davis?) Well, George Jackson said something to the effect that "if it does kill you it will teach you strength."

The Yorubas, my people, put it more graphically: "Your torturer teaches you to be strong." You will wonder why all this talk of negative experiences, torture etc. The reasons will become clearer as I proceed.

I am going to fill you this afternoon with wise saws from my people, the Yorubas of South-Western Nigeria, as I shall be speaking relentlessly in an anthropological mode. Not because certain people expect every African to speak naively and in an anthropological mode like "my people say" or "my tribe believes" or "my tribesmen and women do this or that" but because the Yorubas like most African peoples, are a very philosophical people.

If we were not philosophical, we could not survive the historical outrages we suffer daily, even hourly, as we endure and continue to try to shine. I like to also say that the Yorubas, who number almost 22 million (the number of Canadians) are not a tribe, but a people. In fact, I think the word "tribe" should be expunged from all discourses because it does not describe accurately any specific political, economic or social formation.

Yes, the Yorubas are a very philosophical people. Therefore, some of their wise sayings will be helping me to say goodbye.

My experience at the University of Toronto has been enriching, particularly with my students who showed enthusiasm, warmth and love. I wish some of them could have been here this afternoon. They carried the courses even beyond the limits of my menu for them. They thought up original approaches and discovered books in the library through their own curiousity and research. Some invented new formats involving wider research to creatively present their final essays.

I shall never forget how some of the students of one of the courses tricked me into the bathroom at break time, chatting me up seemingly innocently, while the others sneaked two gallon bottles of champagne into a room they had prepared for a reception. Each student presented one food dish she had prepared or cooked or a delicacy for the goodbye party.

I walked back from the toilet into an end-of-term party, with all the women of the class — black, white, Jewish; East Indian and Native Canadian; straight and gay — laughing mischievously and happily. We had a great time. The rest of the class was fun, watching a video on Africa.

The signed valedictory cards of the students contained many touching remarks about the class, the modes of teaching and the course content. There is a world beyond the divisions of race, gender, class, religion or sexual preference.

What does all this say? It says that there is an interest in African and non-ethnocentric courses, issues and pedagogical styles. It is not correct for us to think or argue that the students of the University of Toronto are only interested in white Canadian feminism, Eurocentric courses, white issues or racial obsessions only.

Almost one hundred students, I am told, have registered for my English Department summer course on the short story which includes, for a change, Caribbean, African and Indo-Canadian texts. Students here, like young people all over the world, want to know, want to discover the world, want to see alternatives to what they are routinely offered in a narrow world into which they are usually socialized.

It is our responsibility as teachers, academics, administrators, planners and parents to widen the perspectives of our youth.

Happily, some moves are being made in this direction. We have a new African younger colleague and friend, Nakayinke Musisi, joining the Women's Studies programme. This however is only a beginning.

One tree does not make a forest (European proverb). One thousand miles, however, begin with one step (Chinese saying. See how global we are getting with proverbs). The Women's Studies programme has responded to calls for Native Canadian input by inviting only Native Canadians in next year's Distinguished Visitor Series.

All we need now are Native Canadians as permanent or tenure-track professors in the programme in addition to Asians and Caribbeans who deserve to be represented there (and at the University of Toronto in general for that matter); given their numbers in Toronto in particular and Canada in general as taxpayers, with relevant

Continued on page 10



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Parting words from African prof

Continued from page 9

credentials, no less; given the African-Canadian history which goes back to Arcadia, the Underground Railway of Harriet Tubman of the 19th century and Nova Scotia.

The Women's Studies programme is fortunate to have had the donation of one anonymous person of foresight who saw a need to make it possible for women of colour to visit the University of Toronto as distinguished professors or experts in their fields. It seems to me that the University itself should pay attention at the highest administrative levels, to this rare academic gift, devising appropriate strategies and protocol to give intellectual value and respect to this space which the university itself could have created but did not.

This opportunity, created by a donor, should be used wisely as it is being done; not trivialized but helped to continue. This means concerned feminists and others should constantly do more feminist advocacy to render the position recognized, respected and financially backed by the university for support facilities. Our feminist advocacy should see to it that we make other women visible and recognized for their expertise and knowledge by the University of Toronto community.

In the anthropological mode, my people say: if you call your drinking bowl a dustpan, others will help you use it to carry dirt.

Women who occupy this position should not be seen as receivers of charity or temporary entertainers merely here to break monotony of the campus. They are bringing to this academic community, if not the gift, then the exchange of their experience, education and skills. There should, therefore, be no inherent paternalism or maternalism. If we do not treat each other respectfully, others and non-feminists will not be concerned to represent us. In the anthropological mode, my people say: If you call your drinking bowl a dustpan, others will help you use it to carry dirt.

In addition, students, faculty and staff will learn to treat black (women) professors in positions of knowledge and authority without hostility, rudeness or disrespect. University personnel will come to know that it is possible for blacks to be in positions of knowledge and authority in relation to non-blacks.

My people also say of pioneers: If your head is used to crack a coconut, you may not live to eat part of that coconut. As the first recipient of this distinguished award, I am opening a path which is not yet well-trodden. There are no conventions, or tried ways for treating or meeting the needs of the awardee. That is the head-cracking part of the saying. By the time we are all experienced at hosting foreign visitors properly, I shall be far from these climes and nowhere around to enjoy the coconut. That is the fate of pioneers.

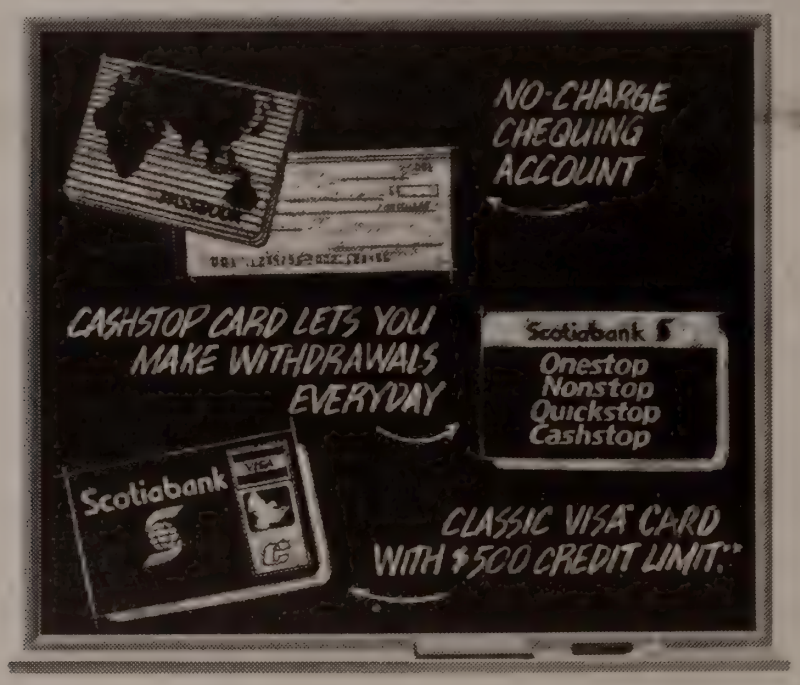
I will take this opportunity to say that this prestigious university, this Harvard of the North, this tower of such dear souls, this gem set near a pretty (dying?) lake; this dear, dear institution, this University of Toronto (apologies to William Shakespeare) deserves to be less ethnocentric, less parochial and less Eurocentric in its curricula, values and attitudes.

Other Harvards down south have already opened their gates and minds to curricula which implicate non-white intellectual culture, ideas and personnel. It is amazing that in a university of such high repute, some departments have no traditions or modalities for hosting visiting professors from other lands, not to speak of other races.

In addition, one would think that fellow academics, at least in related disciplines, would at least be curious or broad-minded enough to attend the public lectures of visiting African scholars, if only to see what is happening intellectually in other parts of the world. Including African or non-white scholars in one's intellectual cosmos does not necessarily mean a lowering of one's standards.

When this Harvard of the North, like the others down south, finally opens its gates and minds to non-white intellectuals, ideas and personnel, then visiting professors like me will cease ot be one-year stands, interesting exotica or simple white elephants.

Achieving such a cessation should be the goal of every well-meaning intellectual inside this institution because such advocacy would be one way of building social peace within the university and the country in addition to building a truly civilized country — that is, an non-racist and all-inclusive Canada. Oh, Canada!



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VARSITY REVIEW
TUESDAY EDITION
SEPTEMBER 10, 1991

Gas game gone crazy:

Barry Shils' Motorama trip mines the depths of classic American road psyche

BY HAL NIEDZVIECKI
Varsity Staff

MOTORAMA
directed by Barry Shils
Tuesday, September 10
Midnight Madness - Bloor Cinema

Inside ourselves, where the dark part of our soul is picking the nose of our greed, we will relate to *Motorama*. Not necessarily the movie which will be garnering applause at Midnight Madness tonight, but the game which the film so cryptically depicts.

Motorama, you see, is the quest of 10 year old runaway Gus. Collect all the cards which sport all the letters which you get from participating gas stations, and the prize — enough to buy New York — is yours. Or at least, as Gus discovers, you become eligible for it.

In fact, winning *Motorama* sounds as easy as the movie was to make. Written by Joseph Minion, the man who penned *After Hours*, and nine years in various stages of inception and conception, the movie seems to parallel the crusade of our hard-ass young hero.

Director Barry Shils, who worked with Minion on *After Hours*, and produced the cult classic *Vampire's Kiss* is going to have to be just as tough as his lead character in defending the surrealist Motorama which he calls an "expressionistic hyper-reality." Shils, however, learned long ago that warpings of the real aren't exactly appreciated in Hollywood. Indeed, a big director he declined to mention once lectured him for half an hour, demanding to know how dare he leave people hanging the way he did in Nicholas Cage's classic representation of a semi-blood sucker. But any man who could work as line producer for *The Stuff* must be fearless.

Shils describes *Motorama* as "an incredible satire of the get rich schemes we get in the mail, set in a strange world." A world which may be odd but remains, as Shils is quick to point out, essentially, America.

America, as it is for so many of the truly great, truly low-budget bizarre movies that can be found in the dusty bins of our closed down video stores, is the centre of this film. Indeed, Shils goes so far as to describe it as an "American Fellini."

What he means by this, is that despite the aura around the film of it being a quintessential B-movie, in reality *Motorama* has been finely crafted, each scene painted on a Cubist canvass with fifteen sides. This, however, is not going to do much for the film's commercial success. "Unfortunately," Shils points out, "not a lot of a movie going audience is going to know what cubism is."

What re-mains undeniably B about it is the cast. Besides Gus (Jordan Christopher), the cast is a bizarre combination of cult figures, pop figures, and tv's favorite has-beens. Chili Peppers bassist Flea plays an insecure busboy. Martha Quinn, an MTV icon, doles out cash as a bitchy bank teller, and, almost as if it had to be, Drew Barrymore plays the dream woman of the prepubscent star. Described by Shils as "a very well developed fifteen year old," Drew was cast because, as he asks, "Who else could be the fantasy girl for a ten year old boy?"

It is dreams which fuel *Motorama*. The movie, which can be interpreted as a dream within a dream within the dream of eternal riches, embodies the fantasy element of the American psyche. But Shils argues that the structure of the film cannot be dismissed as just a dream.

"It can be an interpretation that it is a dream. But he doesn't wake up out of a deep sleep. He gets thrown out of the top of a skyscraper, and on the way down, physically, he gets renewed... But if people want to see it as a dream that's fine because it's a convention and movies have to have conventions and this one breaks a lot of them so that's fine. But if you just want to interpret it as a symbolic return..."

But a return to where, one has to wonder? For Gus, its a return back to the stream where he is splashing his face with water being bloodied by a dying man slowly drifting by. And after that, it's back to the gas station where Gus stole his first shirtful of Motorama cards and befriended the attendant, Phil, who wants only to get himself, via a kite, as close to the almighty as possible.

So after you watch Gus get beaten on, forcibly given a tattoo, and get his eye bashed out by a psychotic couple protecting their gas, then maybe it's time to give some thought to redemption, to return. It's as Shils says, "The flip side to any depressing existential dilemma is the Zen look at things. You just accept the harsh realities that exist."

Well, any movie that can be talked about by its director as being like the scene in Carrie where Sissy Spacek is slowly getting soaked in blood, is definitely going to deal in the harsh realities of life. Or at the very least, the underside of life. Lynchian in its script, although Shils swears it was written before *Blue Velvet*, *Motorama* is not afraid to use all the road trips ever used before, and redefine them in desert terms: heat, sweat, danger, the utopian promise of water just around the corner. Indeed, it's these same terms which allow the characters to act, as Shils says, in a manner that becomes completely solipsistic.

"The characters are so wrapped up in their own little world, that nobody notices that Gus is a child." The audience, of course, cannot help but notice the spectacle of a ten year old driving a bright red Mustang with the help of a self constructed pedal. And for Shils, it is the child's particular brand of obsessiveness that fuels the movie.

"It's really about how obsession drives him into this dark world... I'm not saying its not a good thing to be obsessed, its just obsession with blinders. Only a child can really embody that."

One has to feel sad for Barry Shils. Just as your own insatiable desire — to have the miracle of bucks revealed to you by the almighty bank — is brought out by *Motorama*, so, it seems, is this man's equally disturbing confusion.

"Why," he asks, "does everything have to be so black and white?" And though Shils was speaking about Hollywood, and those that watch movies, *Motorama* seems to ask the same question, but with a considerably weirder landscape from which to pose the query. Shils, after all, can sit in a hotel room. Gus, his character, must ponder the question as a ten-year old gas station attendant runaway who may or may not have been tattooed by Meatloaf. It seems that having the shopping mall audience spend their cash on Lotto instead of Motorama isn't the worst thing that could happen.



Meatloaf and his buddy giving Gus his first tattoo.

Clearcut nauseates and Angels glows



Floyd Crow Westerman in Clearcut.

Clearcut - Richard Bugajski

Released a year after the standoff at Oka, *Clearcut* plays havoc with the viewers' nerves with the nauseating repetition of a single thought: bloodletting revenge.

I have a weakness: I cannot bear to see someone being flayed alive, or guys who cut off their own fingers, or someone's head being clubbed off into a river, so I spent a good 15 minutes of this movie curled up on my seat — secure under the protective shade of my wings.

The heart-raking violence aside, this is a cheaply made film in which everything is staked on the performance of a single native actor, Graham Greene. Greene plays, with extreme self-confidence, the role of an avenger who takes it into his own hands to return all the damage done to rippling brooks and the rustling forests by clearcuts.

But if you expect an inventory of the things destroyed or an exposition of western man's wasteful ways, you won't find any. You can't even see clearcuts except in the lead, and then very briefly, when an airplane pilot explains that the air over spots of the shaved forest heats up causing hazardous updrafts.

Greene's Arthur takes a survey of the land in the unwilling company of the kidnapped local sawmill owner and his lawyer who had pleaded the natives' case in court. He tries to awake his victims to the spiritual dimensions of the land, taking them to holy places such as the rock of Mother Earth.

"This is my mother, and your mother, too," he says to the ailing and faltering mill-manager. Kept at a knife-point for most of the time, his companions just don't get it.

Some time later, we see Arthur drag his nemesis to the edge of a precipice, demanding to have his question "Do you see it?" answered.

Well, he just doesn't. The scenario remains pretty much the same throughout: Arthur trying to impress his way of seeing things on the others.

Since the dialogues and the plot remain at the level of intelligence we've come to expect of an Arnold Schwarzenegger movie, you'd be better off staying home and renting the real Arnold on videotape.

Perhaps only the ending has something more interesting to offer. Arthur, descends into lake water with arms spread in the pose of cruxifiction, perhaps to emerge at a later time, but for now, too proud to die.

L.L. HERCZEG

Where Angels Fear to Tread - Charles Sturridge

Based on the novel of the same name by E.M. Forster, *Where Angels Fear to Tread* is a period piece, along the lines of David Lean's adaptation of Forster's *A Passage to India*: shot in warm, nostalgic hues and brimming with beautiful scenery and natty Edwardian costume.

Unlike Lean, however, director Charles Sturridge is less interested in making his audience gasp at stunning vistas and epic scale and more interested in fixing their attention through sympathetic characters, a tightly paced plot, and considerable humour.

Primarily set in Italy, in a Tuscan town called Monteriano, there are still plenty of pretty landscapes in the film, along with attractive suburban villas and tables laden with fruit and wine, but there is an overriding anglo-aesthetic that keeps this sort of thing in check.

The story is about an upper middle class British family that is pulled into an intriguing conflict with a young Italian dentist and his culture. Marriage to someone beneath one's class, two cases of it, is what leads to all the trouble. The British characters, led by Rupert Graves as Philip and Helena Bonham Carter as Caroline, find their stiff manners and sense of decorum to be a serious liability among the passionate, life-affirming Italians.

While trying to 'do the right thing' and remove the dentist's motherless child, related to the family by blood, away to England where the "beastly baby" can be raised properly, the Brits are forced into a painful examination of their own lives.

continued on pg.15, see "Fish sucks"

Understanding hair:

An angry black man examines the way our politics is nestled in our curls

BY TOUSSAINT FARRELL

In 1991, let us for the record state all things "black" are hip. From Spike Lee all the way down to Jazzy B; from jazz to hip hop AND Living Color, and lest we forget Oprah Winfrey. These are a few examples, that are always in opposition to specific Eurocentric guideposts, and as such have the tremulous sensiblity of a cliche. In an age when "blue box" and "environmentally friendly" are the solution to continued environmental abuse, "Black" easily becomes a replacement for "fashion statement".

Andrew Davis might welcome you to his unpretentious world with these words. Filmmaker, artist, ethnologist, and activist extraordinaire, Davis was born in Jamaica, but raised in Canada. This 30 year-old Afro-Canadian filmaker makes his directorial debut in this year's Festival of Festival with his short film titled *Good Hair Pretty Hair Curly Hair*.

'Black' or not?

In Davis' film, three African-Canadian women reveal difficulties that they encounter as a result of their hairstyles. In attempts at accepting themselves, the fundamental question seems to be "Do I feel like being `black' or not?" A good case in point would be that of examining the role of the "dreadlock". Although it is unlikely that such respected citizens as Bob Peters, George Bush, and Bob Rae would ever don such a hairdo, it is exactly at this suggestion that Davis would feel concern.

"You have white people wearing dreadlocks: why is that? The reason why that is happening is because black people have been defined in anti-establishment terms, and if white people want to identify with anti-establishment politics, all they have to do is adopt some black symbol: wear Africa around their neck, or grow locks, wear the green gold and red; and that's been going on throughout the ages, from since the beginning of time.

"Now my problem is, that we by growing our hair into locks or the Afro, we are allowing the European culture to dictate how we are to think.

"Black people weren't black until they came to the West. Before we were black, we were coloured, before we were coloured we were negroes, now we are black. We were never any colour when we were in Africa. In fact we were tribal names, that's how we defined ourselves; we defined ourselves in terms of our region, and what our tribes did, and all the practices based on the colour of our skin. Nothing was defined based on the colour of our skin, or the texture of our hair. We were never defined in those terms in Africa.

"It was only when we came to the West that we started to define ourselves in terms of the colour of our skin. Now that to me is getting away from what we were originally. We're not defining ourselves in terms of our environment; we're not defining ourselves in terms of our practices; we should not define ourselves in terms of our color; that's not what we are."

Serious hairstyles

It is obvious that not much 'serious' attention is given to hair, particularly hairstyles. It is exactly that which makes this intimate film attractive: a seemingly naive ability to create elegance from simplicity. The interviews in *Good Hair Pretty Hair Curly Hair* make intuitive connections between these women's hairstyles, and their expressions of identity. Taking a seemingly insignificant aspect of daily life, the film alerts the viewer to unquestioned rituals of human behavior in Western culture.

Such rituals that pop up from time to time are unconcious associations that people have towards "natural." Club Med commercials denote a sense of what is "natural." When drinking fruit juice, I am assured that what plows its way refreshingly down my esophagus is "natural". The term "natural" immediately adheres itself to Thoreau's respite in an untouched, pure, and unsophisticated environ. It also gives thought to the very innocence and naivete of all humanity: men hunting and gathering, women cooking everything other than quiche, and naked children, mere innocent tykes without even the loincloth with which to hide their shame.



Andrew Davis.

African-Canadians' references to the "natural" in hairstyles leave Davis feeling, again concerned.

"The Afro is called a natural, and locks is supposedly natural too. What that implies is that you are associating Africa with the natural. Dreadlocks and Afros are supposedly symbols of repatriation, repatriating your African heritage, and the natural is associated with that. Now we associate Africa with the natural too.

"That is originally how Europeans defined Africa: a state of natural being. But if you look at African culture at the time that the Europeans arrived, Africa was highly cultured, it wasn't things just happening there; people were taking control; they were creating art, building communities and families; it was a highly cultured society, and to associate that with the natural is a mistake. We are wrapped up in this ideology, this thinking that is born out of assumptions that were made in the seventeenth century, and we are caught up in that, and I'm saying throw that away, defining ourselves as black is using biased thinking to define yourself. You're allowing European thinking to control your being."

Shot in sparse black and white film stock, the film creates in the viewer a feeling of voyeur. Although an objective distance is created, it is difficult for the audience to remain neutral to these women's experiences with racist impositions by Eurocentric culture. The three women — Veronica, Colina, and Eva — each speak in their own individual tongue. Remaining as a consistent undercurrent in the film, though, is this quote by Afro-Brit film theorist, Kobena Mercer: "If black hair styles are analysed as an aesthetic solution to the problem of racist ideology, then all black hairstyles are political."

The afro

In the film, Colina, a very memorable character, reminisces.

"One day, I decided that I was going to wear an Afro. I think a lot more black people were starting to wear Afros at that time but I hadn't really seen any in Toronto.

"I liked the independence of the Afro. I think I liked the fact that it didn't require me to change something about myself, that what I was presenting really was myself, I think for the first time...I think [having my hair in an Afro] gave me a certain amount of confidence..."

Seemingly insignificant acts by these women are important to the film's elocution. By conveying a sense of what is real — that which critically examines roles, assumed and otherwise — the film makes statements towards self-acceptance, and more importantly, self-empowerment. It is exactly this desire after self-empowerment that conditions much of Davis' film. It is not necessarily what Europeans think of African people, but more importantly, what African people think of themselves.

Dreads

When asked about the future development of African-Canadian persons in Western society, Davis stated clearly a need for the redefinition of their relationship to it.

"Africans bettering their place in this society will never happen if they continue to define themselves in opposition to the European culture. Why? Because part of the African's role within the European culture is powerlessness.

"We are African people, who live among European people in America. Any culture, I don't care which culture you look at, their aesthetic, or what they consider beautiful, is derived from their environment. If you look at dreadlocks, dreadlocks is not an African hairstyle, despite what people say. Dreadlocks started in Jamaica; it's a Western hairstyle. If you go to Africa and wear dreadlocks, or if an African wears dreadlocks, his hairstyle will be considered a Western hairstyle.

"Dreadlocks was born out of trying to rid the African culture of white biased thinking. And white biased thinking said that kinky hair, or nappy hair was bad, or inferior. Dreadlocks were grown out of contesting that assertion, like dreadlocks was saying, 'we don't believe our hair is inferior, as a matter of fact we are going to revel in our nappyness.' And so they grew locks, and the Afro is the same way. The Afro is the same kind of celebration of nappyness. It was born out of contesting white biased ideology."

At this point, Andrew seemed much more reticent. His prose was less energetic, but his delivery was still impassioned.

"I'm not a slogan, and I consider those terms, black and white, slogans, which sort of half-define things, they don't fully define things.

"I think that African-Canadian defines me more clearly than say 'black' - I read a children's book and it was about this mixed couple, and this little girl, she was describing her environment, and she described her mother as the colour of the dirt.

"I would never describe my mother as the colour of the dirt, like that would never occur to me, because I wouldn't think of my mother as being a colour. Just think of it, think about how nice it would be if we were not defined in terms of colour?

"White people exist, and they never think of themselves as being white. Everybody else is coloured, everybody else is ethnic, but they are proper, they are not coloured. There are people out there who believe that. But every African person in this society sees themself as being Black."

Let's put life in a cold, hard context: as students, we are probably one of the largest consumers when it comes to popular culture. Baseball hats, B-movie video cassettes, Evian. When all that has been said and done, I will leave my closet of conspicuous consumption and state: yes, I do spend money on that garbage. This is merely filler though, so to conclude, repeat after my script: Andrew Davis, that damn, rabble-rousing, criminal the Jamaican. Repeat once more: Andrew Davis, that young, angry, Black militant. And once again before you hit the road: Andrew Davis, that guy who walks softly, and carries a big Ariflex 16 millimeter film camera..

Screenings of Good Hair Pretty Hair Curly Hair *take place at 9 pm September 12, at the Varsity; and at 4:30 pm, September 13 at the Cumberland.*

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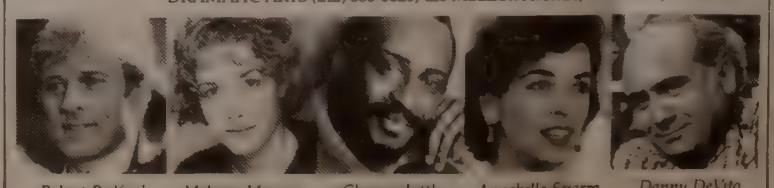
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A Metis film-maker follows the path of learning and cultural genocide

BY NAOMI KLEIN
Varsity Staff

When Loretta Todd made her first major film The Learning Path, about the struggle for Native control over Native education, she found herself getting an education from her cast.

In a recent interview Todd, a young Metis film-maker from Vancouver, said she approached the project with anger, but left with hope.



A scene from The Learning Path.

In *The Learning Path*, Todd recounts the stories of three Native women educators — one, an 86 year old who teaches the dying Cree language; another, a historian trying to change the history books which begin with Canada's colonization; and the last, an elementary school teacher in a native-run school in Edmonton.

Through archival footage and dramatized flash backs, Todd delves into the memories of these three remarkable women and their educational experiences.

Through their memories we are taught the tragic history of Native education — of children snatched from their families and brought to residential schools. These boarding schools, often rife with sexual abuse and child battery, were run by various sectors of the Church and the Canadian government as part of the process of taking land and self-determination from Native people. The schools taught students to be ashamed of their Native identity in what Todd refers to as "cultural genocide."

These women tell stories of enormous suffering and betrayal. But as Todd explains, they also tell a remarkable story of forgiveness.

"I had my political position and I went into that film thinking 'O.K., here are these women who have been through hell, let's say we go for the jugular'" said Todd. "In fact I found out I couldn't do that because these women wanted to tell a story of compassion and to bid those hard times goodbye. Not to forget — we can't forget the past — but to forgive."

Todd did not attend a residential school, but still had difficulty finding her place in a hostile society. She left home and school at a young age, moved around the country, had a daughter, and settled in Vancouver.

"I left home when I was 13. I just formally had a grade seven education and we lived on the street," said Todd.

But the difficulties which Todd had as a teenager instilled in her a desire for education and social change.

"I started going out in the world and finding that I didn't have a lot of control over my life and I felt that education was one way of gaining that control," said Todd.

Todd eventually went back to school and also became involved with the Native communities in Vancouver where she realized the important role that education could play for Native Canadians.

"I learned how many native people were struggling to set up education systems to get native culture into the schools and that was something that always touched me," said Todd.

She decided to make this struggle the subject of her first major film. The women in the film want to teach their languages while there are still those alive who remember it, pass on their rituals, and write down their history for the next generation.

As one of the few Metis film-makers in Canada, Todd is involved in a similar process. She is struggling for representation in a traditionally elitist field, and she is scrambling to document the stories of her elders for her own daughter.

"I am raising a daughter," said Todd "and we don't want in two or three generations for these things to still be going on. We want our kids to have some security and some joy and some freedom despite the land loss.

"I am raising a daughter and want our kids to have some security, some joy, some freedom."

"Each generation is starting to get a little better but it's not over yet. You carry your stuff and it passes on to your kids and you've got to counter that somehow."

But every generation has a different perspective on the historical injustices. Todd says that, in some ways, the generations who went to the residential schools find it easier to forgive the church and the government than her generation. She admits that sometimes the struggle to maintain a cultural identity and to gain justice against the odds seems too large and too slow.

"Sometimes you think there is no hope or possibility for change and maybe their ultimate goal of assimilation is the only way out," said Todd. "But then you see those women in the film and people like them and you realize that you have to maintain hope because they did all those years and if they hadn't I wouldn't be here making films."

In her late twenties, Todd realized that film could give her control over the images representing her culture and give a voice to people previously silent.

She was attracted to the film school at Simon Fraser University because of its experimental approach.

"I had the chance to be able to get my hands on some equipment and actually start making my own images," said Todd.

But university wasn't easy, and although Todd was successful academically, she found the University had little to do with her experience as a Native woman.

"I felt alone, there were no other Native people there. I felt a real class difference," said Todd. "They had this anti-intellectualism in their approach to film that was like 'I don't want to discuss why I make my films I just want to make them,' but I very much have reasons why I want to make my films."

Nonetheless, Todd managed to extract what she needed from film school — the skills required to make film fit her experience and goals. In *The Learning Path*, Todd pulls together her remarkable technique with a deep connection to her topic. According to Todd, she had to be careful in making a documentary about Native people that wouldn't imitate the voyeuristic approach traditionally taken by white film-makers.

"I find documentary comes out of a tradition of ethnography, it has always peered in at the Native community and has rendered us voiceless."

It is this lost voice that Todd's film is all about and it is about reclaiming that voice that her interest in education comes from. *The Learning Path* beautifully combines these two passions.

"Native women's voices, because of their past have been particularly silent and they have particularly been portrayed as victims so I feel very strongly that many native women's stories have to be told," said Todd.

She is trying to teach young people that Native existence can extend beyond the pain which they have historically suffered. According to Todd, working within a context of a diversity of voices is part of the Native Canadian heritage and it can happen again if the rest of Canada is able to listen.

"I come from a world view that is more encompassing, that is more circular, that tries to contain more views," said Todd. "It is something that the Native community has tried to work on over the years because it has been based on many nations being able to recognize one another's differences and respect that.

"The learning path is a very important phrase," Todd explains. "A lot of Native old people will talk about there being a path which everyone can choose to walk along where we can all share and find a point of harmony."

Todd herself is involved in education simply in the process of defending her right to be who she is and to document the stories of her people.

"I get tired of being confrontational. I feel like I don't want to do this any more, I just want to make my films and express my view but it still has to be done," said Todd. "There is still a lot of information that needs to be shared and a lot of fears that need to be dispelled."

According to Todd, it's just one more step along the learning path.

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At the gala:

Sneaking into Black Robe without a tux

BY L.L. HERCZEG AND ALBERT? KA HING LIU

L.L.: Let's start with the main point of the movie. What's it about?

A: I don't really care. And I didn't at the opening gala. There were just to many distracting elements about the screening itself.

L.L.: The plot was basically a travelogue, a white missionary's voyage into the land of the 'savages', the common term that the French missionaries use in the movie for the Indians.

A: You are so gung-ho to talk about the film itself. What about the fact that this film, a movie about Native resistance, was chosen for a gala attended primarily by white people, in the very 'white' Elgin theatre. There were security guards, tv cameras, other cameras, and white limousines — all the usual problems we can criticize forever with elite culture, but the scariest thing was, that this time it was especially self-congratulatory.

The film wants to have its cake or bake it, and eat it too. And a very good looking cake, even the cuts and bruises are pretty.

For example, during what they call the opening ceremonies, there were on stage the different people who were involved with the film: the producers, the director, the novelist who also wrote the screenplay, and the actors. Now the funny thing is that most of the actors were Native, while all of the people 'behind' the film were white. Sure, of course there weren't many white people in Canada in the 17th century, but aren't you even the least suspicious that it's all very self-serving? Certain people presuming to speak for others?

L.L.: But I thought the movie came out very strongly against stop-at-nothing fanaticism, as exemplified by a mutilated priest who bragged that he went back into the Native territories to preach just two weeks after he had been maimed by the Mohawks. I am amused that the charge of fanaticism can be applied to your own fanatic dismissal of the film as too corporate and self-serving.

For example, what did you think of the fact that the Indian leader, who actually leads Father Laforgue during the journey, has a recurring dream about Father Laforgue as a raven haunting him. It's not to say that we don't get plenty of exposure in the movie to the white man's religion, but much of the film's mysticism stems from the Indians' own interpretation of this and other dreams.

I think there were quite a few moments of subversion, for example when the Indians get into a fight with another group and the priest crouches down under a bush and takes cover until all danger is past.

A: Everything you're saying is very observant, but it touches only on the content of the film. What about the form, the way it's put together? It's a visual language and it's not always fair to understand it in terms of words. But what I can say is that there are many 'politically correct' examples of cool things to worry about, but these things are talked about in a misguided way.

First of all, feminism has made a tremendous contribution to our lives. But this is treated in the film as only a hot topic, or something that everybody knows about so let's just nod our collective head in that direction. In other words, throw in a token gesture. Remember that scene where the Natives were canoeing and the young white missionary followed them? The Native father says to the Native mother, "Looks like the young white man is lusting after your daughter." And the mother assertively replies, "She's your daughter, too."

All right, so everybody laughs knowingly and cheers on this feminist attitude. But compare this with another scene where the young Native woman is shown stripping, seduces her captor, knocks him out and then runs escaping. All right, another feminist act? Almost, but not quite. How do you feel about the male director sticking the woman's tits in your face?

L.L.: You brought up an interesting point. I wrote in my notes: "Is this a tale of persuasion (mission to convert) or a tale of seduction (debauchery)?" Take the scene where the lovers were having sex as the Jesuit Father looked on, envious and moved. You are shown not only tits, but a priest who takes his time to look.

I also agree that because dialogues were frequent, intricate, and long, you can easily take the film at the level of just what was said. And when I said there were subversive opportunities, I also implied that the film was controlled. Every movement of the camera was premeditated and every shade of meaning contrived from the beginning to the end. The Indians were not only labelled 'barbarians' but were also shown copulating in a mechanistic, soulless manner.

And when there is too much control, it is difficult to take the movie and dissociate it from things like the director's intended audience and his political prejudices about 17th century French Canada.

Did you also notice how everyone talked about "the French" and "the Dutch" colonialists in a work that was written, directed and produced by English speakers? Leonard Cohen once put this nicely in *Beautiful Losers*.

He wrote something like this: the Indians were colonialized by the French who in turn were conquered by the English who in turn were colonialized by the Americans. And everyone resents everyone else.

I saw a lot of 'us-and-them' resentment coming and going in all directions.

A: Yeh, there is some of that. And I think it's got to do with the mentality of the whole project. I was saying something before about how a visual language is simply that, something visual, and when you talk about it you're really doing a translation. So some things you can't talk about but like they say, "you just had to be there." That usually describes something really great. In this case, though, words are more than good enough. The film wants to have its cake or bake it, and eat it too.

And a very good-looking cake, even the cuts and bruises were pretty.

L.L.: You mean all that bronze make-up?

A: Yeah, reminds me of soap operas actually. On the one hand the director wants to 'empower' the Natives by criticizing the imperialist missionaries, but he also perpetuates the myth of the noble savage. For aesthetic reasons? Maybe. The male natives look very regal, and the women exotic.

But I think it goes much deeper than this, and more insidiously. All still very much from the point of view of a western person, of the male gaze. All part of the mentality of the whole project.

L.L.: Yes, the male gaze, and don't you wear glasses?



A scene from Black Robe.

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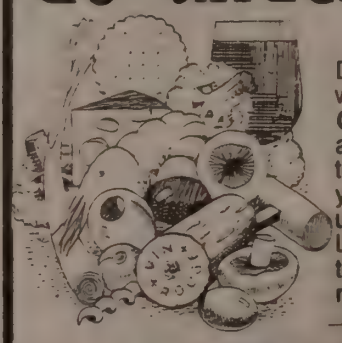
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Fish sucks while boy is almost bitching

continued from pg.11

The acting here is good, at times great, at times terribly funny, and always impeccably mannered. Helena Carter presents, as she did in *A Room With A View*, a convincing study of a woman who flawlessly plays the role which her caste and breeding have assigned her, but whose distracted, far-away gaze and rare passionate outbursts betray another, more intense, compassionate person lurking underneath.

Rupert Graves is also good as the charming and spineless Philip, a character who sums himself up in saying, "I don't die, don't fall in love; and if other people die or fall in love they do it when I'm not around."

Romantic and beautiful, with enough asceticism and cynical bite to make it more than that, *Where Angels Fear to Tread* is a film that is bound to endure well beyond this festival.

JEFF ELLIS

The Favour, the Watch, and the Very Big Fish - Ben Lewin

Take a gullible, good-hearted and charismatic photographer named Louis (Bob Hoskins); a manipulative, duplicitous, attractive and ultimately equally good-hearted female love-interest named Sybil (Natasha Richardson); and a psychotic pianist cum model who thinks he is Jesus Christ (Jeff Goldblum), add a whole lot of deadpan slapstick and a pinch of surrealism and what do you get?

The Favour, The Watch...a comedy that tries too hard to be off the wall with a plot that never really gets off the ground.

Louis is a photographer for Calvary Studios. Calvary studios produces all those tacky postcards of saints and scenes from the New Testament that you find in Christian bookstores. Louis meets Sybil, falls for her, is tricked out of his money by her, and in the process, forgets to do what he *should* have been doing.

What he *should* have been doing is finding a model to portray Jesus in a crucifixion scene, and because he didn't do that he is in danger of losing his job. Well, along comes a bearded Jeff Goldblum and he has got that suffering-Christ look Louis is looking for. Louis is back in business, and the new 'Christ' is so convincing that both he and his adoring public forget he's a fake. Then Sybil returns and, as it happens, she is Christ's ex-lover, all prepared to make up with Louis and mend her ways. That is where the trouble starts.

Ostensibly, at least. Where the real trouble starts is right at the beginning. Director Lewin loses control. Too many things happen too soon. Too many goofy gags (e.g. the big fish gag, which finds its way into the title for no good reason) interrupt the action right from the start. The result is that, less than halfway through, so much nonsense has gone on it's hard to care what happens to any of these characters. And the gag-per-minute rate never lets up, leaving no double entendre or remotely humorous situation untapped. Sure, there are a few laughs, including one scene where Jesus Christ the superstar, resplendent in a loose silk garment of eastern design and a pair of RayBan sunglasses, signs autographs in a shop as though he were John Bon Jovi, but such scenes are few and far between.

In the end, you are left wondering what would have made the whole thing better: a punchier story? a funnier cast? Maybe. But the damage is already done.

JEFF ELLIS

The Boy Who Cried Bitch - Juan Jose Campanella

He certainly does. And plenty of other things as well.

In general, this is a tense and powerful — although far short of shocking — feature film about a boy who is trying hard not to go completely psycho. His mother, his nonexistent father, the fucked up Vietnam Vet janitor of his private school and the people he meets in the hospital all help to shape his psyche into something that looks oddly like a grenade without the pin.

The people who surround Dan (The Boy) are not only the ones who drive him nuts, but are the ones that take this movie from its status as interesting, to captivating. Candice, Dan's mom, is as screwed up as her child and shares much of the responsibility for the events leading up to the incredibly dramatic ending of this first time director's movie.

Only the scene where Dan seems on the verge of recovery because of his new friend and thirteen year old love interest tackily breaks the taut thread of seductive horror in this film. This is a movie which probably accurately depicts far too many little kids' lives.

HAL NIEDZVIECKI

Children of the Night - Tony Randel

Goofy horror is the redness in the bloodstream of movies and this *Salem's Lot* rip-off serves to add plenty of color. Produced by the people who put out Fangoria magazine, we can all be rest assured that the gore is plentiful and as technologically advanced as the DAT.

Actress Karen Black puts in a damn fine blood sucking performance as priest-tempter\vampire mother extrordinaire and Garrett Morris kicks ass as the town drunk who seems to know everything and nothing. Nonetheless, Peter DeLuise (21 Jump Street meathead) sucks as the save the day school teacher and the other actors are nondescript. The plot is on the level of a grade three primer and yet still manages to remain incomprehensible.

Good gore and fast paced directing by Tony Randel, maker of *Hellbound: HellRaiser II*, one of the best B-horrors in the last five years, saves this film.

HAL NIEDZVIECKI



Plentya craziness in Children of The Night.

The Borrower - John McNaughton

Henry: Portrait of A Serial Killer was the kind of movie you had to hate before you could like. Director John McNaughton's second film however, can be enjoyed for what it is as you watch it.

And what it is is an amalgam of comedy, social commentary, horror and science fiction. The plot involves hicks, heads being ripped off and an alien who just won't take no for an answer. There can be no finer thing than new slants to the 'alien on earth possessing humans' film. With the secure knowledge of this fact, McNaughton feels free to play with us, let us feel his hardly concealed revulsion for society and the people in it, and even dive into the complicated issue of inter-human relations by splashing around the fears of the black woman cop who stars in *The Borrower*.

There are some excellent performances in this film, and some great moments. The ending is classic, and in a mere thirty seconds, McNaughton incorporates all the genres that he uses in the movie, and anticipates some new ones.

HAL NIEDZVIECKI

The Sect - Michele Soavi

This simple-minded Italian horror extravaganza is about as bad as it gets when horror directors get money. Produced by Dario Argento, supposedly the king of Italian horror, who teamed up with

continued on pg.16, see "Dark hearts"

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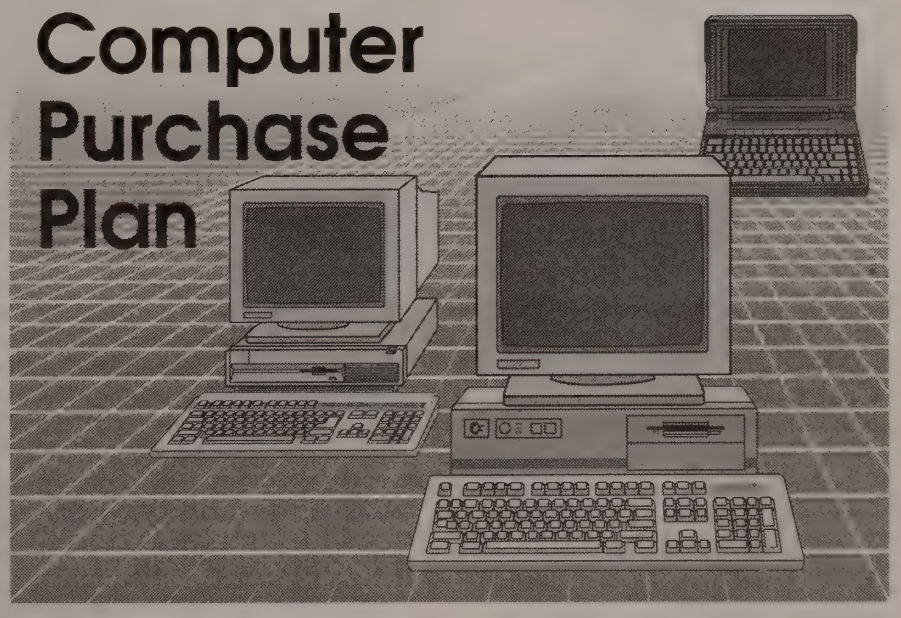
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Dark hearts penetrate soul

continued from pg.15

Michele Soavi for last year's Midnight Madness entry *The Church*, you gotta wonder why these two can't come up with something more intelligent.

Almost everything fails to impress in this movie except the superfluous beginning — hippies slaughtered in homage to some kind of cult version of Satan — that and the special effects responsible for faces slowly being peeled off with hooks reminiscent of the daggers in The Omen. And lest we forget the leading actress whose love scene with Satan and the subsequent birthing make it all worthwhile.

HAL NIEDZVIECKI

Tinipis Run - Pengau Nengo

Picture this: you're driving a taxi cab around Toronto when you get the news that your family is about to spar it out in an ancient tribal ritual with the house across the street. You rush over, throw off your jeans and pull on your full parrot feather outfit and do a thousand year old dance of defiance on the lawn with your little sister. Then you throw spears until the police come. Such is life for the main character in New Guinea's first ever feature film.

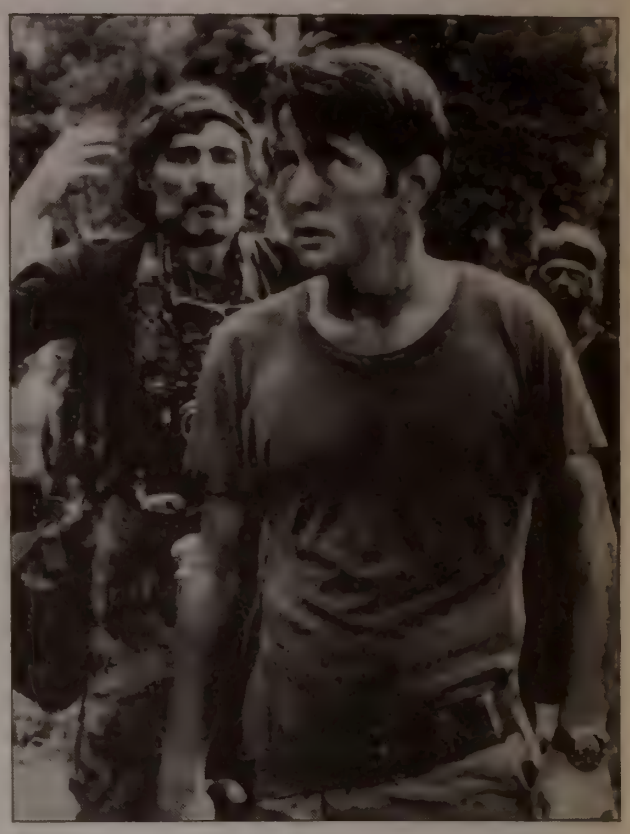
This crazy pulling in all directions is uniquely depicted in this quirky comedy\drama not only due to where the film comes from, but from the preposterousness of the script. Indeed, there is one scene in which our hero is brought over to an island not even ready for the introduction of the well so that he might win a politician votes as an example of bringing modern services to the district. As the politician pontificates, the inhabitants laugh and the taxi rusts. As well, the movie deals with colonial, racial and feminist issues in a way that tries not to answer, but simply hopes to introduce.

HAL NIEDZVIECKI

Hearts of Darkness: A Filmaker's Apocalypse - George Hinkenlooper and Fax Bahr

Documentaries don't get much better than this. Adorned with lost footage from *Apocalypse Now*, the footage shot in the Philippines by Coppola's wife during the making of the movie and interviews with the stars as they are now, this movie just burns the eyes with the brightness of its scope.

Dennis Hopper is hysterical while trying to explain his loser hippy demeanor which he reveals when he shows up in the Philippines.



Martin Sheen and Dennis Hopper make history.

Coppola is classic in describing the incredible weight of Brando on his arrival and his attempts to get The Godfather to try to make up his dialogue as they shoot the end of the book Brando never read.

Everything bad that could happen happened in the filming of *Apocalypse Now*. *Hearts of Darkness* documents this and, in the process, gets us deep into the flesh of one of the most famous directors in the world, some of the most famous actors of our time, and one of the best movies of the 20th century.

HAL NIEDZVIECKI

Once a Thief - John Woo

Never before has death been so happy. It's fun fun fun for the whole family while two dudes dice and slice through two hours of martial arts coolness. Sure there's a rudimentary plot involving art thiefs and a beautiful woman, but if you try to understand it you might miss a moment of slaughter with the killers and the victims all sporting a shit-eating grin.

HAL NIEDZVIECKI

Cabeza de Vaca - Nicolas Echevarria

Based on the diary of the treasurer of Charles the Fifth of Spain who heads off to the new world on an ill-fated expedition in 1528, this epic production is masterful.

If only the screening of this movie could have been held in the 13th century, maybe the cruel ending of this Mexican feature might have been avoided: there would have been no enslaved Meso-Americans carrying a huge Spanish cross across the desert to the sight of a new cathedral.

But the movie, obviously made for the anticipated 500th anniversary of Columbus, is not about these peoples' destruction, but about the richness of their lives. As de Vaca moves from a captive to a slave to a respected Shaman, and as his attitude is increasingly contrasted with the other 'lost' Spaniards, watchers of this panoramic film cannot help but be engrossed by this movie's depiction of a 'conquered' peoples' way of life. A grand, sparse epic that would make anybody write the glowing praises meted out to virtually every film listed in the Festival of Festivals Official Program.

HAL NIEDZVIECKI

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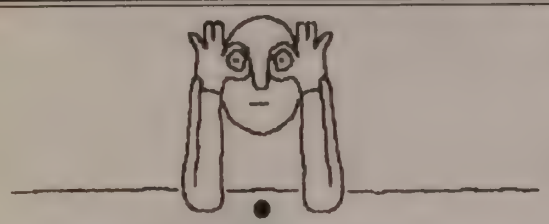
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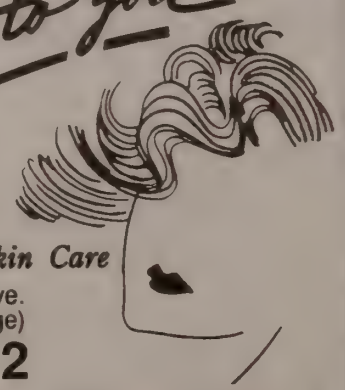
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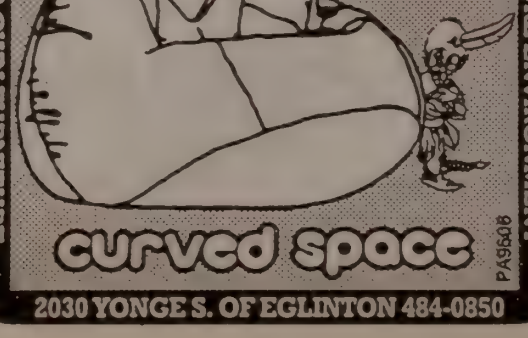
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Tolkin pisses, Europa stretches greatness

Life is Sweet - Mike Leigh

British filmmaker Mike Leigh would remind you of Evelyn Waugh — if Waugh had acquired a taste for valium and converted to Marxism instead of Catholicism. The gruesomely hilarious caricatures and rancorous humour characteristic of Waugh show up in Leigh's work but Leigh adds a doped-up, soft rhythm of his own and his pessimism is politically inspired.

His latest, *Life is Sweet*, deals with a middle-class British Couple. Andy is a loafer; Wendy is twittishly chirpy. Both drive their 20-ish daughters crazy. Nathalie is reasonably well-adjusted but her sister, Nicola, is a basket case. Foul tempered and foul-mouthed, she spends her days chain-smoking in her room and her nights binging and purging. Her boyfriend sneaks by in the afternoon and they engage in kinky sex involving scarves and what looks like Nutella.

In some ways, *Life is Sweet* is even bleaker than Leigh's last (*High Hopes*). At least there, two characters kept the faith. Here, all that remains of the left is Nicola with her self-serving, empty slogans. The characters' dreams are pathetically misguided or unrealizable. A family friend, Aubrey, opens what he thinks is a fashionable restaurant. He calls it Regret Riens — or regret nothing — comically botching an old Edith Piaf title. Aubrey decorates the place with clutter he considers French and bills it as 'tres exclusive.' There are frequent reminders of England's former glory including a drunken commentary on the sad state of contemporary football.

Unfortunately, these characters don't deserve to be ridiculed the way some of the characters did in *High Hopes*.
They're more pathetic than reprehensible so the movie comes across as cruel. Leigh reverses things at the conclusion by presenting the twitty mother as a life force. *Life is Sweet* turns out to be broader and more emotionally expansive than its predecessor, but by then the jokes have become rather obvious and tiresome.

Life is Sweet features good performances by Jane Horrocks as Nicola and Alison Steadman as Wendy but it will probably be remembered best for the clues it offers as to why English cooking is so bad. According to Leigh, Brits are insanely tasteless. The bill of fare at Regret Riens includes prune quiche and king prawns in yogurt and jam sauce.

STEVE GRAVESTOCK



Coppola filming Apocalypse Now.

The Rapture - Michael Tolkin

Michael Tolkin's *The Rapture* posits a basic agnostic (or lapsed Christian) dilemma: how can God be omnipotent *and* merciful since he allows human beings to suffer.

Right up until the end of the movie, Tolkin's approach to the subject remains extremely ambiguous. We're never certain whether we should concentrate on this dilemma or question his heroine, Sharon, and the depth of her faith.

Sharon turns to religion because she's lonely and desperate but she seems just as desperate, just as anxious for release, after she sees the light. She isn't even familiar with the Bible: the choice she faces in the final 30 minutes was presented and resolved in the Old Testament but she's utterly unaware of this. This ambiguity gives the movie considerable dramatic tension and Tolkin is a skillful director. The film's packed with some decent black humour and there's an eerie sci-fi Twilight Zone tone running through the first hour.

Unfortunately, Tolkin pisses all this away with an ending that's ludicrously literal. The conclusion is so shallow that you leave the movie questioning the depth of his interest in religion rather than the issues he raises.

STEVE GRAVESTOCK

Double Life of Veronique - Krzysztof Kieslowski

Double Life of Veronique will probably be the first film by the great Polish director Krzysztof Kieslowski to get a decent North American release. This is a real bitch because *Double Life* is easily his weakest work. The plot — about two women named Veronica who lead parallel lives — is too arty and vague. It's a giant-size, extra-lacey metaphysical doily. There are plenty of interesting ideas, moments of real beauty, and Kieslowski directs with his usual aplomb; and the film never strikes you as false or dishonest but you're always afraid it's going to.

STEVE GRAVESTOCK



Jeff Goldblum trying to look like Jesus.

Europa - Lars Von Kirsten

In *Hiroshima Mon Amour*, Alain Renais demoted imagination to the status of a self-repeating message, condemned to recall an event which made our universe utterly devoid of god.

The precious memory of the nuclear blast fills the place of the departed god, and so concretely, that Renais' heroine takes that memory and actually fondles it, converses with it, showers it with her affection as a mother would the child born of her body.

Lars Von Kirsten's *Europa* goes even farther. It actually blanks out the maps of imagination in the aftermath of another event, Europe from 1939 to 1945 without ever mentioning Hitler's Germany.

As with every attempt to deal with the battle of little human Davids against the overpowering Goliath of the warped past, Kirsten's film is sympathetic to its hero's desire to conquer time. Much like *Hiroshima Mon Amour*, *Europa* consists entirely of a somnambulistic narrative about a march against time to recover a foundational event. However, in Von Kirsten's forward-looking narrative the fatalistic quality of the past remains muffled and quieted.

This is a movie which seeks to elongate every moment. A narrartor lets us know that something is about to happen by counting, slowly, to ten.

At the count of ten Leo, an American of German background takes a job as a railway conductor after the war at German transportation giant Europa Railway Company. The narrator dictates the settings, the dates and times, and even the emotions which Leo ought to display. And, at the count of ten Leo is shown suffocating like a drenched rat.

Like the underlings of Hitler, Leo just follows instructions. But these are the instructions of his creator, whose deep-register drone comes very close to the unshakably self-assured chatter of American FM dial.

Leo gets embroiled in the life of the family of the railway's owner whom the Americans want to salvage for his knowledge of European transportation systems. The romance which develops between Leo and the proprietor's daughter (who is a memeber of a Nazi revivalist organization) serves as an extra string to manipulate Leo. He is goaded into placing a bomb on a train, and when his creator objects, he makes a run for tha packed train to defuse it. Kirsten here reverts to an expressionistic device, showing the face of a ticking stopwatch with a miniscule man bounding after the fast sweeping clock-hand.

The use of the romance in the movie replicates the moralizing tendencies of Nazi cinema, which was seldom sheer political propaganda in any hard sense. Indeed, Hitler's cinema was full of romance and guile; a certain sweaty sweetness which *Europa* perfectly captures.

What the director does with Leo's affair with the railway magnate's daughter (the Nazis'moral being that romance always leads to bad things) is a direct parody of infatuation dreamed up by the creators of Nazi soap operas and smut.

In a pivotal scene, Leo has sex with his fiancee while she leans back against a running model of a railway-system in the attic of her father's house, while the father himself commits suicide in the bathtub on the lower floor directly below it. Kirsten prefers to make pointed statements like this, and his visual technique is so stunningly innovative that it alone anchors Europa in the tradition of anti-tradition movies like *Citizen Kane*.

Full of grandeur and creative energy, *Europa* ponders long-suppressed questions which few works of cinema to date have raised in an honest manner: the function of 'art' after Auschwitz, and what it means to live after a watershed which one did not choose, nor could resist.

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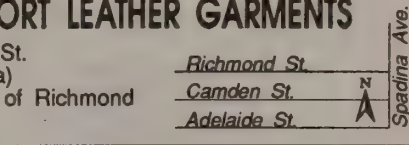
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SPORTS



Blues win on the strength of the kicking game

Offence "inconsistent" Laycoe says

Blues start season with victory

BY ALEX FERRON
Varsity Staff

The Varsity Blues kicked off the '91 campaign doing exactly the opposite of what the experts predicted -- the inexperienced defence loomed large, while the veteran offensive squad was riddled with inconsistencies.

Led by Paul Shorten's 89-yard punt return, the Blues led all the way en-route to a 16-11 pre-season win over McGill on Saturday afternoon.

"I think we did a good job on special teams and defence," said head coach Bob Laycoe. "Early in the season, you have to depend on your defence to fill the gap until your offence gets its timing into gear."

Although Laycoe was impressed with the Blues' defensive effort, he was less than enthused with his team's offensive play.

"Our offence was inconsistent," Laycoe said. "They hurt themselves with penalties, and just didn't play well."

Some of that poor play can be attributed to the nagging injuries the offence had been nursing. Among others, all-star tailback Lome King did not play.

"We were fortunate to win," said Laycoe. "McGill played hard and really gave us a challenge."

All-Star quarterback Eugene Buccigrossi managed to pass for only sixty yards with one interception, but Laycoe said it was a mediocre effort by the entire offence that led to Buccigrossi's disappointing statistics on the day.

"It was a team effort, and I'm impressed that we won considering that so few of our starters were playing," Laycoe added. "And the long road trip to Montreal didn't help either."

First year kicker Stewart Brindle put three field goals through the uprights, accounting for nine of the Blues sixteen points.

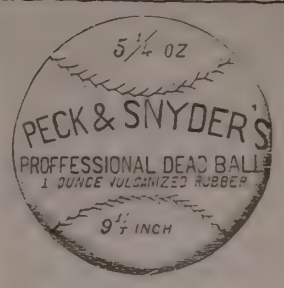
The Blues kick off the real season on Friday night at home against the hapless Waterloo Warriors, who have beaten the Blues only three times in the past twenty years, and stumbled to a 3 - 4 record last year.

But Laycoe, perhaps still smarting from the 17-5 thrashing that the Warriors gave to his team last year, refuses to take any team lightly.

"We're looking at everything in the game films." said Laycoe. "We're going to evaluate each area and see if we can correct the weak areas on our squad."

❑ ❑ ❑

Notes'N'Quotes...when Chris Morris won last year's Metras Trophy, it was the first won by a Toronto lineman since Ken Parsons received the award in 1978...Quote Of The Week -- "It's always better to win," That gem is from Bob Laycoe...Stew Brindle's three field goals were impressive, but the high water mark for field goals in a game for Toronto was Andrew Astrom's five last year against the Marauders of McMaster...Cross town rivalries sell tickets, but what kinda rivalry is the annual game between York and Toronto?



OFF THE WIRE

Saturday's Football Scores

Manitoba 29 Alberta 12
Bishop's 42 Windsor 4
Waterloo 12 Carleton 3
Concordia 27 Guelph 25
Bishop's 42 Windsor 4
Queen's 36 Western 24

Pre-Season CIAU Football Rankings

1) Saskatchewan
2) Western
3) Saint Mary's
4) **Toronto**
5) Bishop's
6) British Columbia
7) Wilfrid Laurier
8) Concordia
9) Acadia
10) Mount Allison

I Wish I Had Those Connections

Amazing how quickly Notre Dame's QB, **Rick Mirer** had those drunk and disorderly conduct charges dropped. It couldn't have something to do with Notre Dame's mega-dollar contract with NBC, could it?

People Named Lenny Are Not More Devious

40 Ounce Lenny Dykstra had a clever excuse for almost running over a crossing guard in Florida. "I didn't know that you had to stop at school crossings," said the Lenmeister.

NHL -- National Hick League

How come it seems that the NHL is more interested in screwing players, robbing pension funds, and raising ticket prices than trying to get their dying league some exposure? It's possible for the NHL to be big league in the States again; remember when CBS showed NBA playoff games tape-delayed at 11:45 and the Buffalo affiliate ran old Alice sitcoms instead? T'wasn't that long ago.

LAF-ing All The Way To The Bankruptcy Court

Looks like the World League has gone the way of the Continental League, the WFL and the USFL. Bare bones budgeting and salaries on the cheap didn't stop the NFL from losing 22 million dollars on the WLAF. This is surprising considering the mammoth crowds the league regularly drew in Europe.

Thrills 'n' Jokes Galore!

Baseball insiders report that the Milwaukee Brewers are looking for a spare left arm to shore up their poor pitching staff. Why don't they ask local hero Jeffery Dahmer if he has any?

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OUAA Football Preview: Renaissance year for colleges means thrills galore for fans

BY ALEX FERRON
Varsity Staff

Friday September 13, when the CIAU kicks off its 1991 campaign, will mark a turning point in the fortunes of Canadian college football and Canadian football as a whole. Not since the glory days of college ball in the 1950's has the game enjoyed such a high profile.

FOOTBALL

CFL executives are finally talking seriously about promoting the university game that provides virtually all of its Canadian content, while CFL attendance figures are increasing each week. Thanks to a far-sighted decision by the marketing wizards at the CIAU, university sport merchandise is almost as widely available as its American counterparts. And TSN's wide ranging national coverage will ensure the CIAU gets the high-intensity television exposure it deserves.

All of the signs point to a Canadian university football renaissance. But even slick marketing and high powered promotions can't overshadow the gritty competition that the OUAA in particular hopes to dish out in abundance this year. For the first time in more than a decade, Western's stranglehold on the Yates Cup will be challenged by none other than the ex-lovable losers, **Varsity Blues**.

Head Coach Bob Laycoe has built, from the ground up, a team that has a legitimate shot at the Vanier Cup. Ranked as the number four team in the nation, Laycoe is counting on the steel-strong offense, anchored by the all-star trio of pivot Eugene Buccigrossi, tailback Lorne King, and lineman Chris Morris, to pick up the slack from the inexperienced defence. Only three starters are returning on the defensive side of the ball, and a struggling offence could sound the death knell for this promising squad.

When three All-Canadians and five All-Stars graduate from a team it usually means one thing — time for rebuilding. It's not so in the offices at J.W. Little Memorial Stadium, where **Western Mustangs** coach Larry Haylor is cackling with delight over his prospects for 1991.

Although fullback Duane Forde is now doing his stampeding in the pros at Calgary, the dynamic duo of passer John LeClair and split end Tyrone Williams will light up the gridiron skies for another season. Western's recieving corps are the best in Canada. Not only will the 6'6" Williams line up for the purple and silver, All-Canadian Mike Clawson will join him along with veteran speed merchants Nigel Levy and Rob Kennedy.

But it's not all ice cream and pie for the 'Stangs. Forde's graduation left a deep hole at fullback. The offensive line and secondary are both young, inexperienced and essential to the team's chances of returning to the Yates Cup.

Another team that will challenge for the Yates Cup will be the strong **Wilfred Laurier Golden Hawks**. Coach Rich Newbrough has to be pleased with his team's offence, which only lost one starter from last year. And if one believes in the theory of momentum, then the Golden Hawks are hurtling toward great deeds this season. After beginning last year a disappointing 1-3, the fair-haired Goldenboys won three straight to qualify for the playoffs.

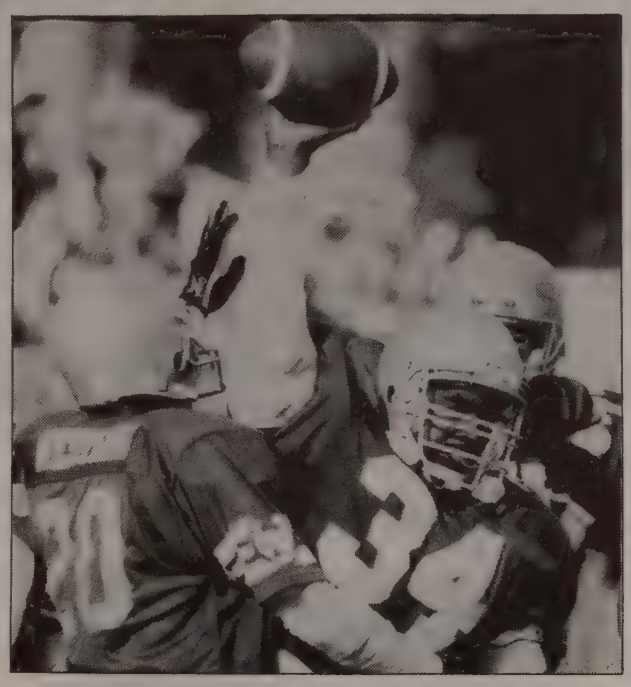
With his experienced offence, Newbrough promises to launch a formidable aerial assault at Seagram Stadium this season.

"This year's Waterloo team will be the best at our university in ten years," says **Waterloo Warriors** coach Tuffy Knight. Talk about setting your goals low. The Warriors have won all of twelve games in the last ten years. To be fair, though, the Warriors finally look to be a team that is on the rise.

All-Canadian running back and MVP Tom Chartier will be returning with his 1,031 yards to stabilize the offence, while Pat Guindon - a superstar from Quebec CEGEP pigskin play - is expected to contribute mightily on defence.

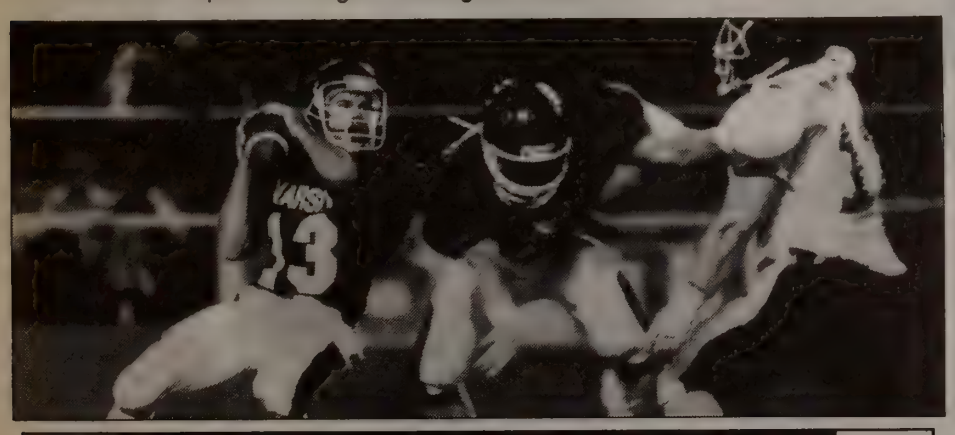
Guelph Gryphon lovers everywhere hung their heads

Continued on page 22



Western won't be celebrating this year

The Blues will depend on Eugene Buccigrossi's arm



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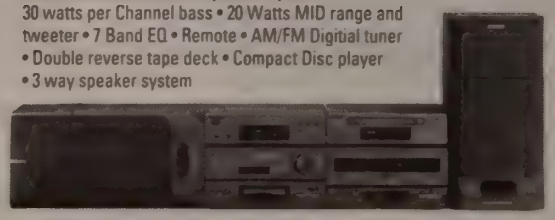
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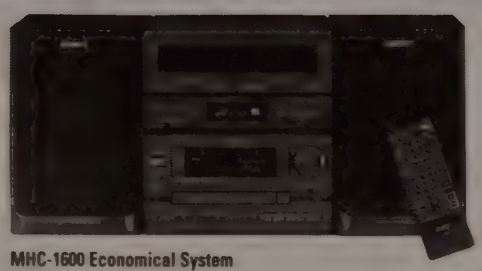
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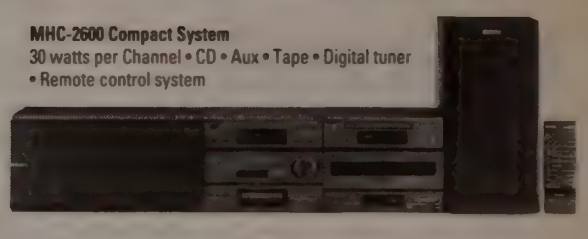
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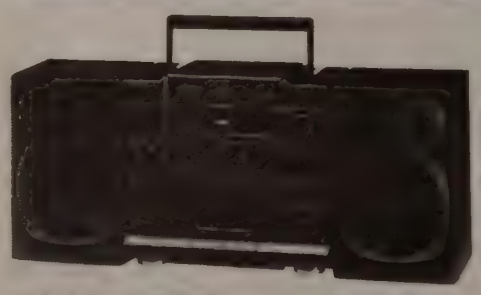




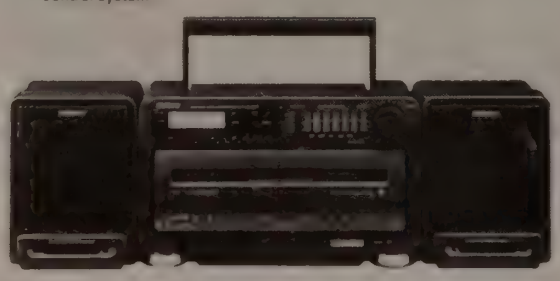
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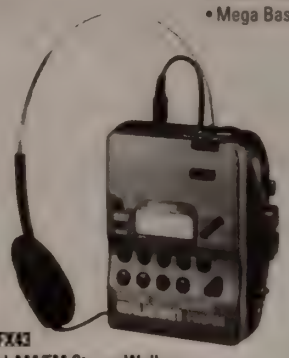
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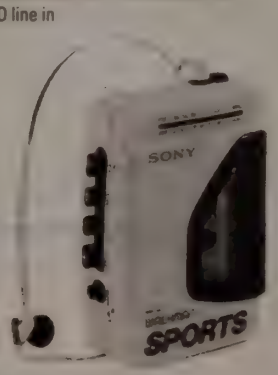
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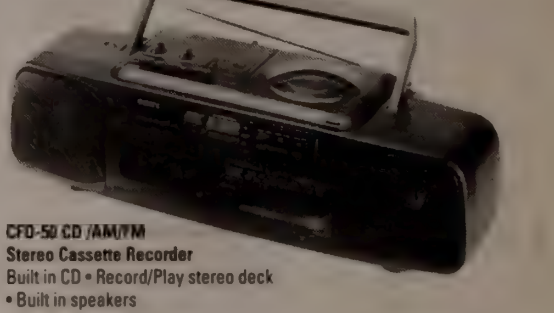
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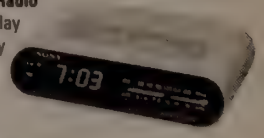


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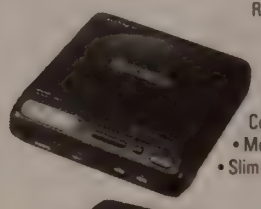




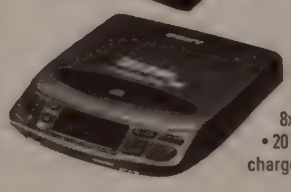
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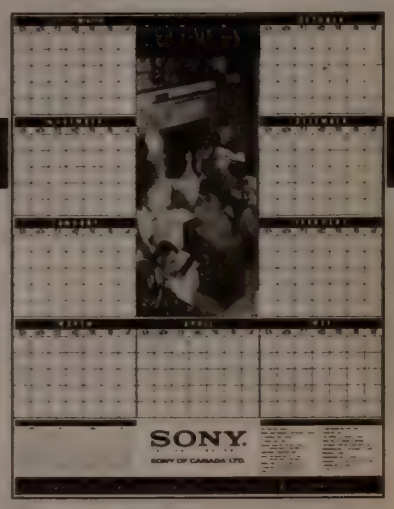
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Toronto Blizzard attack hopes to baffle opposition

BY L. L. HERCZEG
Varsity Staff

The Toronto Blizzard wrapped up the Canadian Soccer League season in second place.

And the Blizzard's newly aggressive playing style promises to send opponents home early from the playoffs.

SOCCER

Roy Wiggemansen, head coach of the Blizzard believes his team will finally claim the championship from Vancouver.

"I think we can go all the way, I don't see why not," said Wiggemansen after Wednesday's final game. "I think we are playing well right now and in the playoffs anything can happen."

The Blizzard lineup features two strikers backed up by a left and right forward. Striker and team captain Dale Mitchell, the second-place goal scorer in the league, runs the offence. With four players up front, Blizzard's opponents find it hard to shadow their players.

Gino Di Florio, who has seen his place switched from midfield to left forward welcomed the changes.

"Now we are playing as a unit. We've started to get everybody involved in the game, and when you get everybody involved in the game, it's hard for the other team to defend us."

While the team still has difficulties putting away their chances at goals, the team says the more they shoot, the more they'll score.

Paul Onstad, Blizzard goalkeeper and member of the Canadian national team, summed it up.

"I think, as the old saying goes, a good offence is the best defence.

"We haven't really changed much from the beginning of the year but now all of a sudden, the boys are peaking at the right time. Our confidence is really high so that we are not afraid to make mistakes up front," he said.

According to Onstad, the Blizzard's style of play can be risky, but the results speak for themselves.

"If we are taking a few gambles here and there and, you can see it's paying off with quite some nice goals."

Wiggemansen agreed.

"The more chances you have at goal, the higher the percentage is that you're going to hit one. We've just been emphasizing to our players to attack more, to shoot more.

"If you shoot at goal, you're going to hit one, so when the player takes responsibility to take a shot at goal that shows me that he is trying to score."

Stacked with two-way players like Justin Fashanu, Gino Di Florio, and Petr Rada, the Blizzard seem intent on departing from a rigid system of player roles.

"The players dictate the style of play that you're playing," Wiggemansen said. "We've been searching for a distinct style all season long, and I think now, especially the last four or five games, we have established a style. And because of the offensive players that we have, that style is much more offensive."

And according to Mitchell, the players are in top shape.

"Everybody should be in good shape at this time of the year. We have had a lot of games, been through pre-season, so I don't think fitness will be a problem at all."

The Blizzard's first playoff game is on September 22 at Centennial Stadium in Etobicoke.

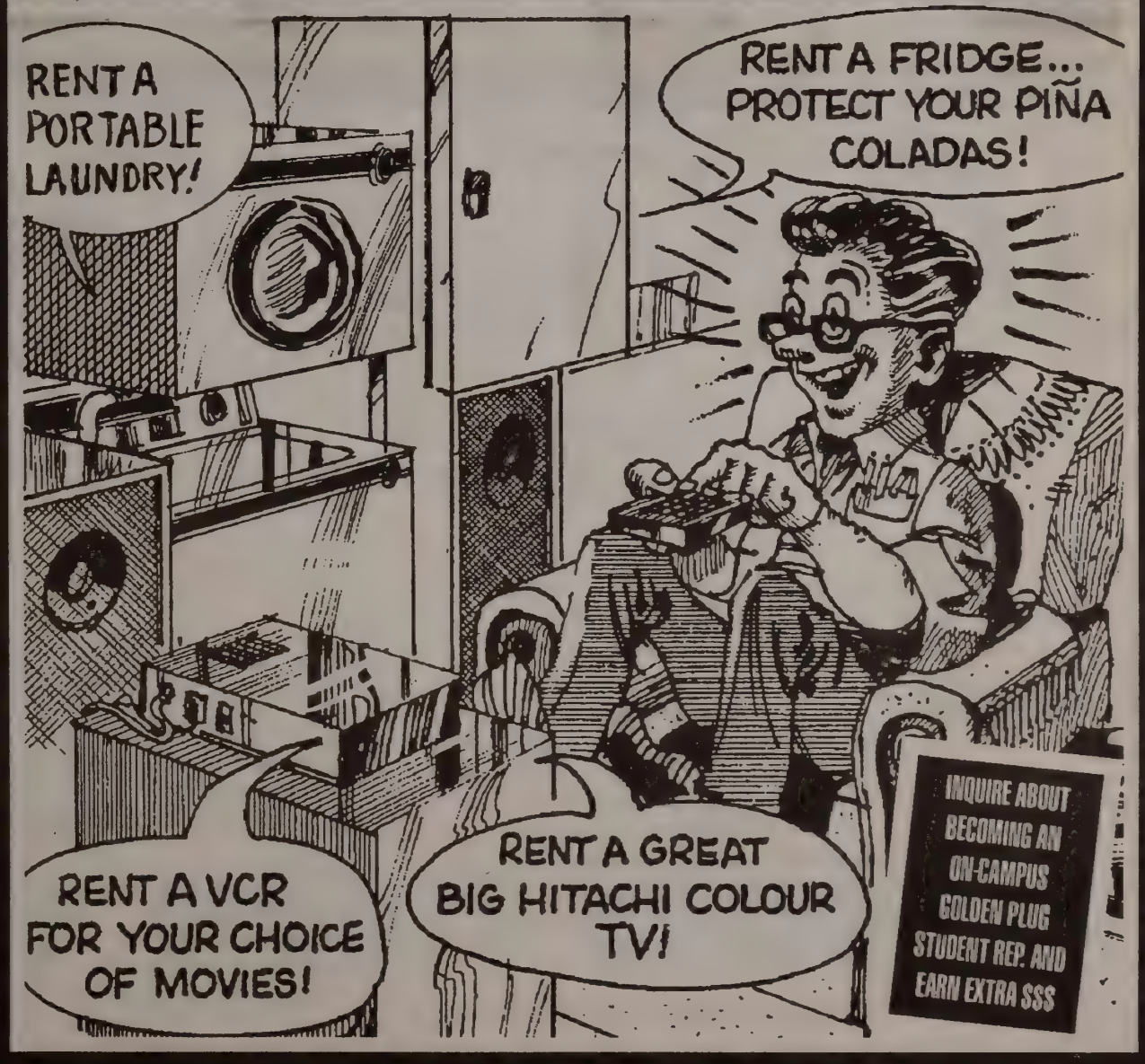


Blizzard defender and Olympian Carl Fletcher strikes the pose

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McMaster's talkin' proud, Yeomen to dwell in cellar

Continued from page 19

in shame when, for the first time in eleven years, their beloved football team failed to qualify for post-season play. But coach Dan McNally has reason to be optimistic this season, with nineteen starters returning to the OUAA wars.

QB Wally Gabler is back after a year of inactivity to complement the much-improved Frank Marof. All-Star running back Chuck Sims will complete the backfield picture for the team from Guelph.

McNally doesn't mince words about his team's chances for this year.

"There is no question that Western and Toronto will be the teams to beat, but we feel confident in our abilities."

After a year which saw them advance to the playoffs only to lose to Toronto in the semi-finals, the **Windsor Lancers** are crying the "Got No Defence Blues." Twelve defensive starters have left in the past two years, leaving the Lancers in about the same defensive shape as the cross-river Detroit Lions.



Windsor's not in the picture this season

On offence, the Lancers' prospects are not much brighter. Talented QB Walt Tazzman left the team and All-Canadian guard Gerald Hlady is toiling for the Ottawa Roughriders. Windsor may have had a strong recruiting summer, but a playoff spot may be beyond their reach.

Two straight victories at the end of last year and people are talking championship in Hamilton. But the doormat days in **McMaster** have yet to come to a close. Although the Marauders have the blessings of youth on their side, they have an anemic offence that was struck a huge blow when rookie of the year running back Rob Ferry blew his knee out in spring practice.

Headman Steve Bruno will be hard-pressed to take his team to the playoffs this season.

In other universities, the prevailing question of the year is "How many games will we win this year?" At **York** the query on everyone's lips is "Will we win a game this year?"

For the York Yeomen, every year is a rebuilding season, and this season is no exception. Second year head coach Tom Arnott predicts that 38 out of 45 roster positions will be filled by first or second year players, and folks, while the 'Youth Movement' might wash in hockey or baseball, in football, experience wins games. Meaning that the Yeomen will lose. Again.

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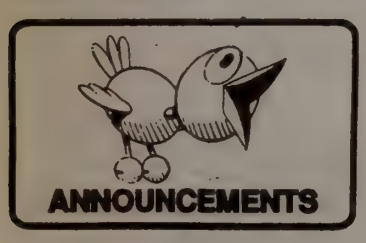
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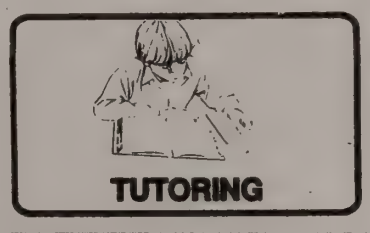


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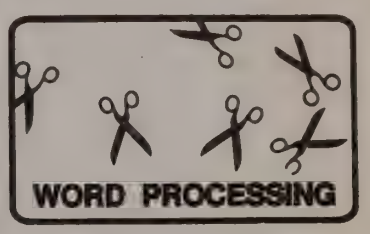
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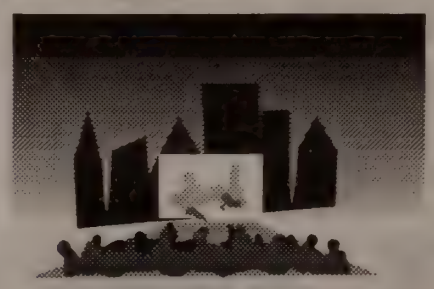
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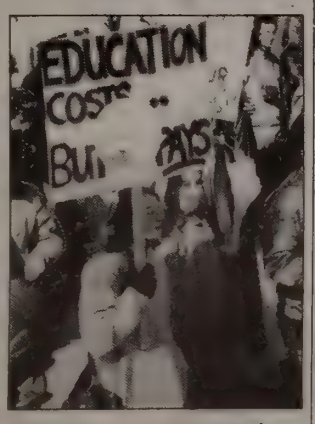
SEARCHING FOR AN IDENTITY AT THE UNIVERSITY OF TORONTO SINCE 1880

NDP set to cut education funds

BY CLIVE THOMPSON AND DOUGLAS SAUNDERS
Canadian University Press

Next year, Ontario universities will get the smallest funding increase in history, as part of the province's bid to rein in its $9.7 billion deficit.

Though funding has traditionally increased by roughly eight per cent annually, the government could go as low as two or three per cent when it announces 1991/92 funding levels, said government officials Friday.



Time to come out again.

"The transfer payment that will be announced in a month or two will be the lowest in history," said Bob Kanduth, an official at the Ministry of Colleges and Universities.

"What we're trying to say to everyone is, 'look, people, we're having some very difficult times.'"

On Friday, presidents of Ontario universities met to discuss the province's financial outlook with Richard Allen, minister of Colleges and Universities, and Tony Silipo, chair of the cabinet's Management Board.

Silipo made it clear that freezing or reducing the deficit is the government's goal, which will mean smaller than usual increases to all forms of social spending, said Kanduth.

Currently, Ontario spends $1.96 billion on colleges and universities.

For universities and student groups, the news is deadly.

Many Ontario universities are currently cutting their budgets by one to two per cent across the board, claiming operating costs and inflation far outstrip the usual funding hikes.

York University president Harry Arthurs said a funding cut would be tragic.

"We said to them again and again, we're desperately, desperately underfunded. We told them what the consequences would be of further cutbacks."

Premier Bob Rae, who was visiting York on Friday, said his government was willing to talk, but was determined to cut or freeze the provincial deficit.

"We don't think the public is going to be served by our facing a double-digit deficit in the years to come. We don't want that to happen."

U of T president Robert Prichard said he would press the government to find alternatives.

"Our job is to present them with the reality that if cuts continue...eventually, people are going to be hurt."

The government isn't ruling out higher tuition fee hikes or private sector investment as ways of filling the gap, Kanduth said.

See No, page 7.

Student sexually assaulted

BY MAYLIN SCOTT
Varsity Staff

A student was sexually assaulted during orientation in the walkway between the UC Union and Playhouse and Sir Dan's residence.

And women say the assault, the 18th reported at U of T in the past three years, is one of many cases that shows universities must start taking women's concerns seriously.

Lee McKergow, deputy chief of U of T Police, said the woman was walking alone at 11:30 p.m. on September 4 when the sexual assault took place.

"The man fled after she stunned him by scratching his eyes," he said.

The suspect is a white male, 18 - 20 years of age, approximately 6 feet and weighing 175 pounds. He has an average build and is clean shaven with large eyebrows, shaggy shoulder length hair and pasty skin. He was wearing dark coloured pants and a red t-shirt, possibly an Orientation shirt.

"We're releasing this as part of our policy to keep members of the university community informed and warn them to be careful," said McKergow.

"Hopefully we'll be able to alert the student population that they have to be alert all the time as safe and as well-lit as our campus is."

But Christie Jefferson, the executive director of the Women's Legal Education and Action Fund said university campuses have been repeatedly shown to be unsafe.

"You've got a situation where a lot of women are out by themselves at night in an environment not designed with their safety in mind at all."

The sexual assault took place just a few metres away from an emergency phone on Erindale Walk. In March of 1990, a woman was sexually assaulted a few feet away from the emergency phone on Philosopher's Walk.

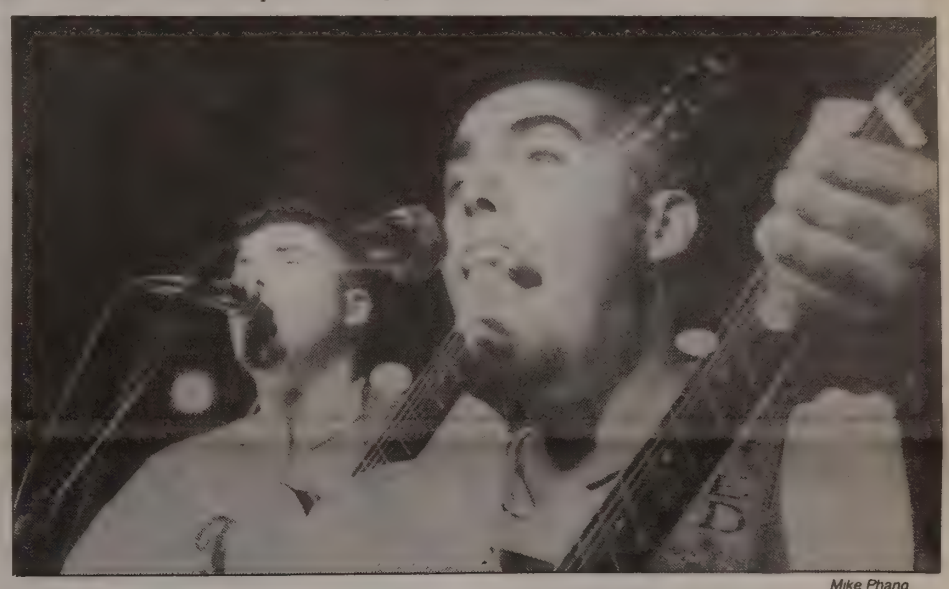
Susan Addario, U of T's Personal Safety Awareness Officer admitted the emergency phones are only of limited use.

"It's circumscribed by people's ability to get to them," she said.

Sergeant Len Paris of the U of T Police said in the four years since the three emergency phones have been installed, he doesn't think they have ever been used to report a crime in progress.

"We get crank calls where people pick it up to order pizza," he said. "We also get calls where people just start snickering. They are mostly used to report sports injuries, but we send someone out there for every call we receive."

See Test, page 7.



Mike Phang

Barenaked Ladies played the SAC Hangar on Wednesday.

Women hurt in Vic orientation ritual

BY NICOLE NOLAN
Varsity Staff

Despite recent changes to its agenda, orientation at U of T is still a threatening experience for some female students.

One first year student said she had her head slammed into the concrete surface of a tennis court during a "jello fight" at Victoria college orientation.

The "jello fight" is an annual orientation event held on the tennis courts of the college where people throw jello and smear it on each other. The nature of the event is kept secret from first year students until the last minute.

"I was trying to stay away from the crowd because people were wrestling," said the woman. "Somehow I slipped and fell. At that point I felt I was somewhat defenseless because there was no way to get out of the tennis courts and I was covered in jello. A second year man came up to me, grabbed my head and slammed it into the ground."

The woman said although she was not seriously injured, the incident -- as well as others she witnessed during orientation -- disturbed her.

"To me, the issue isn't the jello fight itself. The issue is that there was an event which wasn't controlled and a lot of women got injured.

"All of a sudden group leaders turned off their humanity buttons and became frosh destruction machines."

U of T Sexual Harassment Officer Paddy Stamp said people don't realize events involving physical contact can be threatening to women.

"Many women experience coercive sexual behaviour from men. This makes them uncomfortable around excessive, exuberant male behaviour.

"A lot of people who understand what coercive behaviour is sexually, don't understand that women don't experience horseplay behaviour with men in the same way that men do."

See VUSAC, page 8.

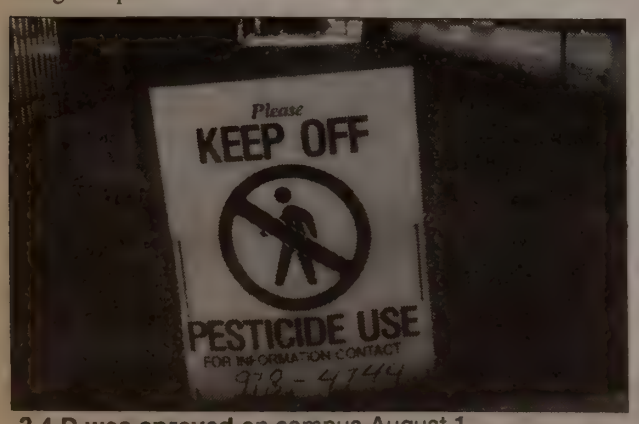
Killex pesticide sprayed on campus

BY WYNNE HARTVIKSEN
Varsity Staff

U of T is spraying a carcinogenic pesticide, banned in several cities, on the St. George campus.

And environmental activists say the university may have risked students' lives by spraying under unsafe conditions.

Jack Funk, landscape supervisor for the St. George campus, said the university sprayed the herbicide, Killex, on the downtown campus on Aug. 1 for an hour in the morning and an hour in the afternoon. Killex contains the chemical 2,4-D which is believed to cause cancer and birth defects.



2,4-D was sprayed on campus August 1.

Ottawa and Vancouver have banned the use of 2,4-D as have the North York and East York school boards.

"I think it is absolutely horrendous," said Minga O'Brien, chair of last year's Environment Week and a member of U of T's Environmental Coalition. "The word pesticide puts a chill in my bones and especially on the U of T campus, it's ridiculous. We don't need it at all."

Tzeporah Berman, a member of the Ontario Public Interest Group, questioned in a written report whether the spraying done by U of T on that day adhered to provincial guidelines pertaining to the spraying of 2,4-D.

The Ontario Ministry of the Environment recommends that windspeeds not exceed 12-13 km per hour when spraying is being done to prevent the drifting of the chemical into areas where warning signs are not posted.

"If the windspeed is excessive it will cause a drift, no question about it," said Paul McCobbin, a regional pesticide officer for the Ontario Ministry of the Environment. "If it drifts it won't get in the target area and the problem with that is people not in the target area will be exposed. Why should they be exposed if they don't need to

See Windspeeds, page 8.

Inside

U of T organizes Teach-in on violence against women pg. 3

New exhibit shows felt and paper can be art pg. 12

Blues win thriller pg. 16

HART HOUSE

So many things to so many people

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CATHY BIDINI (WEDNESDAYS)

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7:00 - 9:00 P.M.
WEDNESDAYS, SEPTEMBER 25, OCTOBER 2, 9, 16, 23, 1991
7:00 - 9:00 P.M.

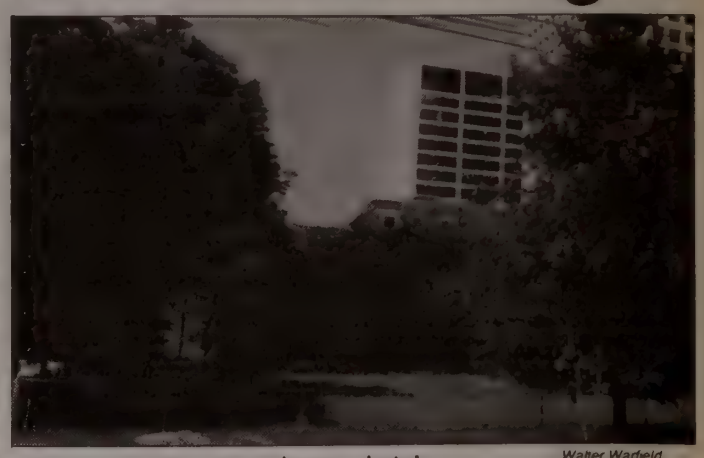
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FEE: $40.00, basic materials are provided. Enrollment is open to Camera Club members. Club membership is $10.00.

Vic battles hotel height

BY G. BRUCE ROLSTON



Proposed site of new Jasmac hotel. Walter Warfield

Students are calling Victoria University hypocrites for trying to stop the construction of a hotel-shoe museum in the neighbourhood.

Larry Kurtz, the Victoria bursar, said the federated college will continue its attempt to block the building of the eleven-story Jasmac hotel and Bata shoe museum on the north-east corner of Charles St. and St. Thomas.

But the Vic administration continues to support the construction of a luxury hotel on land leased to developers Huang and Danczkay for the construction of a ten-story luxury hotel on the south-east corner of Charles St. and St. Thomas.

That project was approved by the Ontario Municipal Board, but is being appealed by the City of Toronto.

Victoria University Students' Administrative Council president Pat Venditti said Vic is being double-faced about the two hotels.

"I think they're acting like a bunch of hypocrites."

Kurtz said the administration had a duty to oppose the Jasmac development.

"Would our students be happier if we didn't pay attention to it?"

A judge in the Ontario Court, General Division, ruled in August that Victoria's appeal against the OMB approval of the Jasmac project would have to be settled in a trial or in a new motion brought before the court.

"We certainly will be pursuing the case with an appeal," said Kurtz.

But Venditti said the college should be opposed to the construction of both hotels.

"I'm totally anti-development," he said.

However, the Students' Administrative Council said it will no longer provide the same degree of support to VUSAC in its fight against development.

SAC paid for legal representation for VUSAC during last year's court battles, but won't do it again.

Michol Hoffman, SAC University Affairs commissioner, said SAC will offer moral support.

"We will offer our full support but I don't think we'll provide monetary support," she said. "I don't know if giving money to lawyers is the best way."

SAC President Peter Guo also said the backing of the student council will be greatly reduced.

"I don't think there'll be such a major role as SAC put in last year."

The City's appeal of the OMB's Huang and Danczkay decision will come to court on September 30th.

Correction

Molara Ogundipe-Leslie is currently teaching at York University. We regret the error in our last edition.

THE LIBRARIES
of
THE UNIVERSITY OF TORONTO AND FEDERATED COLLEGES

NEW FINE RATES

To encourage the prompt return of library matreials, fine rates have been increased. This is the first increase in daily fine rates since the 1960's.

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The new rates are effective September 3, 1991.
As of that date, the new rates apply for all overdue days, including those prior to September 3, 1991.

If you have any questions, please call

978-8450

No policy on missed classes yet

TTC strike hinders students

BY G.M. DEAN PURDIE

U of T students are struggling to deal with the TTC strike.

Many students expressed frustration when interviewed on Thursday, the first day of the strike.

Chris Gray was forced to hitch-hike along College Street in order to get to class.

"Hitchhiking is ok for an 11 a.m. class, but I'm not looking forward to my 9 a.m. class," said the third year New College student. "The traffic along College was bumper to bumper all the way."

Other students said striking workers were exploiting people's reliance on public transit.

"When a company is that big and strong, they have no fear of losing someone who is a passenger, so they have no fear of striking," said Mary Grace Policelli, a fourth year St. Michael's College student.

Some people expressed concern about their safety during the strike.

"Leaving classes at night is scary, because this is not the hottest area to walk home in, so I might arrange to get a lift or have someone walk me home," said fourth year St. Mike's student Maria Cambareri.

David Cook, U of T's vice-provost for staff functions, said the university had not yet started worrying about students' missing classes.

"The first week of classes tend to be more information and shopping," he said. "We have not had the view that disruptions are serious enough yet."

Cook said if the strike continues, the university will consider invoking its policy on disruptions. The policy, which was used to protect students during last year's TAs' strike, guarantees students will not be penalized for missing classes.

"We don't minimize the problem," said Cook. "We hope it's short, like everyone else."

Administrators at York University said there was no official policy in place for the strike.

"It is up to individual faculty members to make a decision on how to handle attendance difficulties," said Pat Legris, of the Student Affairs office. "They are closer to the student body and have better communication with the students."

At George Brown College, students will definitely not suffer during the strike.

"The official college policy is that students will not be penalized in any way for missing any classes, assignments or tests because of the strike", said Neil McGillivray, communications officer at George Brown College.

"We are encouraging attendance and have set up shuttle services from Union station to three of our campuses. Seventy percent of our full time students use the TTC, and we have ten thousand full time students, so the strike is causing problems."



The better way is out of commission.

Ryerson has not yet taken any official stand. But Dennis Mock, the vice-president of academics, said if the strike continues, the university will formalize procedures for professors to follow.

"Short-term, we hope the darn thing goes away."

For the duration of the strike, U of T will take over the operation of the Scarborough shuttle bus. SAC, APUS and the GSU will also run buses from Union Station to the campus.

U of T holds teach-in on sexism

BY MAYLIN SCOTT
Varsity Staff

Organizers of tomorrow's Teach-in on Sexism say the day long event is needed now more than ever.

The seminars and lectures will address the on-going issues of violence against women.

"It's important to keep these issues in front of people's minds," said Ruth Perkins, a member of the organizing committee. "They're still here and people have to be active in solving them."

Perkins said the Teach-in was first organized two years ago as a response to the fatal shootings of 14 women in Montreal. Another was planned for last March but was cancelled due to strikes on campus. The organizing committee rescheduled the event to coincide with the Sept 19 Take Back the Night event organized by the Toronto Rape Crisis Centre.



Mike Phang

Paddy Stamp

"We hope to stimulate discussion," said Ruth Perkins, a member of the organizing committee. "We don't want to be preaching to the converted but we want to examine the roots of violence against women and examine some of the current debates about sexual harassment."

Paddy Stamp, U of Ts Sexual Harassment officer and a member of the organizing committee, said even those who are aware of the issues need to continue to learn and educate themselves.

"Having a teach-in is establishing the issue as one that the university recognizes as important," she said. "Things are also scheduled to include men in the discussion."

Bob Shantz, co-ordinator of the Campus Chaplains' Association, who with Karen Bach is giving a talk on Religion and Violence, agreed.

"The teach-in is focussing on violence against women and it's men who do by far the greatest amount," he said. "It's important for men to raise their awareness and learn to listen to women and their agendas and not to assume that they are the same."

The teach-in will start at noon on Tuesday. Seminars and lectures include Sexual Harassment and Academic Freedom, Lesbian Abuse, and Dealing with Unwanted Sexual Behaviour. There will also be a Wen Do Demonstration, film screenings and displays.

Anne Swarbrick, who recently resigned as Minister Responsible for Women's Issues due to illness, was scheduled to be the keynote speaker but her speech on government initiatives dealing with violence against women, will now be read by another representative from her office.

A full schedule of events, times and locations is available at the Graduate Students' Union and SAC, and will be distributed at Robarts, Sidney Smith and the Koffler Centre tomorrow.

Campus Crime

Phony photog prowling

U of T police are looking for a man who has been posing as a Ryerson student photographer and harassing women on campus for the last three years.

Four women were approached by the man in separate incidents on September 9. The incidents took place outside the former Woodsworth College on St. George Street, at Beverley and College, at Sussex and Huron and at St. George and Bloor Street.

Sergeant Len Paris of U of T Police said the man asked the women to pose for a magazine layout.

"Three of the women refused, one girl agreed to have her picture taken," he said. "He took her into a nearby alley and asked her to remove some of her clothing. She got scared and ran off."

There have been twenty reports in the last three years of the man approaching women on campus. Metro Police also have reports of a woman who was recently sexually assaulted In Etobicoke by a man fitting the same description.

The suspect is a white male, between 20 and 30 years of age with a slim to medium build and curly dark hair. He is five feet, eight inches tall, and weighs 150 pounds. He often wears mirrored sunglasses and rides a racing or mountain bike. He has been identifying himself as 'Mark' or 'Steven' and also uses the alias of Mark Taylor or Mark Stevens.

Paris said women should call Campus Police at 978-2222 as soon as possible if they are approached by the suspect.

"He's a pretty brazen guy," he said. "Because he travels on a bicycle, he moves off pretty quickly."

BY MAYLIN SCOTT

Robarts thief arrested

U of T police arrested a man Friday morning at Robarts library for attempting to steal a napping student's knapsack.

"Someone was attempting to steal my bag," said the fourth-year undergraduate who wished to remain anonymous.



Don't nap at Robarts.

He said while he was asleep at one of the tables in the library's catalogue room, a U of T police officer spotted a man making a grab for his knapsack. The officer was on a routine patrol of the library.

The officer, Police Constable Morgan, contacted another officer, Police Constable Griffiths who arrested the suspect and delivered him to Metro Police's 52nd division.

"Originally, he [the suspect] denied it, but then he gave in part way," said the student.

Griffiths said the suspect is being charged with attempted theft. He said the suspect has no affiliation with the university.

Griffiths said there have been eighteen thefts at Robarts so far in 1991, and were approximately forty-four thefts there in 1990.

Carole Moore, chief librarian at Robarts, was unavailable for comment.

BY NORA JAFFARY

Orientation vandalism

Vandalism on the St. George campus during Orientation week will cost U of T over $7,000.

Sergeant Len Paris of U of T police said the damage included a broken window in the Wallberg building, a smashed antique lamppost outside Hart House and wrecked tent poles in the New College quad. The lamppost will cost $3,200 to fix, and the tent, which was rented, will cost $2,000.

Paris also said a Bell phone booth outside Devonshire House was picked up and moved into the SAC building during the Engineering scavenger hunt on Sept 14. Another phone outside the Med Sci

See Phones, page 8.

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EDITORIAL

Violence against women persists

This paper has been accused of giving too much coverage to issues of violence against women.

But as long as women continue to be assaulted and raped on our campus and in our city, no one at this university should ever be ignorant of the issues.

In the last two weeks, women have been sexually assaulted, physically assaulted and harassed on this campus. That doesn't make those two weeks unique. It makes them rather average, in fact. But it shows the problem hasn't gone away just because the university has unleashed a blizzard of rhetoric.

Simply because this is a university campus where everyone is supposedly intelligent and cultured does not mean it doesn't happen here.

Universities are not immune to assaults and attacks. In fact, in many ways they are more vulnerable to such violence.

Tomorrow's Teach-in on Sexism aims to address these issues. The series of seminars and lectures will focus on violence against women and what men and women can do to end it.

So far, no one has been doing much at all.

There have been 17 sexual assaults reported at U of T in the past 3 years. There are probably ten times as many that were never reported. Several, including one during this past Orientation week, have occurred near emergency phones which are supposed to enable victims to instantly contact police simply by lifting a receiver.

A man, posing as a photography student from Ryerson, has spent the past three years approaching and harassing women on the pretext of shooting a magazine layout.

A man has been making obscene phone calls to women students using numbers obtained through the SAC telephone directory.

A woman had her head slammed into a concrete tennis court, and several other women were injured, during an Orientation event at Vic.

The Orientation week just past, according to statistics, will have more date rapes than any other time of year.

Yet, the Students' Administrative Council refused to mount a campaign to raise awareness about date rape during Orientation partially because they didn't want to offend their corporate sponsors.

Orientation leaders at various colleges proudly point to the steps they've taken to raise consciousness. But, when an incident such as the one at Vic happens, they revert to being as close-minded as ever.

The president of Vic's student council went so far as to say he didn't believe the woman who said a man grabbed her and violently pushed her head into the concrete court.

"I think she was confused," he said.

It's not a great leap to the numerous instances of male authority figures saying "she was asking for it," "she was too aggressive," or "she's just being vindictive."

Meanwhile, U of T police, and even the Personal Safety Awareness Officer, just keep saying what a well-lit, safe and generally pleasant campus this is.

Anyone who's walked across the campus at night can see it's not well-lit. But, even if it were, safety consists of more than light. It consists of attitudes, of respect for physical integrity, of the belief that when a woman says "no" she means "no."

Those beliefs are not in place anywhere at U of T, from the administration to the student body.

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Vic College Jello fights turn violent

Do you know what it's like to feel powerless and vulnerable? Have you ever been isolated and abandoned? Can you relate to feeling shame and guilt over a situation for which you were not responsible?

If your answer is "yes" to any one of these questions, then perhaps you may understand my story. For those of you who have no clue as to what I am talking about, let me jog your memory a bit. Go back to Wednesday, September 4th 1991. The time was approximately 12:30 am, and the place was the Victoria College tennis court. The situation was the traditional frosh week Jello Fight.

Before I go on, let me clarify a couple of things. Up until this point orientation had been a lot of fun. I was never forced to do anything I felt uncomfortable with (i.e. dropping my pants in front of 400 screaming strangers), and I always felt secure with my group leaders. I was never treated as a "dumb frosh" and eagerly anticipated each orientation event. Until the Jello Fight.

"Is it normal for a woman to come home from a night during Orientation after having her head slammed against the pavement?"

One of the most frightening things about the Jello Fight, for me, was the way certain group leaders suddenly seemed to turn against the first year students, silencing our worries and concerns with an ominous "shut up frosh".

We were made to line up, one behind the other, put our hands on the shoulders of the person in front of us, and forced to walk to the tennis courts in silence. I made a mental note that this seemed to be the first orientation event of the week where no one could refuse to participate.

It was all very hush-hush. The group leaders were trying to keep the Jello a secret, but rumours travelled swiftly through the rank and file of the "froshers". Upon entering the tennis court, we were made to line up, side by side, with our backs against the fence. It appeared that the entrance to the court was either blocked off or closed. After a brief speech about "Victorian traditions", someone shouted "Let the games begin."

Total pandemonium broke loose. My face, hair and body were smeared with jello. But that is not the point of this article. I feel compelled to state, for the record, that I honestly did not mind the jello itself. It was the context of its use.

I am not a wrestler but everyone at the Jello Fight seemed to be. I felt isolated, vulnerable and a little disoriented. I had not been drinking that night. My overwhelming desire was to protect myself and get the hell out. But the exits were blocked and getting to one would have been impossible. Nobody was watching me and nobody seemed to care. I slipped on the pavement, scrapping my knee badly. Of course, the jello made things slippery and I couldn't stand up.

All of a sudden, a second year male, who had already smeared my face with jello, grabbed my head and slammed it into the pavement.

Why? I honestly have to ask because I simply don't understand. I was completely covered in jello and couldn't have gotten any dirtier. Wasn't it enough? Was it really so necessary to slam my head into the ground?

Alright, maybe he'd been drinking a bit that night. Does that justify his actions to you?

Is it excusable that there was a total lack of supervision during the event and nowhere to go for protection?

Everyone seemed ready and willing to jump in. No one seemed worried about people getting hurt. I know for a fact that I was not the only individual abused that night. There was at least one bloody nose, one black eye, and injured leg and several bruises.

And guess who these victims were? They were first and second year female students of Victoria College. I understand that some men were hurt as well, but it appears that the vast majority of the perpetrators of this abuse were men at Vic, both first and second year.

Is it normal for a woman to come home from an night during orientation after having her head slammed against the pavement, or with a bloody nose, or a black eye?

Now comes the part you may consider unimportant or even irrelevant. This is the part about how this incident made me feel as a human being, a woman and a first year student at university.

Perhaps this will surprise you, but my overwhelming initial reaction was an all-consuming shame. Shame that I was a victim, shame that I felt compelled to "whine" about it to my new acquaintances, shame and guilt in writing a letter to the man who had done this to me. It was so overwhelming that I just wanted to lock the door to my room and never step out again except to attend classes.

Irrational? Illogical? Pathetic? Maybe. But at least it's honest. There are people out there who will think I am just being a suck, and that I should accept the incident as part of the fun and nothing more. I'm sorry, but I cannot do that.

There are people out there who will think I am merely seeking attention. This is simply not so. Ask yourself why this article is anonymous. Who would want to openly publicize their shame?

To the Vic Orientation Committee of 1991: Please remember that the Jello is not the issue, although many, including our own Dean, will view it that way. The issue is personal safety, and the maintenance of self-respect for first year students; not to mention active sensitivity towards women. Remember that actions speak louder than words.

Worse things have happened to people during orientations in the past and present and at every college. If you relate to any of my feelings, I urge you to publicize it. If you feel you can't, contact the Sexual Harassment Officer at 978-3908, and/or the Personal Safety Awareness Officer at 978-1485.

Male or female, you do not have to accept any type of personal degradation during Orientation week.

This piece is by a first year female student at Victoria College. She wished to remain anonymous.

Deadly chemicals join you for lunch on U of T lawns

BY TZEPORAH BERMAN

Despite numerous complaints over the past couple of summers, U of T has once again attacked their lawns with a barrage of toxic chemicals. And all in the name of better "lawn care".

Diazion, Malathion, MCPA, Diacamba, Round-up ...the list goes on. And of course, we can't forget the famous herbicide "Killex" or 2,4-D.

2,4-D is a known carcinogen and teratogen (causes birth defects). It has been directly related to a rare, generally fatal cancer of the lymph system known as non-Hodgkins lymphoma.

Yet, although more than 50% of the chemical remains on the lawn for 14 to 28 days after the initial spraying, government legislation only requires warning signs to be posted in the area for 48 hours. These signs are obviously inadequate protection for the community.

When sprayed on the St. George campus on August 1, 1991, only three signs were posted in an area stretching from Willcocks St. to Harbord St. along St. George. The areas facing Harbord and around the back of the residences were also sprayed, yet no signs were posted .

Students were seen sitting on the grass, only an hour and a half after the spraying, eating their lunches. These spraying practices are dangerous and unacceptable.

As well, the spraying was done at approximately 11 a.m. when the wind speed was 26-37 km/h. Though provincial guidelines stipulate that 2,4-D should not be sprayed if the windspeed exceeds 11 km/h, U of T continued to spray on that day. The high wind speeds cause considerable drift of the chemical. This endangered students and staff in the immediate vicinity.

Medical literature indicates that pain, numbness and/or paralysis of fingers, toes and limbs has occurred following minor exposure of skin to diluted mixtures of 2,4-D.

Although 2,4-D is often rapidly eliminated from the body, several cases have shown that individuals briefly exposed to 2.4-D on their skin have developed nerve damage in their arms and legs weeks later.

In addition, the short-term symptoms from exposure include: nausea, vomiting, diarrhoea, loss of vision, reduced ability to form blood clots, impaired concentration and memory problems, hypersensitivity to other chemicals and chronic respiratory impairments.



Play now, get painful form of cancer and die later

This herbicide was first utilized not for lawn care purposes but for chemical warfare. In a 1:1 ratio with 2,4,5-T, it produced Agent Orange which was used as a defoliant during the Vietnam War.

The chemical is, by its very nature, toxic to humans.

When approved for use as a pesticide in Canada in 1946, no detailed health studies of 2,4-D's safety were required.

But U of T has alternatives to 2,4-D.

The Ontario government has committed to a 50% reduction in pesticide use by the year 2002. The use of 2,4-D has been banned in the cities of Vancouver and Ottawa. The North York, East York and Metro Toronto Separate school boards have all discontinued any use of the chemical on their properties.

It is imperative that the University also impose a ban on this dangerous herbicide before any more spraying is done this semester.

Are broadleaf weeds a greater threat to the community than rampant spraying of expensive toxic chemicals? Are clover or wildflowers really that offensive an intrusion to grassy areas that the use of toxic chemicals are necessary?

A weed-free lawn isn't worth the risk of even one human life. U of T will just have to do without it.

Tzeporah Berman is a researcher and member of the board of the Ontario Public Interest Research Group (Toronto).

back talk ... letters to the varsity

Homophobia

Now that Orientation 1991 is over, I wish to express my concern over an issue which has troubled me for some time. I refer to the chant, "Engineers are queers."

I wish to propose a hypothetical situation. A young and impressionable student has graduated from high school, having gone through, what I would imagine to be, the very traumatic process of discovering that he is homosexual.

After arrival at university, this young man finds himself in Convocation Hall with his fellow first-year students, preparing to hit the streets of Toronto for Shinerama. The enthusiasm of the pep rally is in full swing when one of his orientation leaders starts to yell, "Engineers are queers." The chant spreads, and soon all of the other colleges and faculties have joined in (except, of course, for the Engineers themselves).

Our hypothetical student looks around him; everybody is yelling this — obviously as an insult. With a feeling of rising horror he says to himself, "If they were to find out I'm gay, I'd be dead."

This hypothetical situation is not much different from that experienced by Paul Jacquemain, a recent graduate of Industrial Engineering. It is difficult to express the shame I felt when Paul gave his address at the Open Forum on Climate in Engineering, held on February 4th, 1991. In this speech he discussed, among other things, the distress which he felt at some of the songs and cheers which were taught to the incoming Engineering students back in 1987.

Fortunately, I feel that we in the Engineering Society have done much since the 1987 Orientation to rid ourselves of songs, cheers, and other practices which may have been sexist, racist, or homophobic in nature.

We still have a long way to go; many aspects of Orientation 1991 will be reviewed and changed if necessary. As well, all practices of the Engineering Society throughout the year are subject to review by the Committee to Study the Climate in Engineering, and the Women's Committee. If any of those reading this letter have any comments or complaints about Engineering events last week, please arrange to either speak to me in person or write a letter. Written comments may be anonymous, if desired. My address is as follows:

10 King's College Road
Sanford Fleming B670
University of Toronto
M5S 1A1

If you do have a concern, please tell us. Please understand that we can't fix something if we don't know it's broken. And rest assured, we will do our best to fix it.

To conclude, I feel that much progress has been made to make our faculty more comfortable for everyone. However, homophobia still persists quite blatantly elsewhere. Perhaps the time has come for the rest of the campus to do less finger-pointing and more soul searching.

Alex Chapman, President
University of Toronto
Engineering Society

Safer sex

Thank you for the lucid and intelligent article on Safer Sex in the just-released *Varsity Student Handbook*. We North Americans, so obsessed with appearances and forever hauling the guilt-ridden baggage of unreasoned herd-like morality, are finally beginning to talk about sex. It's about time.

How tragic that it took the AIDS epidemic to open the dialogue. How tragic that the disenfranchised members of the world, which big business, big government, and big science decided were disposable, had to pay the price.

The list of sex "procedures," listed at the end, is a monument to sensible sex: students, particularly the younger ones for whom sex is a virtual Disneyland of options, must be told the facts. The time for being polite is long gone. Once the simple and fairly common sense mechanics are understood, we can all have sex in the spirit in which God created it for us: as the supreme expression of our love for another human being.

Well done.

Dag Spicer, A.Sc.T.,
B.A.Sc.(EE), D.B.Civ.
Trinity College

Mistake

"What about gay rights you fucken bigots!" (sic) This message was left on the bulletin board outside the SCM (Student Christian Movement) office in Hart House.

Presumably, the author assumed that an organization with the word "Christian" in its name would be homophobic by nature. Given the history of the church and the politics of most Christian bodies on campus, this is an understandable assumption.

I must, however, insist that it is an assumption that cannot be applied to SCM. First, the word "Christian" comes from our emergence out of the YMCA and the United Church campus ministry. Now, after seventy years, the SCM is a student-run political organization with an open sense of spirituality. Some members are comfortable within the institutional church, while others are very involved in Wicca and Goddess spirituality. A large number of SCM'ers have no commitment to any institution or dogma. What binds us is a commitment to justice work.

Second, the SCM (at U of T in particular) has a pro-feminist, pro-choice, gay-positive outlook. These aspects of our mandate were listed in a pamphlet hanging on the same bulletin board in Hart House. We have a number of resources on sexuality and gay-lesbian liberation in our Social Justice Resource Centre in Hart House, and we plan to expand this collection considerably. I hope that this clears up some of the misconceptions about the SCM.

Dave McKee,
Co-secretary, SCM
collective

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University of Guelph student arrested

Letting it all hang out may be natural but it's not legal

BY GWEN JACOB

I was walking home on campus last Friday in the 118 degrees Fahrenheit heat when a friendly police officer pulled me over and started asking me questions.

He wanted to know if I was a "radical" and whether I participated in protests. He asked my name and address which I refused to supply since he refused to charge me.

Cross Country Opinion

Why all this attention? Oh, did I forget to mention that I wasn't wearing a shirt? Sorry, I also forgot to mention that I'm a woman.

There are people alive today who can remember when women couldn't vote. Or smoke, wear pants, own property or hold down a "man's job". A couple of years ago a woman couldn't charge her husband with rape. I'm sure you could add your own items to the list of things women weren't able to do. Well, women, it's time to break down another wall.

I spent a total of maybe four hours, over two days, walking around Guelph without my shirt on before an entirely obnoxious woman and her arrogant, sexist husband complained to the police.

I refused to put my shirt back on and was arrested and charged with committing an indecent act. Sorry, I didn't realize my breasts were indecent.

Furthermore, I cannot understand why male chests are socially acceptable and female chests are obscene. According to section 15.1 of the Charter, it's illegal to discriminate against people based on gender. Yet, everywhere I look there are men walking around *sans chemise* and women walking around melting.

No one bothers the men, of course. But one woman decides it's just too bloody hot to wear a shirt, and wham! gets charged for it by the police.

I know, I know. Women have breasts. Startling anatomy lesson: so do men.

When we're kids, we all look pretty much the same as far as breasts are concerned. Still, boys are allowed to run wild with no shirts while girls, learning early that the penised have more privileges than the penis-less, remain caged in their shirts.

Then we do the puberty thing. This is where boys start to suffer cracking voices and haywire dual-system plumbing complete with miscellaneous erections. Presto: men!

Girls on the other hand, anxiously await their first periods, and start developing the illegal, immoral, shameful, breasts. Many people pity women for having to undergo their fate sealing metamorphosis and try to make us forget our burden by continuing to refer to us as "girls" until we are a hundred and two.

And of course, we aren't allowed to reveal our breasts in public. It's another one of thoes terrible, painful secrets women have to bear silently.

"But women's breasts are sexual" people cry. News bulletin: they are also functional. They're there so we might feed any offspring we choose to bear. As long as the children don't get hungry in public now that would be a disgrace.

"I refused to put my shirt back on and was arrested and charged with committing an indecent act."

You see, the problem is that women are considered sexual objects. As such, we may be dismembered by the predominantly male industries and media and our "parts" used to promote things that have nothing to do with the "parts" in question.

Women and their disembodied bodies, entirely or almost naked, can be used to sell alcohol, cars, movies, soap, newspapers, whatever. Meanwhile, one hot, sticky, real, whole female adult cannot choose to remove her shirt and experience the simple pleasure of sunshine and breeze on her skin without being charged under laws written and enforced largely by men.

I see. My breasts are for everyone else's pleasure and my own oppression. Whose breasts are they anyway?

Breasts are inherently sexual. Granted, they can be extremely sensual regardless of gender. But so can earlobes, necks, stomachs, thighs, feet and anything else when kissed and caressed. No one complains when I wear my usual t-shirt, shorts, ponytail and bare feet to the park (Now that I think of it, could the disproportionate amount of time spent fondling genitals and breasts during sex be indicative of the fact that people haven't yet discovered belly buttons and toes? Why doesn't anyone try to grab your foot when they brush past you in the elevator?)

A four year old girl wanted to know why I was arrested. We had quite a conversation about why women (who she referred to as "women") and men (who she called "big boys") had live by different rules.

"I know why," she said seriously, "because women have something to hide." Then it was my turn to ask why. After pondering the question, she shrugged with all the wisdom of a child, "I don't know..."

Well kiddo, neither do I.

This piece was first published in the Guelph university paper, the Ontarion. Gwen Jacob is a student at the University of Guelph.

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FOR MORE INFORMATION CALL NANCY OR TERRY

Environmental studies funded by chemical company



Innis College, home of Environmental Studies.

BY NANCY HOWDEN
Varsity Staff

Activists are angry that U of T's Environmental Studies program has joined forces with a chemical company.

Merrell Dow Pharmaceuticals, in conjunction with Pharma Plus, is funding a poster campaign supporting U of T's Environmental Studies program.

Barry Mitchell, director of the Environmental Studies program at Innis College, said Merrell Dow has a good record for environmentally sound procedures.

"Some corporations are issuing mission statements telling what they're doing to green their corporation," he said. "Merrell Dow seems to be one corporation that is following through with their mission statements by recycling and following guidelines for safer waste disposal."

But Tzeporah Berman, a researcher for the Ontario Public Interest Research Group said Merrell Dow are hypocrites.

"The whole thing is ludicrous. They are still selling the same products.

"From OPIRG's standpoint, they're just putting on a face. We would rather see the money go into improvements to their packaging and recycling facilities rather than into poster campaigns that only improve their image and nothing more."

But Mitchell said Merrell Dow is ahead of most other chemical-producing companies in 'greening' endeavours.

"Though I'm wary of anything with the name 'Dow' due to Dow's reputation in the sixties and seventies, their efforts to green are more visible than in other companies," he said. "It's still the lesser of all the evils when it boils right down to it."

Gary Handelsman, director of Public Affairs for Merrell Dow said he was pleased to have the funds go to Innis.

"Innis was the first college we approached anywhere and we're all benefitting from this (campaign)."

Test case may allow safety lawsuits

Continued from page 1.

Addario said U of T has a student patrol system, has tried to mount education programs about assaultive behavior and has been doing safety audits.

"I have several times been a part of night audits where I have walked across the campus at night to develop areas of concern," she said.

"I also feel very strongly that the police have in the past year re-examinied their responsibility of information sharing and have moved quickly."

But Jefferson said universities need to be pressured into taking steps to improve safety and to clarify their policies.

She said the only current recourse for women who are assaulted on campus is to pursue an individual prosecution or file a complaint with the sexual harassment office.

But she said the case of a Metro woman, whose identity is protected by a court order, could be a test case on the responsibility universities have for sexual assaults on their campus.

The woman, known only as Jane Doe, was raped in downtown Toronto. She is currently suing police under the Canadian Charter of Rights and Freedoms because she says they didn't warn her there was a rapist in her area and used her as bait.

"It took her four years just to get the right to sue police," Jefferson said. "But it's showing that government agencies can be held responsible. As to whether a university community is covered by the Charter of Rights, that is unknown."

Several courts in the U.S. have ruled that a university can be held responsible for assaults that take place on its grounds.

Parents of a woman who was raped and murdered at Lehigh University successfully sued the university for not providing proper security.

That ruling led to a law requiring U.S. colleges and universities to collect and report crime statistics. No such law exists in Canada.

But Addario said most of the successful cases in the States were characterized by foreseeability and predictability.



Susan Addario

"With cases in the States, there are numerous reported incidents where the administration knew or ought to have known there were dangerous areas but did not do anything. I don't think that is the case here."

However, such cases are not unknown in Canada.

Last March, a man suspected of sexually assaulting several students at Centennial College approached a woman at a nearby Seneca College campus. Seneca had been warned by Centennial six days previously, but did not inform students or faculty.

Jefferson said if a university could be shown to have ignored such warnings, it would provide a much stronger basis for a case.

"If you took careful steps to get the university to act and they didn't, the individual would be in a stronger position to launch a suit."

No student input charges OFS chair

Continued from page 1.

The government limited universities to a 7.3 per cent hike in tuition fees for the current academic year.

Allen will be discussing the province's finances with student and faculty groups in the upcoming weeks, and has already set a meeting with the Ontario Federation of Students and student councils Oct. 19.

But the big decisions have already been made, and made without student input, said Laurie Kingston, chair of OFS.

"It's completely offensive that students haven't been talked to about this," she said. "Who do these people represent? They represent the affluent sector."

Silipo also told the presidents they will have to cut back on wage increases to bring them more in line with the private sector, Prichard said.

While private sector wages have increased annually by no more than 3.5 per cent, public sector wages, including universities, have gone up by five to six per cent, according to Silipo.

For a government that spends roughly 45 per cent of its budget on wages and benefits, those increases are too much, he told the presidents.

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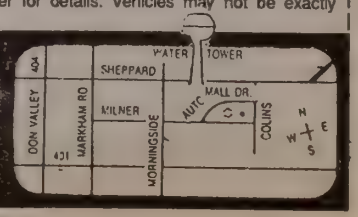
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Woman stages hunger strike

BY WILSON LEE
Varsity Staff

A woman who staged a recent hunger strike to protest pro-choice stances, taken by organizations affiliated with U of T, says academic organizations should stick to taking stands on academic issues.



Dana Colarusso protesting outside Robarts. *Wilson Lee*

Dana Colarusso went on a two week hunger strike after starting a letter campaign asking the Graduate Students' Union and the Canadian Union of Educational Workers, local 2 -- which represents U of T's teaching assistants -- to change their pro-choice policies.

"Academic organizations have an ethical obligation to avoid issues which are by their nature divisive, morally controversial and intrinsically non-academic," she said.

But Claudia Vicencio, chair of CUEW said CUEW local 2 is not an academic organization but a trade union. She said the union democratically voted for a pro-choice position and it can only be revoked by another democratic vote.

"CUEW local 2 feels compassion, but is not responsible," she said. "This is a type of moral terrorism and she is trying to hold people hostage to their sympathies and compassion."

Alice Pitt, president of the GSU said Colarusso's complaints were unfounded.

"We too are bound by the codes of parliamentary democracy and the will of the majority of those who choose to exercise their rights," she said.

Pitt said the GSU addressed a letter to Colarusso that explained their policy was chosen because it was "one that allows you, as an individual to make reproductive decisions according to your own needs and conscience."

Colarusso said she still remains unsatisfied.

"There has been increased awareness, but no change," she said. "I hope actual negotiations and serious consideration of the issues take place, otherwise I'll continue my hunger strike."

VUSAC president denies incident

Continued from page 1.

But Victoria University Students' Administrative Council president Pat Venditti said he didn't believe the incident had happened.

"I think she's confused."

He said the idea that events involving physical contact might be threatening to women was ridiculous.

"I didn't see anyone going out and saying 'We're going to get the women'," he said. "It's being paranoid about something which doesn't exist."

Victoria Dean of Students Pat Donahoe said he had received two complaints from women about the jello fight. He believed the senior students who organize orientation would take the women's concerns into account in the future.

"I have a lot of faith that that event would be looked at quite seriously before it was included on the orientation agenda again."

But Venditti said he has no intention of recommending the jello fight be cut from orientation.

"Everyone loved it as far as I can tell...We had a problem this year in that the leaders got a little aggressive. There's going to be a more responsible attitude next year, but cutting it out is a bit extreme."

Orientation chair Ron Nowak said there had been no complaints about the event in previous years. He said people didn't have to take part in the event.

He said, however, it would have been difficult for students to choose not to take part when they didn't know what the event was.

"I don't see why it should be banned. I think there are things that could be done to change it - make everyone aware (of the event) and stress the fact that you don't have to partake in it."

Elizabeth Clarke, a second year leader who received a bloody nose in the event, said she did not believe women were singled out as victims of violence during the jello event.

"Maybe women are more vulnerable, but I don't think it was intentional. It's slippery and people get carried away."

But she said she thought the event should be changed or eliminated.

"It's unsafe. There are too many injuries."

Concerns over the event come at a time when Victoria administration and students are trying to make significant changes to the orientation agenda.

According to Donahoe, seminars on the first night of orientation concentrated on raising awareness of date rape and alcoholism.

"It was part of the agenda on the first night of orientation that apart from fun, there is a serious side to orientation. Some negative things occur during orientation which can have serious and far-reaching effects on the lives of students who experience them."

But the woman who suffered the head injury said the jello event should not have been part of an orientation agenda which emphasized the importance of physical integrity with reference to date rape.

"I found it ironic the way they were so ready to talk about it and this abuse was happening right under our noses," she said.

Phones damaged

Continued from page 3.

had its receiver broken.

"We're very concerned with the tampering of the telephones," said Paris. "After hours, the buildings are all locked up, and there's nowhere to run to if you need to dial 911 for medical or emergency purposes."

Susan Addario, U of T's Personal Safety Awareness officer agreed.

"Putting the few phones we have out of commission through Orientation pranks is really stupid," she said. "It's so hard to get the phones in the first place."



Hung-up on Orientation?

Paris said Bell had removed all the pay booths from campus when they were damaged during Orientation a few years ago. U of T administration struck a deal with Bell to pay to get them back on campus, when the three direct line emergency phones were installed, he said.

"If the phones start getting vandalized again, Bell may decide to remove them," said Paris.

Beth Allsopp, a Bell sales representative for the downtown area, said Bell has no plans at the moment to remove the phones.

"We're a little concerned about it," she said. "We put in a lot of booths for the protection of women and for that reason, we would be reluctant to move them. But we're talking about an investment of between $5,000 and $10,000 per booth with the initial electricians and ground work. The telephone booth will probably cost around $2,000 to replace."

Alex Chapman, president of the Engineering Society said the scavenger hunt was run by the engineers but that other professional faculties were also involved.

"I guess (the people who took the booth) were not thinking clearly at the time," he said. "The phone booth was not on the scavenger list."

BY MAYLIN SCOTT

Windspeeds exceed

Continued from page 1.

be?"

Yet on Aug 1, the windspeed rose from 16 km per hour in the morning to 30-40 km per hour in the afternoon according to the Atmosphere Environment Service.

Funk said when he sprayed on Aug 1 in the afternoon, it wasn't windy in the area he sprayed.

"It wasn't windy there and there were hardly any people around. With the new nozzle we have, it can be quite windy without getting any drift," said Funk.

But McCobbin said new drift prevention methods can't prevent drifts when the windspeeds are high.

"There are things you can do to prevent drift but the be all and end all is that there's material moving off. If it's moving off target you shouldn't be spraying."

Provincial guidelines also require warning signs be posted every 100 metres and in all normal access points in the areas being sprayed.

Berman's report said warning signs were not posted properly in the St. George area and that students were seen eating lunch on the lawns an hour and a half after they'd been sprayed.

Funk said the signs were not in place for a while because students took them down.

"You put them up, they (students) throw them away," he said. "They did that day. So I put up new signs. Lots of them ignore the signs anyway. They don't care less, most of them."

the rain's pouring down on this anarchist-communist rag in this fever drenched production room the germs are germinating if lucky we'll all be well in time for the next round when the other half will come down with whatever, who cares, we all love to share around here, wilson congrats, eight dollars out but staff status is yours, ok, i'm going to bed now, to read twenty odd books, fuck the ttc, i'm calling in sick tomorrow.

COUNCIL OF THE SCHOOL OF GRADUATE STUDIES

NOTICE OF BY-ELECTIONS - STUDENT NOMINATIONS OPEN

Nominations are now open for candidates to fill student seats as follows: Div. II (3 seats), Div. IV (2 seats). These seats are open for a one or a two year term. Nomination forms may be obtained at any Graduate Department office, the Graduate Students' Union, or the School of Graduate Studies. The deadline for receipt of nominations in the office of the Secretary to Council, School of Graduate Studies, 65 St. George Street, is 12:00 noon, Friday, September 27, 1991. No nominations will be accepted after the deadline.

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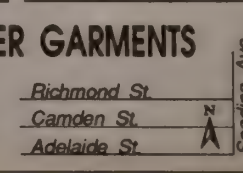


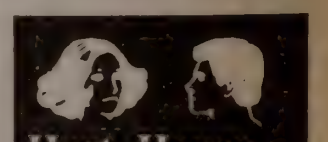
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VARSITY Review
MONDAY EDITION
SEPTEMBER 16, 1991

Angel a heavenly recreation of Laurence's novel

BY RACHEL GREENBAUM

The Stone Angel
directed by Brian Richmond
to October 6
Theatre Passe Muraille

What's in a name? This question comes to mind after meeting the incarnate Hagar Shipley, the main character in Margaret Laurence's novel, *The Stone Angel*, which is currently being presented in its first-ever stage adaptation at Theatre Passe Muraille in co-operation with the Blyth Festival.

To say that the life of this woman, Hagar Shipley (a.k.a. Hagar Shitley), resembles the ugliness of her name is not to mean that she or the play are in any way foul. Far from it. In fact, the dramatization by Canadian playwright James W. Nichol truly does justice to Laurence's insightful portrayal of a dying old woman coming to terms with the life she lost at long ago and the life which she is on the verge of losing once more.

As a motherless child, she is as tough as nails, while bending into the role of 'daddy's little girl'

The play begins in the hospital room of Hagar, who at age ninety, with her physical strength greatly diminished, exudes the same fierce pride and strength of will to be seen in her childhood, adolescence and womanhood. The stages of Hagar's life are presented over the course of three hours in a series of flashbacks. Weaving constantly in and out of Hagar's memories, the play might at times be confusing or difficult to follow for those not already familiar with the novel and the sequence of events. More important though, and probably more evident to the audience than the order of things, is the new perspective which Hagar's memories have been given by her state of impending death.

The Stone Angel as a name for Laurence's character is befitting on many levels; as a motherless child she is as tough as nails while at the same time she tries insistently to fit the role of 'good little girl' to a cold and austere father (Alan Williams). Hagar's strength allows her to break free from her father's clutches only to have it tested further by her own destructive devotion to her family — particularly to a recklessly carefree husband (Thomas Hauff), and what she deems to be her family members' best interests.

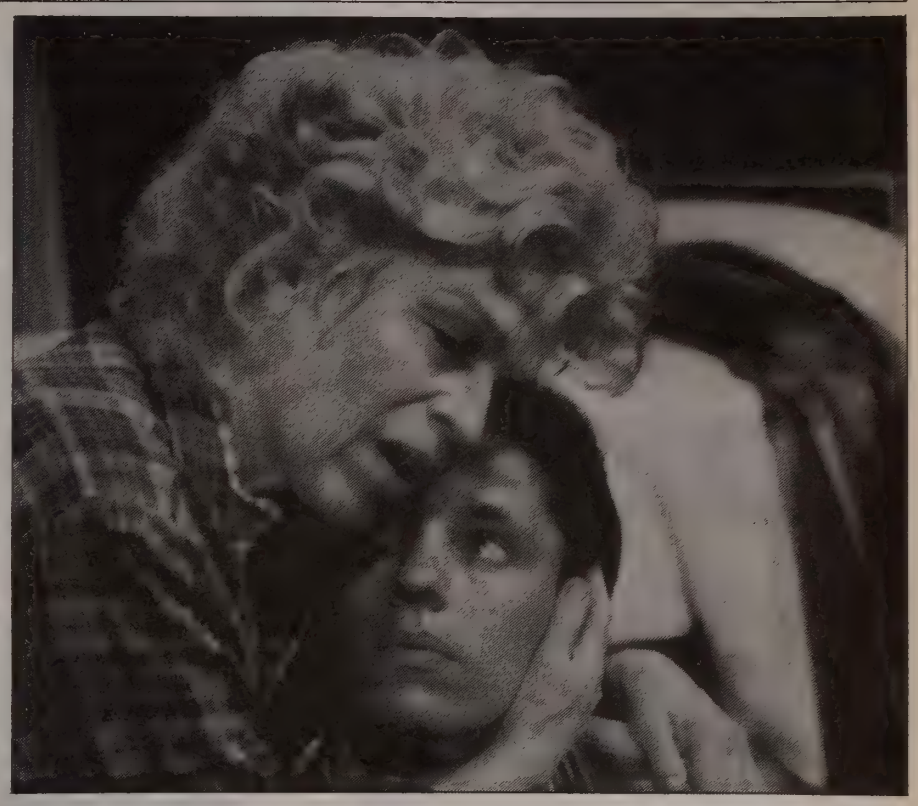
As a dying woman, Hagar realizes that the obstinance and endurance in which she has always taken such immense pride, are the very forces which prevented her from living her life as she had wanted to, and from loving the men around whom her life revolved. Her strength prevails then, in her ability to accept responsibility for the many crucial mistakes she has made, and in her acceptance of the end of her life; all the while coming to terms with the way she must deal with the regrets she can no longer act on.

Barbara Chilcott as Hagar, is exceptional in what one must acknowledge to be an incredibly taxing role. So convincing and consistent is Chilcott in her acting, one fails to notice that Hagar as a little girl is wrinkled and clad in the same hospital garb as Hagar the dying hospital patient. Thanks to the character of Hagar and to the fine casting of Barbara Chilcott in the part, the other characters do seem to pale slightly in comparison. It should not go without mentioning though that Thomas Hauff who plays Bram Shipley, Hagar's husband, is effective in stirring a vast array of emotion from the audience; he is provocative for his brutish sensuality, loveable for his simplicity and frustrating for his stubborn hot temper. By the end of his performance though, he evokes pity and scorn for his state of weak dependency.

As serious as the play may be in general, it is definitely not without its funnier moments. Some unexpected comic relief was had on opening night, unfortunately at the expense of one very lovely necktie as it caught fire mid performance (while around an oblivious actor's neck.) Jacqueline Blais is a constant source of humour in both of her roles as Doris, Hagar's daughter-in-law, and Lottie, an old childhood rival who continues to crop up in and to torment Hagar's life. Humour is added to what could otherwise have been just a very sad event when Hagar's whimpering son Marvin, his frighteningly abrasive wife Doris and Hagar attempt to confront the issue of "Silverthreads," the nursing home to which Hagar is eventually sent.

The little love triangle between the three in-laws is so apt, so true to life, particularly regarding the animosity and obligatory congeniality between mother-in-law and daughter-in-law that the strained relations between them come off as being quite hilarious. (It is much easier to laugh at situations that strike home when they are not your own).

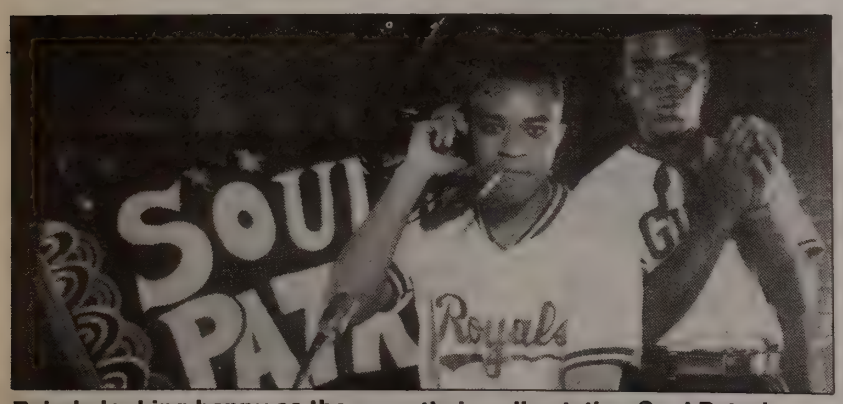
But the play is not completely hedged in reality. Eerie and chilling effects, such as haunting echoes and figures shrouded in smoke, aid the audience in travelling back through a hazy pile of someone else's memories. There are moments during the play when one might feel the somewhat lengthy performance time of three hours. However, considering the difficulty of the task at hand — covering the span of an entire lifetime on stage while transposing from and preserving an original work — this is a minor and trivial complaint.



Barbara Chilcott and Elliot Smith star in *Stone Angel*.

Festival of Festivals provides first look at new season of films

Dern shines in Coolidge's bright red Rose



Rebels looking happy as they run their radio station Soul Patrol.

Rambling Rose - Martha Coolidge

If you've only heard about it, Martha Coolidge's smart, funny *Rambling Rose* may spark unpleasant associations. The plot could bring to mind the worst aspects of Arthur Miller and E.M. Forster, when they're doing their repressed-sexuality-is-the-road-to-hell routines.

But don't be put off by these (potential) associations. *Rambling Rose* views sex and spontaneity comically and socially rather than cosmologically or turgidly. It's James' *Daisy Miller* with a happy ending, and it half suggests James' rigorous intelligence.

Rose (Laura Dern), a vivacious girl with a troubled past, arrives in a repressed Southern hamlet; first she disrupts the family which shelters her and then shakes up the entire town. Like Daisy, Rose parades around as if she lived in a fallen world — she's the emblem of innocent, spontaneous sexuality.

However, the filmmakers are too intelligent to simply romanticize these qualities. They give Rose's qualities their due but also acknowledge the troubles they cause her. Rose is off-set by Mother (Diane Ladd), a Columbia grad, who points out that Rose — who grew up dirt-poor and led a wretched life before her arrival — uses the only tools available to her, and never employs them manipulatively or mean-spiritedly.

Laura Dern expertly portrays Rose's energy and troublesome naivete. Her Rose inspires compassion rather than pity or condescension. It's a major performance though I think it will be overlooked for two reasons. One: the supporting cast is so good Dern's work may be lost in the crowd. As the wised-up eldest son, Lucas Haas contributes his usual, unusual exuberance while Diane Ladd hasn't been this vibrant since *Alice Doesn't Live Here Anymore*.

Two: director Martha Coolidge places Dern's performance exquisitely, never allowing it to dominate. This is Coolidge's sixth feature film and represents a major breakthrough for her. She's done amusing work before (*Valley Girl* and the straight to video *Plain Clothes*) but she's never suggested this sort of talent. Hell, Coolidge even coaxes a lively performance from the habitually humourless Robert Duvall. Her work seems even more remarkable when you consider that she's been trying to make this film for five years. Unlike most projects filmmakers have contemplated for years, *Rambling Rose* is strong and vital. With this film, Coolidge emerges as a director to follow — avidly.

STEVE GRAVESTOCK

Young Soul Rebels - Isaac Julien

Isaac Julien's fifth and most recent film, *Young Soul Rebels*, is about being "young, black, homosexual, and poor." The premise is promising enough but unfortunately the actual product itself is inconsistent, derivative, and ideologically heavy-handed.

The plot involves two black London DJs — one gay, the other straight — whose gay friend is murdered in a park one summer night in 1977, the year of the Queen's Silver Jubilee. The pair reflect on the implications of such a crime between hosting their pirate radio show "Soul Patrol" and spinning wax at nightclubs.

Then Caz, the gay DJ, becomes involved with a white socially conscious, if somewhat misled, punk — much to the displeasure of Chris, his straight counterpart. On the other hand, Caz disapproves of Chris' relationship with a secretary from a commercial radio network. Both accuse the other of selling out.

The friendship between two people who may not have a common sexuality but share a passion for funky soul vibes and unity is gradually disintegrating. While both struggle to keep things alive, it seems to slip through their fingers. If Julien had left the story that simple, he would have had ample material from which to create a great film.

But remember, there was a murder at the start of the movie which has yet to be addressed and solved. Here the story evolves into a who-dunnit of sorts as Chris is framed and arrested. The cops are so extremely racist and unbelievably brutal that any appeal against police violence is lost and the viewer is presented with a two-dimensional caricature.

After labelling soul as "jungle-bunny music," the boys in blue attack Chris' mixed-race heritage: "You're a mongrel aren't you? Yes, you're a half-breed." In an attempt to balance the issue Julien later shows Chris enduring the same harassment by blacks.

Now we have — let's see — four big issues: gay and straight friendships, an unsolved murder, whites who hate blacks, and blacks who hate half-blacks. Not one to ease up on the audience, Julien adds the plight of black radio DJs who are barred from playing soul by white station managers.

As well, he throws in portraits of white gays who snub black gays, the London skinheads who hate everyone, the racist nationalism inspired by the Silver Jubilee, and finally, for dramatic effect, a chase scene in the finale where the real murderer comes after Chris but ends by falling into a pit of fire.

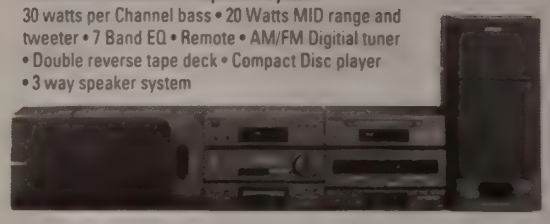
Julien apparently has an optimistic streak running through him. This is evident in the last scene where all the rifts in Chris and Caz's friendship are patched up with a handshake and the pronouncement, "Let's start over." Then their respective lovers join in and everybody dances to 70s disco as the credits roll.

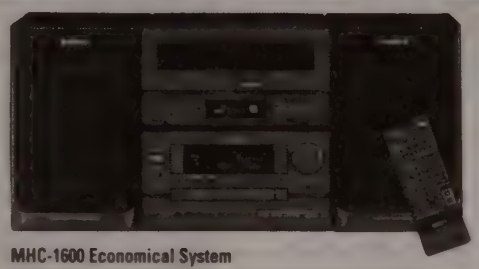
Obviously Julien bit off more than he could chew as none of the issues are ever explored deeply enough to give them any meaning. Nor does the sugar-coated and simplistic ending offer any answer or comment on any of the social problems inherent in British urban life.

continued on pg.13, see "Own Idaho"

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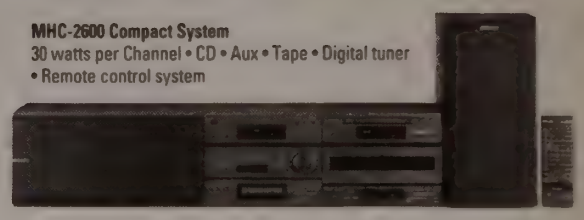
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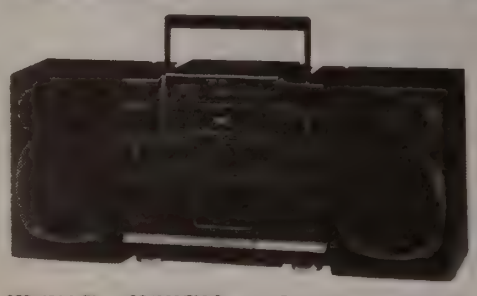




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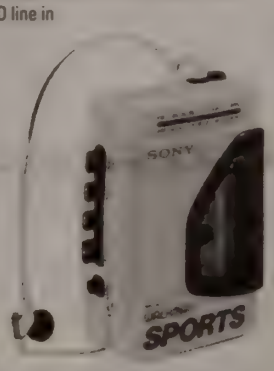
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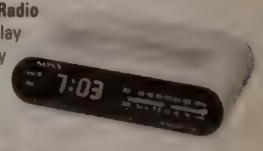


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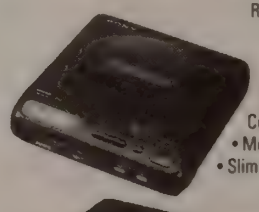
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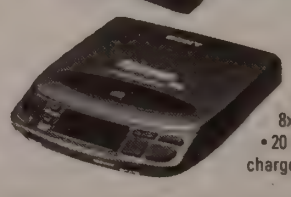
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A quarantine of the mind
One man copes with AIDS culture

BY ERIN KELLY
Varsity Staff

Quarrantine Of The Mind
starring David MacLean
September 17-22

David MacLean is a gay man in crazy times. Born in Toronto, the 30-year-old actor returns home to round up a tour of his solo performance exploring gay sexuality in the AIDS era, *Quarantine Of The Mind*.

MacLean knew at a very early age it was gay theatre he wished to pursue.

" After I went to university in Vancouver I realized in fact that I really wasn't a great academic so I switched after one year to an acting programme at a community college.

"I ended up getting this role in a Michel Tremblay play while I was still in school about a Montreal drag queen, his trapped life and his character. Having that experience of taking the play out of the school and playing it in other theatres I realized that this is what I wanted to do."

MacLean decided it was time he stopped serving the status quo

MacLean also decided it was time to stop serving the status quo. He was coming to terms with his sexual identity as a gay man and decided he wanted his work to reflect this struggle.

"There was this period where I was really twisting myself inside out to create this image for myself that was the clean cut and straight guy next door male. But inside I knew that this was a lie, and this was causing a lot of anxiety."

Before completing his program at the Vancouver Community College theatre school, MacLean moved to Ottawa where he began work on his first one-person show called *Misfits*, a performance about the experience of growing up and coming to terms with sexuality.

"It was like all the first shows that people who do performance arts do." Maclean remembers "It was like I'm going to torture the audience with my tragic childhood, make them pay for it."

MacLean's current project, *Quarantine of the Mind* is now in its second year, and has been performed across Canada, as well as San Francisco, Boston, Houston and Cleveland. Originally anticipated as a play which would attract an exclusively homosexual audience, MacLean has noticed that the audiences have become more and more mixed.

"Now I think the show is even more for the straight community because the gay community has been coping and dealing with AIDS for some time. In a sense a lot can be learned from the gay community's response in that its voice was not being heard form the government and the government's response was very slow. So the community said well fine we'll do it ourselves. And I think there's a lot to be learned from that model. It's about a reclaiming of medical methodology in that you have the right to find out more about what's going on with medicine when it comes to your own body."



David MacLean performing his one man show.

MacLean feels so strongly about encouraging the individual to take control of his own situation that he hasn't yet gone to get the HIV anti-body test. He believes that modern medicine has become too impersonal. With the advent of modern technology, the issues have become so complex that people don't understand what is happening to them well enough to make their own decisions.

"You're being told that you have this thing, AIDS or cancer or whatever it is. But there's this shroud around how you should deal with it like you should visit the all-knowing physician and that he will make all of the decisions. I think that's the most difficult thing of all, how do you not listen to the next person, and say this is my individual way of dealing with this, I'm going to do my research, I'm going to look around and ask questions."

But MacLean maintains that the individual must make his own decisions and that the play is not meant to provide solutions for people who are dealing with the trauma of AIDS. It encourages people to explore all of the options open to them.

"The show doesn't have any great solutions because I think we're still very much in a state of confusion, but I think what the show celebrates is the human desire to survive, to come to terms with difficulties in one's life and to be willing to look past a very human thing — denial.'

"The reality is that all you have to do is go out of the gay ghetto and you might get someone throwing a rock at your head."

While MacLean has learned to come to terms with his sexual identity as a gay man, he still finds it very difficult to cope in an environment which is still very hostile to his lifestyle. He finds himself continuously having to deal with the deaths of fellow friends and co-workers. And sympathy from fellow human beings is close to nonexistent.

"I'm reminded on a day to day basis what it's like to be different. You live in a big city like Toronto, you think that you're allowed to sit on the steps of the Second Cup at Church and Wellesley and put your arm around a friend or something like that, that somehow this is total acceptance, or that this is liberation. The reality is that all you have to do is go out of that ghetto and you might get someone throwing a rock at your head."

The isolation is especially blatant for a self-professed gay actor. Since there are not many homosexual roles available, an actor must very often write his own scripts.

"There are times when you say what am I doing this for? Let's just scrap this and get an office job. Then all I have to do is remember how I felt when I had those office jobs. There is a great deal of pressure in any self-propelled project, I arrange for the space, how the posters are going to look, the printing of the tickets right down to the moment where I get out on stage and think oh yeah, I'm actually supposed to do the show."

But for MacLean, it will all be worth it if he can inspire people to view things and consider new ideas in a more empathetic light.

"I would really hope that heterosexual people would come to see the show who might normally initially think well, this has nothing to do with me. The reality is that if people were honest, they would admit that everybody knows somebody who is gay."

And MacLean has his own theories why heterosexuals, and men in particular, foster such potent homophobic attitudes.

"It's interesting to me that its usually men that are the ones who make the loudest complaints when it comes to discussions around homosexuality. A very ignorant and chauvinistic man in his mind cannot perceive why another man would want to give up his throne as master and oppressor to become like a woman which he views as having lesser status."

Over the past decade the homosexual community certainly has made great strides toward equality and freedom. But MacLean realizes that his work is far from complete.

"Now seems to be the decade and the time period where people are really concerned with reclaiming the planet and saving the earth.

"My feeling is that while that is incredibly important, the reality is that we're not going to be able to save the planet unless we're able to improve our relations with one another as human beings."

Press may go indie

BY HELEN BRODBECK
Varsity Staff

The financially troubled University of Toronto Press, which includes the U of T Bookstore, may become an independent corporation.

The 90-year-old Press, the largest university press in Canada and one of the largest in North America, has suffered consistent financial losses within the last decade, resulting in a 12 million dollar debt to U of T.

The proposal, which was brought forward at the June 3 meeting of Governing Council's Business Board, would make the Press independent of the university. Interest payments on 8 million of the current 12 million dollar debt would be waived, reducing annual interests payments from the current $1.5 million.

The plans for incorporation are part of a five-year business plan designed to make the Press profitable.

The Press, which consists of three major divisions — printing, publishing and retail — would remain dedicated to scholarly publications, which it currently publishes at the rate of approximately one hundred a year.

The Bookstore has, in the past, served to subsidize the publishing division. But, in recent years, the Bookstore has also been in financial difficulties.

George Meadows, the managing director of the Bookstore, said many of the Bookstore's financial woes are due to a constant stress on the bottom line.

But Meadows said the Bookstore will begin to become a more student-oriented store. He said the store will focus on promotions such as giveaways and in-store broadcasts by CIUT.

Increased emphasis will also be placed on products such as computer software and clothing.

The publishing division will continue to print scholarly works, rather than move into mainstream commercial printing.

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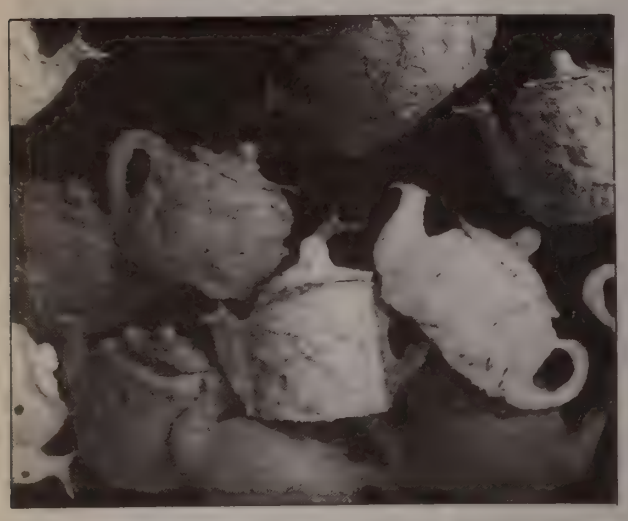
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BC artists have fun with fabric: Felt and Paper explores gentle creative power



"Teapots..Happy Series," by Wendy MacDonald.

Made by Hand: Felt and Paper
to September 22
York Quay Gallery

BY ROXANNE CHEE

For a gentle alternative to traditional arts and crafts check out *Made By Hand: Felt and Paper* at Harbourfront. This show of mixed media sculpture consists of works by British Columbian artists whose media are handmade felt and paper.

The show consists of works selected from a province-wide competition organized by The Crafts Association of British Columbia and judged by artists Susan Warner Keene of Ontario, Nancy O'Banion of California, and Cartwright Gallery director Lloyd Herman.

The selected works exemplify the quality of felt and paper in North America and the various ways they may be manipulated. Often other materials are incorporated to achieve desired effects. In "Anasazi Surfaces I," Gail Ridgway re-creates rock formations by using natural and organic substances such as ceramic slabs, clay, bone, straw, and wood with dyed handmade paper. By contrast, Lesley Richmond takes an experimental approach aiming for moods and textures. In "Denial," she knits together synthetic components like wire, carpet mesh, nails, and computer circuitry with abaca paper (paper made from the pulp of banana stalks). The result is a psychologically disturbing brood on modern culture's denial of the power of technology.

Not all the pieces involve incorporating other materials. Some keep the simplicity and eloquence of the medium as in Helen Lanois' "Derme/Epiderme," a large collage consisting of layers of thin hand-painted oiled paper. The transparency of the oiled paper lends a mysterious and gorish beauty to Lanois' exploration of the skin's creamy surface and purply underlying infrastructure. Donna Bentley also concentrates on the medium itself. Her "English Bay Garden" is a tight felting of rays of violets and purply blues into a continuous fabric. The colours weave and penetrate into each other to form a magnificent iridescent tapestry.

Since the work of female artists dominate the exhibition, it would appear that the "gentler sex" is more drawn to paper and felt. Its immediacy and its tactile nature (ie. its "felt" appeal) may in part account for its popularity with certain feminine sensibilities and temperaments. But more so are the materials' inherent qualities. In "Shelter," Lis Jensen is lured by felt's dual nature. At once pliant and rigid, felt is woven and anchored into place by pressure from a brass plate and a steel mesh. The finished image is that of flexibility as a firm and effective natural barrier or defense against metal-hard exteriors.

Handmade paper is also flexible, in the sense of being versatile. Intrinsic to the medium, paper may be manipulated in divers ways, to be lucid and wispy, nebulous and bulky, sculptural or painterly, whatever the desired goal. Artists like Dorothy Field and Nicole Dextras enjoy the sculptural look of dense cast paper while Eleanor Hannan and Frances Semple prefer papier mache constructions. Since Semple is also concerned with the luminosity and translucency of paper, her papier mache and wire sculptures ("Lady With Tea Cup," "Lounging Lady," and "Male Torso/Female Torso") are lighted inside, thus doubling as decorative lanterns.

Since the work of women artists dominate, a strong effeminate feel emanates from the exhibition as a whole, and from the various objects and issues that abound. The most eye-catching object of feminine expression present is a large mobile of brilliant-coloured half-sided teapots by Wendy MacDonald. Familiar to mom's kitchen and to many social gatherings, we associate these pregnant shapes with comfort, relaxation, and conversation. Press-formed from cotton and abaca paper, the teapots, each unique in construction, dance laughingly and whimsically in the air, expressive of the kind of laughter and dance one does at tea-parties.

Even though many of the works are decorative, they are not without depth of meaning. The artists deal with issues ranging from questions about personal growth and metamorphosis to broader concerns about women's roles in society. Elenor Hanna's papier mache sculpture, "Empress," is a figure of the Great Mother in whose hands are the burdens of the world and on whose head are the multifoliate faces that modern women assume: provider, lover, teacher, protector, and socializer. All these faces are sleeping except that of Mother. Hanna's point is clear: of all the masks women wear none is as unique, as meaningful and alive as that of mother.

At a time when feminine traits and principles are devalued, it is refreshing to see artists who accept the gentle creative power of the feminine sex rather than the explosive destructive paradigm we have become accustomed with in the '70s and '80s. Using the non-conventional media of felt and paper, this group of women artists restore to art some semblance of tradition, gentility, quiet ambition and whimsy.



"Lady With Tea Cup," by Frances Semple.

■

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Own Idaho is a powerful vision of a private life

continued from pg.9

It is ironic that a confusing, messy movie like this perhaps best conveys the difficulties in being "young, black, homosexual, and poor"; a more polished work may not have been as effective in expressing the realities of such a life.

AARON BOLES

My Own Private Idaho - Gus Van Sant

It is exactly at the point at which *My Own Private Idaho* begins, that it ends. This structure seems to imply that all characters in the film are mere pawns of destiny, and for the moment, take themselves through the youthful and headstrong motions of friendship, security, and failed attempts at independence.

Mike (River Phoenix) begins the film trying to get somewhere, on a road leading nowhere. At the film's conclusion, he is on the same road, and the audience is inclined to be believe that his evolution of psyche has been furthered through some very vague, spiritual manner.

Meanwhile Keanu Reeves' character, Scott, becomes the allegorical figure of destiny. This is achieved through intellectual jousting with his elder, and alcoholic mentor, Bob Pigeon, (William Richert), that echoes the Falstaff/Prince Hal scenes of Shakespeare's *Henry IV*. As he does in the timeless play, Scott leaves the vagaries of youth behind him, falls in love, gets married, and then slinks into a life of vulgar wealth and political arrogance, leaving his old friend Mike asleep on a highway. It is life, as heard through the voice of quiet resolution, that has come to pass. The rich get richer, the poor stay poor, and the world itself remains unmoved.

Gus Van Sant's film, *My Own Private Idaho*, will in time be ranked among such American classics as Kubrick's *2001*, and Lynch's *Wild at Heart*. Any film laden with young, innocent, male prostitutes roaming aimlessly around American cities on motorcycles, is always a good reason for masses of individuals to spend money repeatedly. Characters such as Mike Waters, and friend/protagonist Scott Favor, can be found groping after the meaning of life in a subtle, homoerotic fashion. *Idaho* has just begun the long hard trip to sustained box office receipts.

Perhaps, then, it is no surprise that everyone left the theatre looking stunned. The film's intrigue, as interpreted through the confused eyes of its jaded youth, will make all atheists re-question their status in the cosmos. Life happens to all the characters in the film, leaving little room for human expressions of joy or sorrow.

TOUSSAINT FARRELL

Nelligan - Robert Favreau

Emile Nelligan, a type A personality from 1900's Montreal with a streak of poetic genius in him, has finally hit the zenith of cultural relevance in Canada: he's had a semi-documentary made about him.

Semi-documentary in the sense that his odd relationship with his mother has been allowed to reach Oedipal heights, his suspected alcoholism has been made a pivotal part of his social life, and his impetuous brilliance has made him so intense that it's difficult to take the film seriously.

The central theme of *Nelligan* appears to be that we should be more tolerant of creative genius, instead of demanding that the sensitive souls who have been anointed as the mouths of god take up careers as coalminers and shiphands. Nelligan, clearly a misunderstood youth, rebels against an overbearing father and overprotective mother and nurtures his raging creativity under the thinning cover of a small assembly of friends, all of whom sense his gift and try to help him refine it.

Apparently suffering is a large part of what is involved in becoming a card-carrying tortured artistic soul, a goal defined for Nelligan by his mentor and admirer, Mssr. Sears. Nelligan spends much of his time alienating people and vomiting up great gusts of admittedly impressive prose in the wrong surroundings, and by and large accomplishes his goal of becoming a complete misanthrope. Why Nelligan should be admired is implicit in his writings, not his personal demeanor; like Mozart or Camille Claudel, he is so single-minded in his pursuit of expression that by the end of the film he has devolved into such an antisocial slob that one has difficulty finding sympathy for him.

And this is the crux of the dilemma with this film: taking for granted the premise that Nelligan is the mouth of God as far as poetry is concerned, the audience is expected to feel sympathy for him as society spurns his genius and converts him into a wino with a nice flair for words. But the antics which irritate the characters around him (bombastic tirades of white-knuckle angst-ridden poetry, and intense staring at walls while being spoken to) also manage to reinforce the audience's opinion that Nelligan was a conceited little bastard who took admitted poetic genius as licence for being antisocial.

Adding to this is the peculiar problem of it being a French film about poetry being shown to an English-speaking audience. Nelligan rails on about how true poetry is untranslatable (he quotes extracts of French, German and English poetry in their native tongues to underscore this); yet the filmmakers have been forced to translate his words into English for the subtitles. A thorny logical conundrum that apparently evaded the filmmakers (they didn't translate the German prose, but did show French subtitles for the English poems recited.

The theme of blinding genius destroying the life of the poor vessel who carries it has been better explored elsewhere than in this stuffy, pretentious film.

MIKE SHEASBY

Rock Soup - Lech Kowalski

All you have to do is say the word homeless and people start yawning.

It's one of those catch phrases that has been stripped of its meaning and humanity. Perhaps that is why director Lech Kowalski avoided the word entirely in his promotional material for *Rock Soup*, a film about homeless people in the lower East side of New York City. The people of Rock Soup won't make you yawn and they are excruciatingly human.

Unlike its truckload of PBS predecessors, Kowalski manages to avoid political preaching. There is no voice-over narration defining the homeless experience for the people who are living it — Kowalski allows them to speak for themselves. The saxophone sound track is also recorded on site. The only foreign element in the film is the camera itself.

Rock Soup documents a four day period at Rainbow Kitchen tent city — run by and for homeless people who have rejected the bureaucratic shelter system. Rather than endless footage of kind Christians doling out stew, Kowalski interviews the inhabitants of this ad hoc arrangement who cook the food, build the tents, solicit contributions from local businesses and from local dumpsters.

"Dumpster diving" is part of the street language which Kowalski adopts to make homeless people funky instead of pitiful. The Rainbow Kitchen (the *Rainbow* Kitchen) is practically equated with a hippy commune filled with people opting out of traditional routes. While Kowalski's search for funk may help to sell his film and to wake an otherwise comatose audience, it also portrays the homeless 'lifestyle' as a sexy political statement which is somewhat misleading. But it still beats the hell out of PBS.

NAOMI KLEIN



Teen Idols Keanu Reeves and River Phoenix look cool.

Children of Fire - Mai Masri

We have seen the Intifada portrayed form the Palestinian perspective. We have seen the Intifada portrayed through an Israeli perspective. But never before have we seen it portrayed though a child's perspective.

In *Children of Fire*, Mai Masri tells the story of a five year old rock thrower and his eleven year old sister living in the Occupied Territories. Their's is a story of childhood lost, of incredible fear and courage.

Masri, a Palestinian living in Britain, returns to her hometown of Nabulus which is now under occupation. The children are her cousins and neighbors. The film explores the psychology behind children who risk their lives in small acts of resistance against armed Israeli soldiers, and of the families who allow it. In *Children of Fire* we learn that these children are the pride of their communities — vestiges of hope and freedom under a life stripped of education and often under blanket curfew.

Masri also explores the psychological effects that occupation has on a people. We learn that it is more than the outbursts of violence but also the constant surveillance from military posts which are destroying her people and making the uprising the only possible response. This theme of being watched over pervades the film, filling it with a sense of nervous anticipation and pending violence.

NAOMI KLEIN

Raise the Red Lantern - Zhang Yimou

Raise The Red Lantern is a film for anybody who has ever questioned words like law, ancient custom, family tradition and societal convention. Directed by Zhang Yimou (Ju Dou) this is a Chinese movie which digs for the same find as his last film, but looks at it in an entirely different way.

Very simply, a young woman is forced to leave university and become the fourth wife of a rich master whose family custom it is to announce the wife he will spend the night with by having red lanterns lit in and around the chosen house. As the women scheme to get the attentions of their husband, the audience squirms to release the tension that this movie builds.

Like existential words of hope, *Raise The Red Lantern* gives off a message on many levels: political commentary, the bonds of tradition, and human nature. As well, the sparsely shot and marvellously acted film creates a flawless and hypnotic portrait of a way of life which may, at first, seem completely alien to us, but is actually just as present in our society as it is in the timeless tyranny depicted in *Lantern*.

HAL NIEDZVIECKI

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Thrilling Year like being at gun-point



People getting kidnapped in *Year Of The Gun*.

Guilty as Charged - Sam Irvin

With *Guilty As Charged* director Sam Irvin embarks on the not-so-subtle enterprise of making light of the motivations vigilantes harbour. In doing so he spares no Teutonic impulse as he sends up the recent revitalization of the "avenging angel" genre in the form of *Batman* and its lesser spawn *Darkman*. He mimics everything from their camera angles and movement, to their set design and Wagnerian stylings brought to the fore by Danny Elfman's soundtracks.

Unfortunately, as in the case of almost all spoofs great yuks are oft preceded by long gaping yawns of celluloid. In other words, at least half the jokes fall with a dull thud.

What ultimately drives this movie, apparently even more than the projector, is the awesome presence of Rod Steiger as God's executioner. As owner of a Kallim's Meats, Steiger hunts down ex-cons and escaped cons so that they may receive the punishment they deserve. Strapping each ex-con into his electric chair — adorned with a set of angel's wings outspread to assist in the soul's rise to heaven — Steiger is an uncanny combination of compassion, vengefulness, good humour: able to rationalize his every act down to God's will with the kind of brilliant fatherly charm that would spook even the best evangelist.

CHRISTOPHER FREY

Scorchers - David Beaird

There's a problem with what to do with a movie that combines a heart-felt plot touched with the same amount of comedy that is reflected in life, amazing characters and a cinematic presence which mocks almost every Hollywood-style convention while employing the same huge names that make Hollywood what it is. That problem, however, is not ours.

We do not have to worry about whether or not we should market this as a family drama, a coming of age story, a tale about the surface scars which open like blooming flowers inside us, or just another quirky film set in New Orleans with people talking funny and fitting into big money movie land like a Cajun family on *Family Feud*.

In fact, the only problem an audience might have with this film is the intense dramatic revelations contained in the script which were taken directly from the David Beaird play of the same name. The problem is how much kleenex to bring. The problem is how best to express our appreciation that amazing actors like James Wilder, Faye Dunaway, Emily Lloyd, Meg Tilly, and Denholm Elliot would come together to make a movie that truly reflects the human experience, and do it so brilliantly, that many people will find *Scorchers* too hot to sit through.

HAL NIEDZVIECKI

Year of the Gun - John Frankenheimer

Year Of The Gun marks Frankenheimer's return to the political thriller, a paranoid world where allegiances and loyalties are always suspect and constantly shifting. More than any other living director, Frankenheimer has always been able to transplant the aesthetics of film noir from post-war America to any other contemporary period; from the height of the Cold War in the U.S. (*Manchurian Candidate*) to the milieu of a country paralyzed by terrorism and political upheaval.

Andrew McCarthy plays an American journalist in Italy during 1975; a time when the communist Red Brigade mounted a terrorist offensive against the status quo. Adamantly against allowing himself to become involved in the turmoil, he becomes inescapably embroiled in a plot to kidnap the leader of the Christian Democrat party by an ambitious war-zone photographer played by Sharon Stone.

The socio-historical context Frankenheimer uses is perfect for his sensibilities, and despite the potentially wide and unruly scope of this project, he maintains an eerie calm with unpredictably violent surges. Italy's old religious order carries no legitimacy among the young agitators and its aristocratic families are symbols only of the nation's corruption and decay. The relations between McCarthy, his professor friend, his lover, and Stone are all fraught with sexual tension and secrecy.

It is a film that threatens, in its own curiously low-brow way, to run out of control. But it never does. Instead Frankenheimer mines each scene with tension — unresolved ironies, secret phone calls — everyone is keeping tabs on everyone else. Essentially, *Year of the Gun* is a time, and a film, where amid the chaos the only certainty comes from behind the barrel of a gun, while the lens of a camera offers no safety — only manipulation of reality.

CHRISTOPHER FREY

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Wild T rocks loose Hendrix memories

Wild T and the Spirit
Love Crazy
WEA

If it sounds like Hendrix, looks like Hendrix, it's gotta be... Wild T and the Spirit?

Now, I ain't saying that we have a Jimi rip-off here — Wild T is a bonafide rock and roller — but you'd have to be either deaf or a Harry Connick Jr. fan not to notice the influence.

Wild T (aka Tony Springer), however, manages to exert enough of his personality that after several listenings the surface similarities are all but forgotten. If you like blues or blues-based rock, you'll like this album. From the smoking guitar on "Mean Mean Mama," straight through to the acoustic and philosophical (?) "Life Goes On," Tony supplies a solid and diverse set of tunes.

One especially tasty morsel is the soulful "Midnight Blue" which has Tony's guitar entering with a lick a la "Foxy Lady," just to keep us on our toes. However, it is the faster songs where the band really shines. The driving rhythm supplied by bass and drums (occasionally supplemented with a horn section) serves as a perfect backdrop for the wailing stratocaster. This be some toe-tapping good stuff.

What is most pleasing about this record is that Wild T and the Spirit survive the transition from stage to studio. Having seen the band many a time (back when they where still just "The Tony Springer Band") I can truly say that it's a "gots to see" show. Wild T is one of the hottest guitarists in T.O., and it is fortunate that his recorded sounds are comparable to his live act. Often, this is not the case, since this genre of music is at its best in some smoke-filled, and preferably slimy, watering-hole. Kind of makes you wonder what it would have been like to experience Jimi H. firsthand.

ED RUBENSTEIN

Blur
Leisure
Capitol

Leisure, the first album from England's latest addition to the alternative music scene, Blur, is a collection of entertaining but mostly unremarkable tunes. However, Blur does manage to pull off a few quality ones. Their first single, "She's So High," is a mellow song relying mostly on bassist Alex James, who doesn't disappoint. But, for the most part, it's the faster-tempo songs on the album that are worth listening to. "Bang" allows drummer Dave Rowntree a chance to cut loose and provide a good beat for a danceable song which lead vocalist Damon Albarn nearly kills with his monotone whimper. The same goes to a lesser extent for "Bad Day." Rowntree's style on these songs is reminiscent of Mitch Mitchell of The Jimi Hendrix Experience, without the frequent fill-ins. "There's No Other Way" is a slightly funkier offering where you can actually hear Graham Coxon's lead guitar above the other noise. Basically the mixing of the entire album drowns out the guitar, which, although nothing special, could enhance some songs if it could be heard at times other than the rare solos. "Come Together" (not a cover of the Beatles' tune) takes a more rocking approach than the other songs, for a welcome change of pace on an otherwise non-rockin' album. This is a song I wouldn't mind hearing live.

As for the ballads, well, it's hard to say, since Albern makes them so unpleasant to listen to. His whiny style takes most of the fun out of any upbeat song, and turns slow ones into dirges. It's hard to get into a tune, when you can't get past the voice.

These guys manage to emulate a number of popular alternative bands, like the now defunct Smiths, the still kicking Morrisey, and The Soup Dragons and this, at least, serves to suggest that Blur is a long way from fulfilling their potential..

BARRY FRUITMAN

Beausoleil
Cajun Conja
RNA

Cajun Conja may be in French but that doesn't mean there's going to be cheesy lyrics about l'amour.

Instead, prepare yourself for foot-stomping cajun jigs and reels by slapping some crawfish on the barbeque and basking in the last rays of summer.

This is music for the bon vivants of midsummer, not the Morrissey fans of the drab winter months.

Beausoleil is lead by fiddler Michael Doucet who contributed to the soundtrack for The Big Easy. Sharing the solos is his sideman Jimmy Breaux on the accordion. Together, they'll scorch a path straight through your patio with their traditional Cajun stomps and waltzes. Admittedly, 'waltzes' conjure up images of Lawrence Welk, but these guys are definitely fueled by moonshine rather than champagne.

The lyrics are in French, but the liner notes come complete with translations to such songs as "Le Chanky-Chank Francais." For instance, "O ye yaie," is translated to, "O ye yaille." Handy, isn't it?

Unfortunately, Michael Doucet's voice is not as successful as his fiddling. This probably has something to do with the difficulty of getting as good a growl out of French as in English . . . and this is truly music to growl and yell to.

Even more, however, this is music with which to dance the end of the summer away. And unless you like to dance alone in your living room, you should try and catch them live. If they don't come to town, then grab a friend and see a zydeco band somewhere in Toronto. Nonetheless, it might be good insurance to pick up a copy of Beausoleil's *Cajun Conja* so you can burn down the winter blues when they arrive unannounced on your porch.

DAVE DANYLEWICH

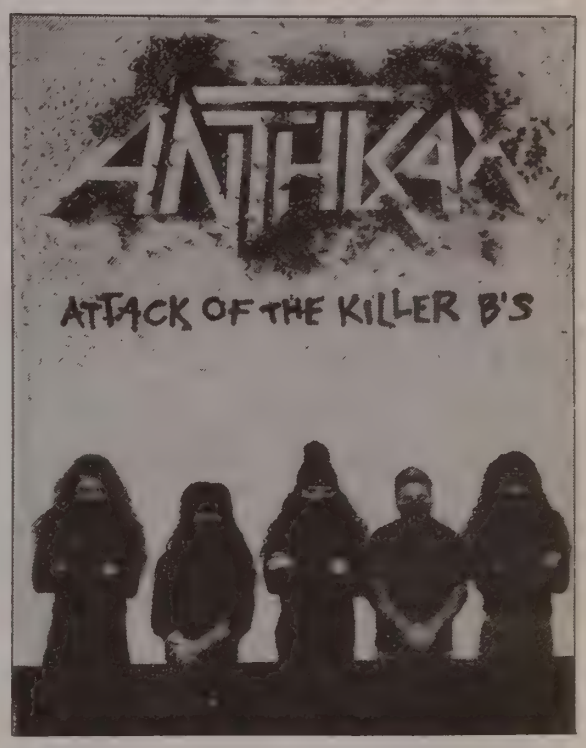
Anthrax
Attack Of The Killer B's
Island

Perhaps the most telling comment that you could assign to this collection of heavy metal/hard rock B-sides, is that all stores which smell like old things and have triple extra large BVD's eternally on sale have banned this work. Due to the fact that this shoddy shopping mall audience makes up most of Anthrax's sales, they were forced to re-release a different version of *B's* minus the good stuff for those stores.

This note of repression is perhaps the best indication that one should like this album. And if that is not convincing enough, try the fact that Public Enemy's "Bring the Noise" makes its thrash debut. Anthrax's crushing guitars mixed with Chuck D's voice creates the musical equivalent of blender on liquefy crying out to save the vegetables. That is to say, if nobody can hear, things are alright. If middle America and the fans of Anthrax actually understand the song, there could be some kind of serious confusion.

Quirky, violent and revealing a certain warped sense of hipness America style, this album, if nothing else, shows that Anthrax can mix it up with the best of them on the death, hate, protest, love, foulness scale that has become the measuring unit for success in American music.

HAL NIEDZVIECKI



'PeeWeeGate' strokes up a comedic fire

Cruel jokes have gone too far

BY RAPHAEL LEWIS

Have you heard that Jeffrey Dahmer switched prison cells? He needed more elbow room....

Have you heard that Pee Wee Herman is in the hospital? He's suffering from a massive stroke....

Review Rhetoric

Yes, campers, these are just a few of the sage nuggets being faxed throughout North America on any given business day.

You see, about twenty years after the Holocaust, North American Jews felt comfortable making jokes about their own tragedy. As time rolled on, the sixties became the seventies and in the new era of inflation and speedy delivery, plenty of other lesser catastrophes came up. The infamous Space Shuttle disaster occurred, and slowly but surely, 'Catharsis Humor' trickled down and throughout the land.

How Many Astronauts Can You Fit Into A Volkswagen Bug? Eleven: Two In The Front, Two In The Back, And Seven In The Ashtray.

In the turbo 90's humour has lost its credibility as a cathartic force

Jokes like these were one of many 'normal' ways there were for dealing with a brutal event.

Many a noted psychologist has said that humour is often a healthy manner to deal with the tragic and the catastrophic (See Brooks, Mel: "Laughing with the Deceased"; Schwarzenegger, Arnold: "Fun Ways To Cope With Death"). Some call it catharsis, others call it stress relief. Sounds like a reasonable theory, on paper anyway.

Although these jokes can easily be deemed as tasteless and even insensitive, they can certainly be seen within their own position as a utility for collective relief.

However, in the turbo nineties, one gets the feeling that the humor we now hear has lost its credibility as an effective cathartic device. After hearing the horrendous news that a man from Milwaukee named Jeffrey Dahmer had murdered and eaten ACTUAL HUMAN BEINGS, people were craving jokes as though a prerequisite for a tragedy is a bevy of accompanying jests.

Any credibility this form of humor had is becoming questionable. Rather than face the reality of this mass murder, people were using the deaths as an excuse for levity.

'PeeWeeGate,' regardless of the inherent humor of this personal catastrophe, fits into the same rubric. Before the ink had dried on the *Enquirer*'s front page, people were asking each other if they had heard any Pee Wee jokes.

Had anyone actually thought about the fact that this guy was a hero to literally MILLIONS of kids. Has anyone thought about the possible repercussion of millions of bizarre little people MASTURBATING in the local showing of 101 Dalmatians? This guy was a role model. That means that little boys and girls throughout North America are now asking their parents, "what's wrong with masturbation?" (Cleaver, W.: "Nothing, Darling, As Long As You Don't Do It In Public.")

What are the potential problems that can arise when a society has become insensitive and even numb to the realities of death and destruction? Have you ever been flipping through the channels on some Sunday afternoon only to stop and watch a little Stock Car racing with the hopes that you might catch an accident? Don't be shy. Lots of people do it. And that is precisely what is worrisome in our society.

Initial fears about the television after its invention revolved around the average citizen's ability to escape bad news with the flick of a switch (Potato, C. "No, Honey, Not The Hunger Channel!")

Well, it turns out that escapism has become the least of our culture's problems. Now, people are armed with remote controls and are actively seeking out carnage on one of their thousands of channels. Once found, the competition begins for who can come up with a joke the fastest.

This tendency in itself has a few negative results:

1) People are digging around to make tasteless jokes out of events that weren't even that bad (MacKenzie, W. L.: "Rebellion Humor").

2) Soon, people are going to create disasters to fill a potential void in the humor department.

Let us all put our hands together and pray that these predictions underestimate the aspiring comedians of modern North America. Perhaps there is an underlying compassion for the victims. Or maybe these jokes were icebreakers at group hug sessions in California.

Whatever the reality behind the laughter, the wise comedian remembers the truth under the din of the cackling, otherwise the humor is nothing more than the parasitic need to get a laugh where perhaps silence should dwell.

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SPORTS



A last second convert gives Blues 21-20 win

Controversial play averts upset

Clutch Blues win in thriller

BY ALEX FERRON
Varsity Staff

"Unreal." Toronto quarterback Eugene Buccigrossi paused for effect. "Unreal. I can't believe it."

In a topsy-turvy, rumblin'-bumblin'-stumblin' gem of a game, the Varsity Blues scored last — and thus were the victors in a 21-20 triumph over the visiting Waterloo Warriors.

Blues 21 - Warriors 20

Twenty minutes after one of the wildest celebrations ever seen in age-old Varsity Stadium, Blues players were still walking around in a daze.

Wide receiver Brian Zomer, whose circus catch on a desperate Hail-Mary throw put the Blues in chip-shot field goal position with only one second left on the clock, joked about "doing it just like it says on the chalkboard."

Field goal kicking hero Stuart Brindle spoke of the only other time he had won such a close game with his prized toe — in a high school playoff game with two minutes left.

It seemed that only head coach Bob Laycoe, ever mindful of how close the Blues had come to being upset by an underdog, took the win in stride.

"We learned a valuable lesson," Laycoe said. "We know that we can come from behind to win. But the turnovers and penalties were costly; they almost cost us the game."

The interception bug hit the Blues offence, with four Buccigrossi passes picked off, two by Warriors defensive back Jason Rosettani and another, run back for a touchdown, by defensive back Cory Delaney.

Another statistic of concern to Blues followers was the penalty count. Nine penalties accounted for 71 lost yards, not including Paul Shorten's punt return for a touchdown — only to be called back on an offside infraction.

Blues mistakes aside, it was obvious that fans were getting their first peek at a new and improved Waterloo squad. Although the stats may say the Blues gained more yards, it was the Warriors that seemed to control the pace of the game. Waterloo earned 16 first downs as opposed to Toronto's 13. Last year's rookie sensation, Warrior running back Tom Chartier, tore up the field with consistent and time-consuming gains, eventually finishing the night with 101 yards on 27 carries.

But, true to form, Warrior head coach Tuffy Knight would have nothing to do with suggestions that his team would be content with *almost* beating a heavily favored foe like the Blues.

"We knew before this game that we were going to win," fumed Knight. "The game should have been over with the catch; it seemed like a *long* time between when (Zomer) caught the ball and when he was downed. I'll tell you one thing, if we were playing in Waterloo, the game would have been over."

Back in the Blues' dressing room, Buccigrossi reflected on the events that had just taken place

"That's the best game I have ever played in," he said. "It was an unbelievable finish, and a game like this is just what we need to bring our team together; to make it mesh."

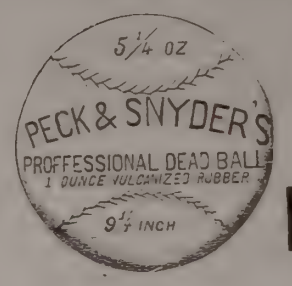
Aside from the four interceptions, which owed more to superior coverage by Warrior defensive backs than to errors by the quarterback, Buccigrossi had an All-Star game. He rushed for two touchdowns and 170 yards, ably filling the shoes of the normally fleet-of-foot tailback Lorne King, who was sidelined yet again with the "turf-toe" injury he sustained in the alumni exhibition match.

Buccigrossi also passed for 170 yards on the day, with the big blow coming on the 59 yard prayer to Zomer. The pass eluded the grasp of two Warrior defenders while Zomer, a fourth-year Physical Education major from Missisauga, kept his composure; catching the ball while twisting and turning away from the double coverage.

"I saw the prevent defense," Buccigrossi said, "and I knew that we might be able to beat that formation. Brian really showed great concentration trying to come up with the ball.

Zomer agreed. "We practice that sort of play all the time. There's no primary receiver, Eugene just throws to who he thinks is open, and we try to come up with it."

Brindle's kick with no time showing on the clock sealed the fate of the Warriors, and while the Blues put on a celebratory scene reminiscent of May Day's past in the Soviet Union, the sullen and silent Warrior side skulked away from the gridiron, where only ten seconds earlier, they were ready to anoint themselves giant-slayers.



OFF THE WIRE

York Loses To Western

Tailback Tim Tindale trampled the York Yeomen defence leading his Western Mustangs to a 52-28 win.

Tindale rushed for 255 yards and four touchdowns on the day.

Second year York running back Neil Denton hit paydirt twice on Saturday, accounting for half of the Yeomen points.

Talkin' Proud, Talkin Proud, McMaster

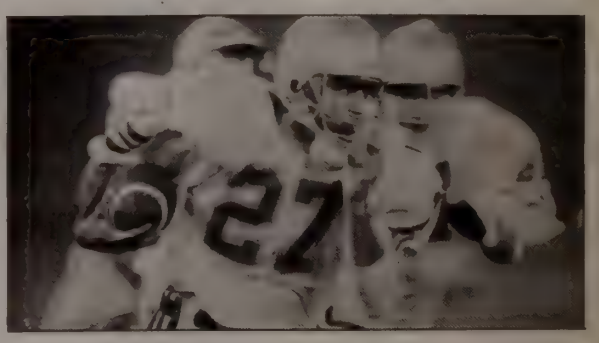
McMaster's fierce ground attack buried the Windsor Lancers in Hamilton on Saturday.

The Marauders rushed for 302 yards enroute to a 31 - 3 pasting of the Lancers.

Comeback Hawks Win Nailbiter

Laurier was tough on defence when it counted and forced a Gryphon fumble on a first and goal situation late in the fourth quarter, ensuring a 27 - 23 Hawk win.

Golden Hawk running back Andy Cecchini gained 95 yards to make him the OUAA's all-time rushing leader.



Western tramples York

Oh Babe-y! Cross Country Team Wins

Tim Phelan led the U of T men's cross country team to a finish of first overall at the Guelph Cross Country Runoff on Saturday. Phelan clocked in at an impressive 31 minutes and 56 seconds.

Sam Babe finished second.

The women's team finished third overall, with strong performances by Sandra Tenaglia and Kim Crawford.

There's A Voice In The Wind — It's Sky Roy!

Stuntman extrordanaire Sky Roy Anderson made good on his promise to leap thirty feet from a tractor tailer, over four cars, onto another tractor trailer.

The feat, accomplished last Saturday night at Lamport Stadium, had representatives from Fox T.V's The Ultimate Challenge and The Guinness Book Of World Records watching.



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Men-only grounds crew the rule

Women irked at Jays' policies

BY KATE MANNING
Varsity Staff

If you're a woman, you shouldn't bother applying for the Blue Jays grounds crew. It appears they aren't hiring females.

There are not any female grounds crew with the Jays and there never have been. But it's not because no one's applied.

This past winter, two women applied for jobs on the crew for this season and were turned down even though they had the skills and the background necessary for the job.

Both women hold other jobs at the Dome, and wished to remain anonymous to protect those jobs.

"A couple were hired after we were interviewed," said one of the women. "(Now) I'm thinking why are they okay for the job and we're not?"

Club officials have various answers to that question. And they gave the two women differing responses.

Howard Starkman, Blue Jays publicist, thought women would be welcome on the crew.

"I don't think that any females ever applied for one of those positions. I'm sure they'd love it if someone wanted (to do it)," he said.

According to Head Groundskeeper Brad Bujold, it was a question of numbers.

"I interviewed one (woman) this year and I almost hired her but it came down to a numbers game," he said.

"There's only twelve or thirteen guys on the crew and we rehire from the year before."

But, there were several new crew members hired this year.

"They said (to me) due to numbers we had to cut down but there were new people too who were hired," one of the women said.

The new crew members who were hired were men.

"I'm not sure exactly why I wasn't hired and they aren't obligated to tell me," she said. "It's hard when one person's told one thing and another's told something else. That's the only problem I have with it."

Manager of Game Operations Mario Coutinho had another reason.

"I think it was their scheduling," he said. "The problem with the grounds crew is the hours. There's too many hours involved in the job.

"Sometimes they work fourteen hours straight putting the dirt in so if you had a full time job during the day (you couldn't do it)."

But both women said scheduling would not have been a problem.

One of the women was told the reason she was not hired was because of a lack of changing facilities for women.

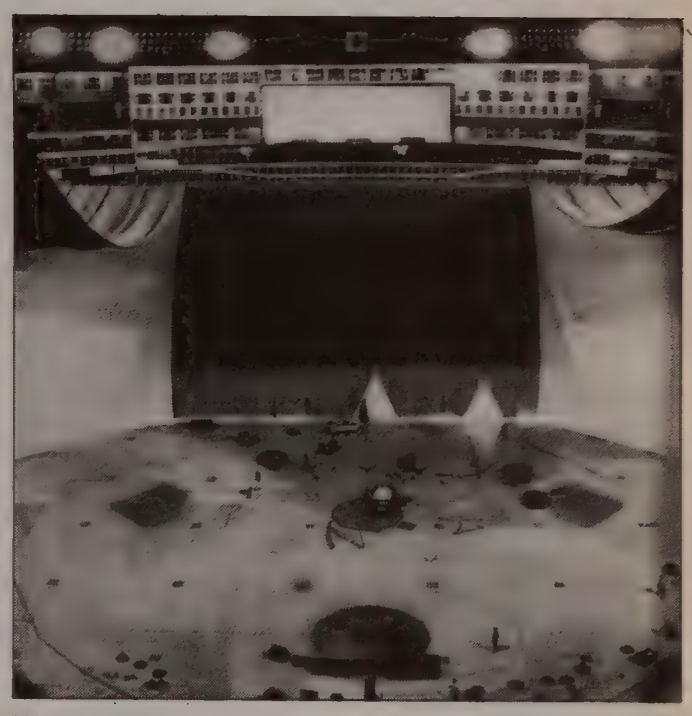
"(She) was told that there's nowhere for you to change. But there's a change room for all the women who work at the Skydome. They said there's not a shower in that change room but that's not true," the woman said.

The second woman did not want to discuss her experience with the press.

"I don't want to say anything especially against the field guys," she said.

"I'm scared for my job. So many people who work here are at U of T too. No, I don't want to get involved."

Of course, no one at the Dome is saying that women couldn't do the job.



Women won't be installing turf this season

"Women could do the job no problem," said Bujold. "There's some heavy lifting involved. No reason women couldn't do it."

One field crew member also did not see a problem with women working on the crew.

"I think any strong girl with experience could do the job," he said.

But another had some reservations about women lasting for the long hours the crew puts in.

"I think some girls who have the credentials should be able to do a run (after the 5th inning) but I don't know if they could last for some of the long ten hour days we put in for conversions (switching the field for games and concerts, etc.). I'm not saying anything else," he said.

Neither crew member wanted their name printed.

Coutinho said the requirements for working at the Dome are straight-forward — good communications skills, a desire to work with the public and dependability — and that grounds crew qualifications are much the same.

"I think it's availability and a knowledge of landscaping — working with soils — is a benefit," he said. "I know Brad asks them about that."

But one of the women did have extensive landscaping experience.

"I did landscaping for four years with guys. I'm not a helpless little girl," she said.

"There is no reason at all why (I couldn't do the job). One of the guys on the crew said that once they tried women and it took two to do the job of one guy," she said.

"Without trying someone out it's a little premature to say that (especially) when you've only tried out two (women)."

Neither woman is going to lodge a formal complaint and both will re-apply next year.

"If the same thing happens, I think it would be up to them to do something. I think we have contacts here now and we could talk to someone," she said.

"If they don't hire us due to numbers that's one thing. If it's a boys game so they only have guys on the field then I have a problem with that."

And if an all-female grounds crew is good enough for the Montreal Expos, then the Toronto Blue Jays could certainly hire some women on their crew.

Field hockey fun just begun



Claire Thurgur returning to play at U of T

BY SCOTT MARENTAY

When the dust cleared after last year's Field Hockey season, the Blues were second in the province and fourth ranked nationally.

The Blues had every reason to be proud, but a successful season is always hard to follow the next year. Field Hockey head coach Liz Hoffman is confident her strong, well balanced team is up to the challenge of the tough 1991 schedule.

Hoffman, who also doubles as intercollegiate director for the University of Toronto, feels that this year's team could be poised to go all the way.

The 1991 Blues, she says, "are a team that will have to be contended with."

One of the strongest positions on this season's team is in goal, where OWUAA All-Star Tina Farrar and academic All-Canadian Sandra Seaborn will share the duties. Working in front of the goal is a solid veteran defense led by fourth year veteran Michele Nelson.

The strong front three consisting of Claire Thurgur and the Colaco tandem, Michelle and Nicole is back to attack this season, and coach Hoffman is expecting great things from them. Other returning veterans include May Kataoka, Carolyn Quintin, Nancy Collett, Tammy Rassmussen, Stacy Bonk, and Laura Shaw.

In addition to their impressive cast of returning players, this year's team will also include some promising rookie prospects. Fresh from the national junior team are Dana Anderson, Wendy Johnstone. Recruited from the provincial squad are Darlene Collins and Laura Lovell.

The Blues are fresh from a training camp that had all of the players leaving "very fit", according to Hoffman. The Blues have been working at a breakneck pace all summer to make this season a championship campaign.

The first field hockey home game will take place 2 p.m. Friday, September 27 at Lamport Stadium against archrivals Western. Get there early to ensure a good seat.

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Tennis tryouts a trying event



U of T tennis player showing much skills

BY FIROZ DATTU
Varsity Staff

Varsity Tennis Team. Has a nice ring, doesn't it? That's exactly what I was thinking about as I leaped and bounded up the stairs of the Athletic Centre. You see, this was the day of the first try-out/practice of the men's intercollegiate tennis team. Sure, I knew the competition would be tough, but I figured that even if I didn't make the team, at least I could get a story out of it for The Varsity.

John Naccarato, the coach of the tennis team, recognized me as I got to the indoor courts (I had written an article about the team last year). Two minutes later, I was on the court, hitting balls into the net ...one after the other. I think the coach was pretending not to notice.

You see, I was making a disappointing discovery. These courts were fast! Damn Fast! Here's a quick lesson on court surfaces so you can sympathize with my plight: Clay courts are slow, meaning that as the ball bounces on the court, it loses pace (e.g. French Open). Normal hard courts are medium-paced (e.g. U.S. Open). Grass courts are fast, as the ball skids a little and doesn't lose as much pace (e.g. Wimbledon). So where along this spectrum do the courts of U of T lie? Unfortunately, they don't.

The courts in the Athletic Centre are probably faster than grass. Actually, I would place them on par with ice. All in all, this meant that it would take me a little while to get used to the surface, like maybe three or four years.

In fact, when I asked the assistant coach what he called this surface, he instantly replied "crap". I guess the euphemism to describe the court would be "all-purpose" (indeed it is probably better suited for basketball or volleyball as the splatter of lines on the floor seem to indicate).

The injury would provide me with a much needed excuse. I could save face if I didn't make the team.

Anyway, back to my consistent but terrible playing. After about an hour of hitting balls that were a blur, I could finally keep them in play. In a few days I would play my elimination match. If I were to lose this upcoming match I'd be off the team, but if I were to win, I'd be one step closer.

As I woke up the day after this first practice, I frightfully realized that my wrist was in pain — probably from hitting the balls so late in their trajectories.

This was a mixed blessing. Sure it would hinder my chances of making the tennis team, but on the brighter side, the "injury" would provide me with a much-needed excuse — and thus, I could save face should I not make the team. That's something I think everyone who tries out should keep in mind: excuses go a long way towards better mental health. Make sure, however, you keep the excuse relevant—don't injure your wrist when trying out for a soccer team; try your ankle.

And here's another tip: do what I did; that is, remind the coach incessantly about your injury, and thus he will expect very little from you, and consequently, you won't look bad.

So now it was the eventful day — my tennis try-out match. I hadn't played any tennis for about four days, in an effort to give my wrist some recovery time (and also to provide myself with another brilliant excuse: "I was rusty, coach").

About an hour and a half before the match, I dragged my little brother to my local tennis club to help warm me up for about twenty minutes. After about two minutes of hitting the ball (with much pain, I might add), Murphy's Law set in, and my tennis strings broke. Amazing! Another available excuse—I'd have to use someone else's racquet! ("But I'm really not familiar with this racquet, coach").

I ended getting a demonstration racquet from National Sports Centre, and then I zoomed over to the U of T "courts of crud". I proceeded to make a perfunctory request to Coach Naccarato to postpone my match by a day. Unfortunately he agreed, thereby robbing me of my "unfamiliar racquet excuse".

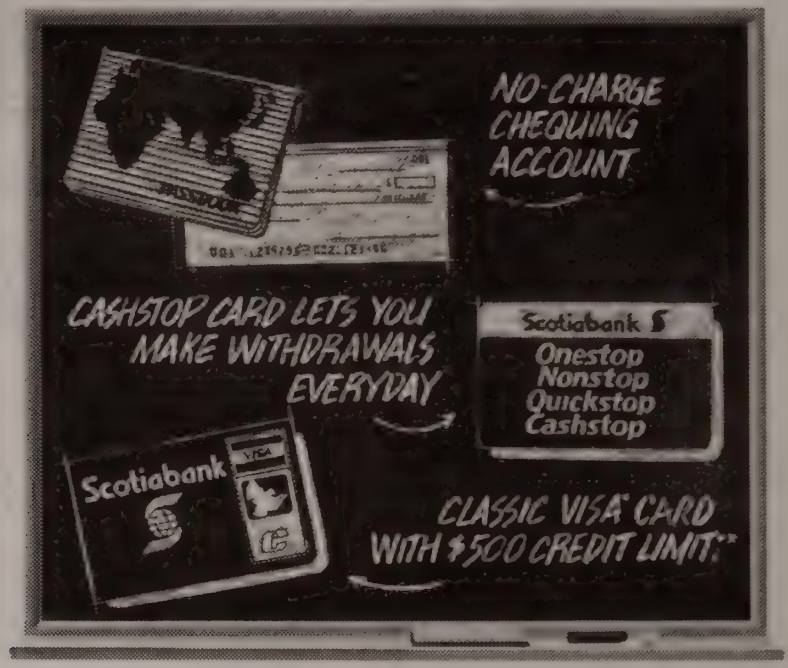
Needless to say, I got my old racquet strung, and the next day rolled around. I had heard rumours about my opponent—something about Junior Wimbledon Champion...

So what happened? Well, at least I tried my best ...that counts for something ....doesn't it? To cut to the chase, I lost.

Now comes the most important part in trying out. You've given it everything you had and you didn't make the team. What do you do? You must convince yourself that it's a relief that you were cut from the team. In my case, I told myself "Boy, those Friday night practices would have cramped my social life" and "At least I got cut the day before classes began—one less thing to worry about!"

And now, what you've all been waiting for: the point of the story. Varsity Teams require mental toughness—especially for those who don't make it. I urge anyone with a knack for a sport to go and try out. And most importantly, if you've furnished yourself with well-tailored excuses, then you haven't sullied the coach's opinion of your ability — thus opening the door to making the team the following year.

And hey, in the words of Arnie in *The Terminator*: "I'll Be Back"; and next time, either I'll make the team, or I'll have the best damn excuse the world will ever witness.



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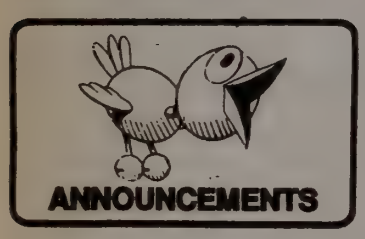


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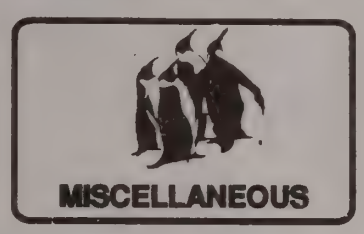
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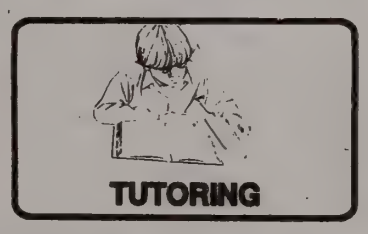
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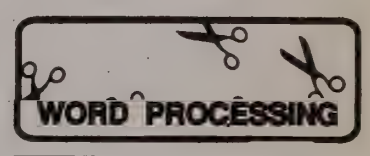
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CANADIAN INSTITUTE OF INTERNATIONAL AFFAIRS STUDENT PROGRAMME -- Prof. H.A. Liebermann von Wahlendorf (Former Special Foreign Policy Advisor to Chancellor Kohl) will discuss "Problems and Trends in Germany - Their Potential Impact on World Affairs". JCR, Trinity College. 7pm, free admission, all welcome.

SOCIALIST CHALLENGE -- *Why The Postal Strikers Must Win.* with speakers Andre Kolompar and Barry Wesileder. Earth Sciences Bldg., rm. 149. 7:30 p.m.

VARSITY TRACK & FIELD -- 1st day of tryouts for men and women. Every newcomer is welcome! Come and try out - don't be shy! Varsity Stadium, Devonshire Place entrance. 4:00 p.m. on Monday.

ONTARIO PUBLIC INTEREST RESEARCH GROUP -- *To Spray or Not To Spray:* a free workshop on chemical free lawn care. Guest speaker is Gary Taylor. Robarts Library North Wing, Bissell Rm. 205. 6:00 - 8:00 p.m.

CAREER CENTRE -- *Career Puzzle Workshop.* Designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar rooms, 10:00 - 1:00 p.m.

TUESDAY SEP 17

BIKES NOT CARS -- a bike ride for a bicycle-friendly U of T. Meet at Simcoe Hall at noon.

CAREER CENTRE -- *Job Search Techniques Workshop.* This 4 session group is designed for those who are job ready and focused on a particular career. Topics will include resume writing, interview techniques and uncovering the hidden job market. Career Centre Seminar Rooms. 10:00 - 12:30 pm.

WEDNESDAY SEP 18

STUDENT CHRISTIAN MEETING -- First meeting of the SCM, "70 years of social justice at U of T". SCM office, main floor Hart House. 4:00 pm.

VARSITY TRACK & FIELD -- First compulsory team meeting. The Benson Bldg. lectrue room 304. 4:00 pm.

THURSDAY SEP 19

TINDERBOX CLUB -- Skaface performs at Hart House Arbor Room. 8:00 pm. No cover.

DEPARTMENT OF PHILOSOPHY/AUSTRIAN CULTURAL INSTITUTE -- A lecture: *Rules and Representation of Knowledge in a Constructivist Philosophy of Science.* Prof. Fritz Wallner, University of Vienna. University College, rm 144. 4:00 pm.

FRIDAY SEP 20

OSCAR'S LIVE JAZZ PUB -- Grand opening featuring the latin jazz sound of the Carlos Lopez Band. Arbor Room patio. 9:00 pm - 12:30 pm. No cover. Licenced pub.

BAPTIST STUDENT MINISTRY -- "Lifeline" Fellowship Meeting. Get acquainted, fellowship and bible study. Hart House North Sitting Room. 1:00 -2:00 pm. For more info call Randy 416-875-3060.

SUNDAY SEP 22

THE ISRAEL & SALA RISENHOUSE LECTURE SERIES -- Presented by Jewish Studies Program. Dr David Roskies: *Creative Betrayal: The Art of Yiddish Storytelling.* University College 266. 8:00 pm, free.

SELL IT
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Boss Eagleson's Canada Cup a gigantic fraud

"There are no facts, only interpretations."
Lord Montaigne, the famous French table-talker and the unlikely inventor of a particularly literary form of torture called 'essay' expressed this view once while he talked about describing the ailments of the human body.

Laszlo Speaks

"There are facts, but they are quiet fabrications."
(Al "Sonny" Eagleson misquoting Montaigne)

****

Fact I: Canada Cup organizers had a contingency plan in the event the Soviet team would not be able to attend this year's tournament. The replacement team would have been, according to Sonny, another Canadian team.

Interpretation: As with most other 'plans' in life, we must examine carefully who it would benefit if it is carried out. Obviously not the Soviets who, as military recruits with 'ties to the West' — had they stayed home — could easily have gone the way of all flesh in the political turmoil besetting their country.

And not the second-place U.S. team which, in the absence of the Soviets, would have had to contend with a mysteriously 'doubled' Canadian team. For the specific meaning of 'double' one must consult the witches' chant in *Macbeth* :
Double, double
Toil and trouble;
Fire, burn, and
Cauldron, bubble!

Nor would it have benefitted the Swedes, who know all too well that any Eastern European hockey team, like the Czechs or Hungarians, would have been able to beat North America's fledging giant — if the whole Cup wasn't a publicity blast for intrusive advertisers and the gentle players who kept chopping away at each other's heads in mock fights for big bucks.

Fact II: Having eliminated the three other potential benefactors from the fallout of the Soviet coup, it is now fitting to state the obvious: in the event that the Soviets did not show up , Canada would still have won the Canada Cup.

In other words, fair is foul and foul is fair, and a sad day for the Soviet team would have been a glad day for Canada.

Talk about Barbara McDougall's little slip in endorsing the "new government" in the Soviet Union. Sonny Eagleson had his own chance at making a glitch when he said he would consider entering a second team from Canada.

Which goes to prove Ernest Hemingway right in likening the human condition to ants running out of a burning stick thrown on the fire. The ants that don't get seared by the heat inside the wood, suffocate in the smoke, or find their end in the flames when they go headlong for the final jump.

Hemingway was right: his boxing matches with Morley Callaghan aside, barbarism is alive and well in Canada.

***

Sports is political. Everyone knows that. And it is quintessentially political in the way it is covered by mainstream newspapers.

Let's see how some of the political themes of contemporary power politics resurface in slightly altered form on the sports pages of the *Toronto Star*.

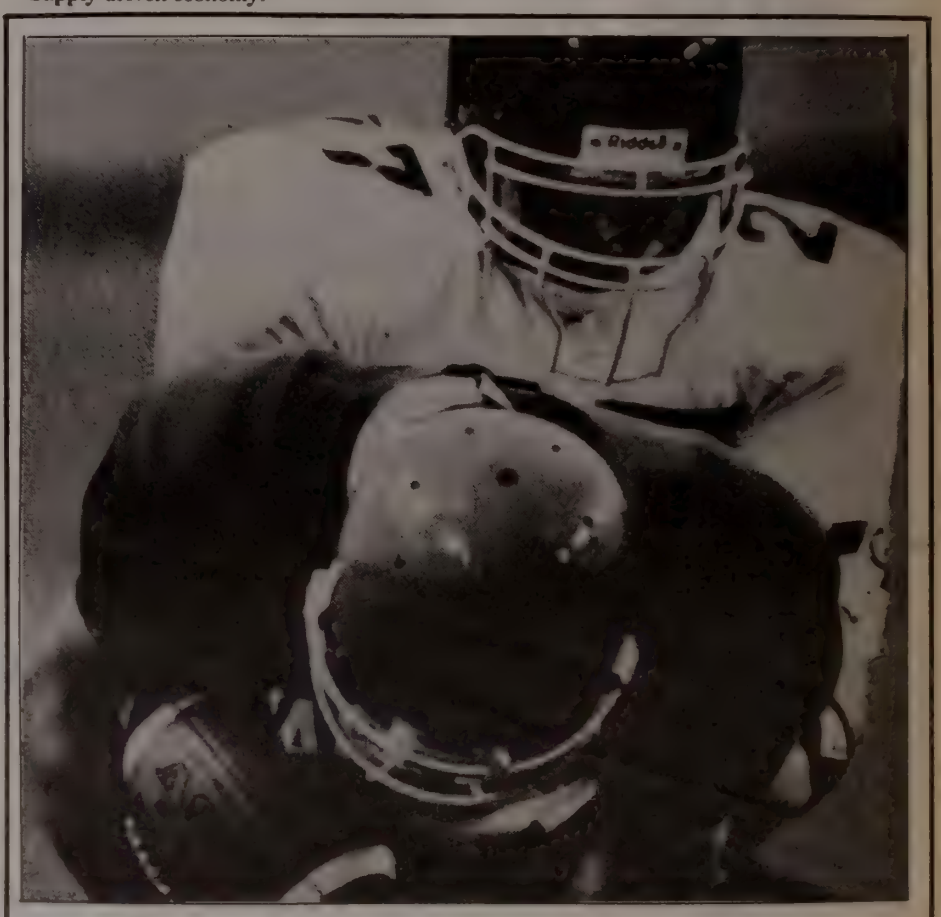
Canadian nationalism vs. American way of life:
Headline for a column by the *Star*'s newly appointed hockey columnist, Bob McKenzie: "Canadians have the edge because they are Canadian" (September 14)

Americans are sick people, overall:
Headline for September 12 lead article: "Ailing Johnson inspires U.S victory."

Imperial leader-worship (Gretzky, George Bush, Caesar):
"the Great One [i.e. Wayne himself] has been wearing that happy grin pretty steadily since Canada Cup V began." (September 12)
Caption from the same issue: "Wayne Gretzky. The Great One, taking a break from preparations for tonight's big game, signed an autograph."
"Gretzky puts on greatest show on earth." (Headline, September 12)

The United Nations' illegitimacy vs. Canadian and American legitimacy:
"The Canada Cup, the only legitimate world championship of hockey, will not be won by the country with the best team spirit if all the other more tangible elements aren't in place." (September 14)

Supply driven economy:
Allan Ryan, writing from a press release sent by the Blue Jays publicity department about the Jays' mail order scheme, directs the readers to an ad taken out by, guess who, The Blue Jays: Further details can be found in an advertisement on Page B5. Thank you, Allan, for bringing this to our attention.



Varsity Blues will dive headfirst into the Western Mustangs this Friday at 7 p.m.

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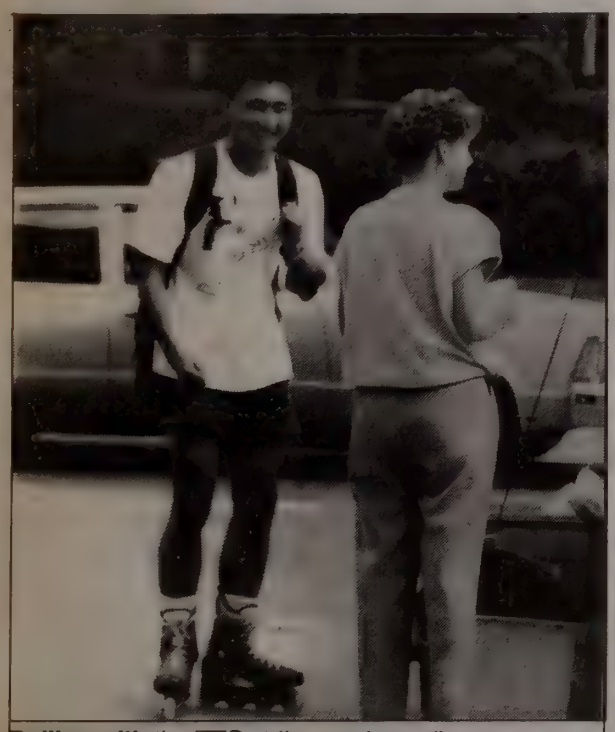
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The VARSITY

VOLUME 112, NUMBER 8, THURSDAY, SEPTEMBER 19, 1991

A LITTLE SOMETHING TO SNOOZE WITH WHILE GETTING USED TO THOSE CLASSES



Rolling with the TTC strike: students discover a new set of wheels. *Wilson Lee*

Universities fear quick NDP cuts

BY CLIVE THOMPSON
Canadian University Press

The Ontario government may cut university funding already promised for this year, an unprecedented move that members of the university community say is unacceptable and unfair.

University presidents were told on Friday they'll be facing increases of only two or three per cent for the 1992-93 year -- the lowest ever -- as the province cuts overall spending to reduce its deficit.

But the government could also cut the current year's promised funding increase, which was set at 7.3 per cent in the spring, said David Scott, legislative assistant to the minister of Colleges and Universities.

"That would be a worst case scenario," he said. "It would be a decision between spending on programs or the deficit."

Though the government isn't currently planning any such cuts, it's an option that will be in the hands of the cabinet and Ontario treasury board as they wrestle with deficit reduction, he added.

U of T president Rob Prichard called such cuts "unacceptable" and said he didn't know what the university could possibly reduce spending on if this year's funding were rolled back.

"Any cut backs would be greeted with tremendous hostility on campus."

Laurie Kingston, chair of the Ontario Federation of Students said cutbacks in funding would force universities into debt as they tried to meet budget commitments for this year. She said universities would be forced to cut newer programmes and services that don't have solid footing yet.

These would be the type of programmes aimed at representing minority groups in the curriculum or at promoting safety measures on campus, Kingston said.

"Cutting back promised funding is inexcusable," she said. "What gets cut? They cut programs for women's studies, they cut safety programs."

See Faculty, page 7.

Foreign students charged visa fee

BY BECKY FONG
Varsity Staff



Wilson Lee

Foreign students in Canada have yet another added expense -- a non-refundable charge for renewing their visas.

And many students say that even with the fee, they are encountering problems at immigration offices.

Introduced in April by the federal government, foreign students, who can already pay $10,000 or more in annual tuition, must now pay a $75 fee for having their student visa applications processed.

Elizabeth Patterson

Yi Dai, a visa student from China studying at U of T, said the fee was unfair given the high tuition fees foreign students pay.

"When I first came here, there was no charge for visa applications," he said. "Seventy-five dollars is not a big sum of money but what the real problem is, is the high tuition fees. I'm paying $10,000 a year. It's incredible."

But, the government says it is only charging a user fee for a service previously paid for by the taxpaying public.

"Essentially people should pay for services they use," said Milton Best, communications manager for Ontario Region Immigration. "Visa students have been getting this free, so I don't think this fee is unreasonable."

Best said the government has been working on this policy over the past eight years and it should not come as a big surprise since most other applications such as business immigration are charged processing fees.

But many visa students at U of T say the system is so unreliable they're not getting the service they're being charged for.

Elizabeth Patterson, director of U of T's International Students' Centre, said it is "the practical functioning of the Toronto immigration office that is causing major problems for visa students at U of T."

Due to cutbacks, the immigration centre implemented a new mail-in system replacing individual immigration officers working with students.

Although the ISC was able to convince the immigration office to give priority processing to U of T visa students, only 100 of these applications were processed before the federal civil service and postal strikes.

See Poor, page 8.

Sig Sam air may prove hazardous

BY NANCY HOWDEN
Varsity Staff

Something smells funny at Sigmund Samuel library.

U of T is spending at least $56,000 to clear the air ducts and install a fan in the Sigmund Samuel library after complaints about the air quality in the underground bookstacks.

"It's not so bad if you're just going down to get a book and come right back up, but if you're working down there six hours a day it's not too pleasant," said Dave Gorman, director of Health and Safety at U of T. "It could even be considered a health hazard by some if (conditions) got any worse."

Edward Schlauch, department head at Sigmund Samuel library said the present conditions are more of a hazard to the books than to workers.

"I'm not sure if it's a real health hazard, but improvements could be made to the stacks' comfort level," he said. "There are dust problems to be improved and the windows leak like sieves, allowing more humidity and dust to get inside and onto the books.

"To safeguard a collection, humidity and temperature need to be controlled and lately we've had some major temperature swings. It can really be damaging."

But Fleming Galberg, director of Projects, Planning said $56,000 might not be enough to solve the problem permanently. He said improvements to the air circulation will have to be done on a trial-and-error basis.

"You can't do just one thing and say everything will be wonderful. You have to try out different solutions one by one until the problem is fixed," he said.

He said the money is sufficient for the university to go ahead with initial improvements.

"It's enough, but the work has to begin very soon," he said. "It should be finished by Christmas to meet the university's deadline. If (the air) hasn't cleared up after cleaning out the ducts and installing a fan, an additional phase may have to be added. We keep adding one more thing until it's solved. That's why we call this (project) the initial phase."

Galberg said the budget for the project is for labour costs, not equipment.

"The work won't be equipment-laden. It's not equipment that is the most expensive thing, it's labour costs and hours spent."

See Library, page 2.

Robarts tunes into Soviet TV

BY JEFF ELLIS
Varsity Staff

Direct broadcasts of Soviet television will soon be available to viewers at Robarts Library.

Renovations are underway to convert a ninth-floor conference room into a viewing area and archive for Soviet television.

Robert Johnson, director of the Centre for Russian and East European Studies said the new facility is a joint venture between the CREES, the Slavic Studies Department, and the School for Graduate Studies.

"This gives us a window into everyday (Soviet) life," said Johnson.

The television signal is picked up from the satellite "Gorizont" ("Horizon") by a satellite dish antenna on top of Varsity Arena. The signal is converted to a North American format, then broadcast from there to receivers around the university. The Slavic Studies department has already been receiving broadcasts and using them as a language-teaching aid for several months.

On the eve of the recent coup in Russia, Johnson and his colleagues were watching for news on the Slavic Studies' monitor.

"For the first two hours all I saw were re-runs of old movies. They (the coup members) were temporarily successful in clamping down on the news media."

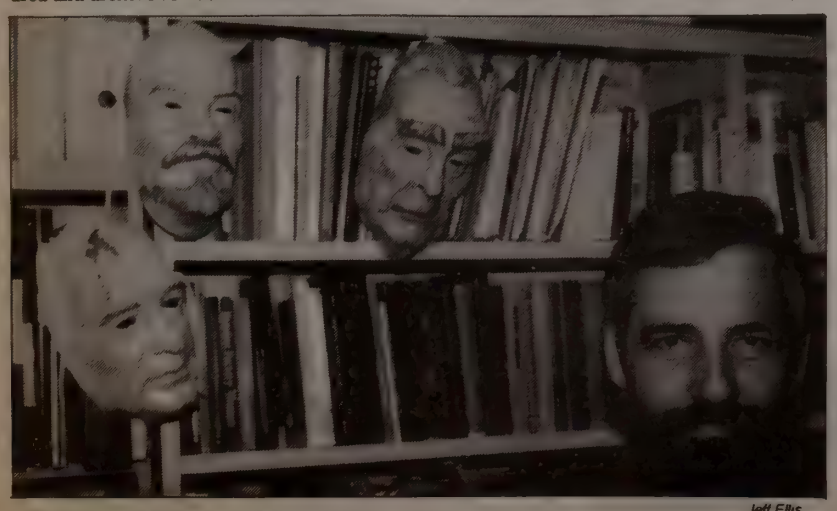
Gradually, however, news programs were shown and Slavic Studies videotaped some exciting footage, he said.

After five years of increasing variety and freedom in televised journalism in the Soviet Union, "in the past twelve months there was a kind of freeze and the most independent journalists were pulled. Some of the most important programs were taken off the air." Johnson said.

Now that the coup attempt has failed, the programs should become even more interesting than before, he said.

"From my point of view there is also a good rationale for showing junk T.V.. If

See Satellite, page 6.



Robert Johnson and his Russian mask collection. *Jeff Ellis*

Inside

Polish Canadian director Richard Bugajski discusses his new film Clearcut, pg. 11

Preview of Blues Mustangs clash, pg. 13

Teach-in on sexism deals with campus safety, pg. 3

Orientation impressions negative

BY MAYLIN SCOTT
Varsity Staff

U of T's orientation organizers still have a way to go towards making the event a positive experience for first year students, say administrators who deal with safety on campus.

During this year's orientation activities one woman was sexually assaulted outside a University College residence. Another woman said she had her head slammed into the concrete surface of a tennis court during a "jello fight" in an orientation event at Victoria college. Other women reported receiving bruises and a bloody nose during the same event. And students and women's rights advocates complained about offensive slogans painted on the t-shirts of first year students such as "Where there's a hole, there's my pole" and "Blow me where I piss".

"I think it is important to have various activities to introduce and welcome people, but the nature of it does not always render a welcome," said Paddy Stamp, U of T's Sexual Harassment officer. "Quite a lot of activities convey an impression that the university is an unwelcoming place."

She said she received complaints about sexual harassment during Orientation week and heard complaints about homophobic chants, and slogans printed on T-shirts such as "Fuck me dead".

"These give the impression that this is a scary place to be," she said.

Susan Addario, U of T's Personal Safety Awareness officer said while she saw some improvements in attitudes, she also saw things she didn't like.

"I did see a lot of offensive language sprayed on Orientation t-shirts and I did hear stories from people who felt they had no choice but to partake in events they felt were humiliating and degrading," she said.

She said many students were engaged in developing school spirit by shouting offensive slogans.

"For example, the engineering orientation looked positive but I understand that they received a lot of offensive chants from other faculties. While I truly belive they've cleaned their act up, students in other faculties have picked up some of the bad things they used to do."

Addario said on the positive side she thought many people took seriously the discussions around alcohol, gender and coercive sex.



Some Orientation chants were found offensive.

"I was asked by a couple of orientation leaders to give talks to students and I saw that as positive. I also saw these things discussed by students and the discussions were honest and mature and free from the defensiveness I've experienced in other years."

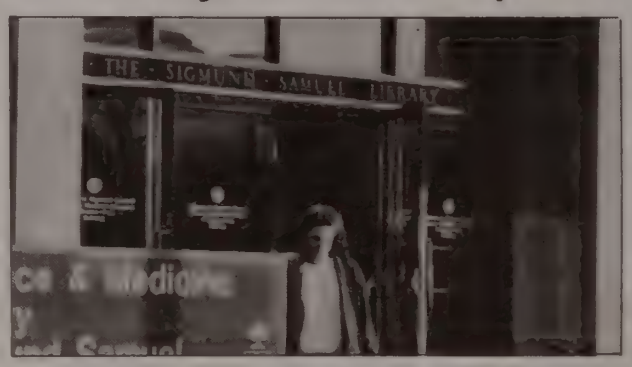
Stamp said the solution does not lie in heavy policing by the university and is not simply a question of education. She said it is up to the organizers who are educated to create activites that are safe and inoffensive.

"Orientation has changed from 10 years ago, but nothing is going to happen overnight," she said.

Addario agreed.

"How to have a safe but fun and welcoming Orientation is a challenge that has yet to be answered," she said.

Library clean-up will be quiet



Continued from page 1.

Students were pleased to hear there would be improvements. Pamela Wainwright, a fourth-year student from New College, said the present system offers no air circulation.

"I wouldn't study down there. Lighting isn't great and besides being claustrophobic, it's dusty. But I can't say I've lost any sleep over it," she said.

The library will not have to close during the clean-up. Cleaning air ducts and installing a fan are less of a construction project, so the noise level in the library would stay low, added Galberg.

"It's more to do with cleaning, which is quieter work," he said.

The money is part of a $350,000 grant from the Ministry of Colleges and Universities for repair and renovation projects. Maintenance grants of this type come under review annually, so money allocated for this year's improvements must be spent by March 31, 1992, before the next review. The work is scheduled to begin as soon as a detailed breakdown of the $56,000 has been reached.

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NATIONAL NEWS

Job centres shut

WINNIPEG (CUP) -- Members of the University of Saskatchewan student council were shocked three weeks ago when they discovered their newly-built, student-financed Canada Employment Centre was slated to close.

"We had heard rumours of cuts for a while, but we only learned for sure by reading the papers," said Georgina Neilon, a council vice president.

Other universities such as the University of Manitoba were warned about the cuts six months ago.

The student council spent $830,000 to build the centre which opened in September 1990 and funding will run out April 1992.

"(The federal government) turned around and slapped us in the face by cutting our funding," said Wayne Ingjaldson, a council executive member.

He said the interview appointment service provided by the centre is important to students in smaller cities like Saskatoon because they aren't close to employers.

"It's one thing when you are going to the University of Toronto where the businesses are right downtown," he said.

"But if you are at the U of S and try to get a job in Alberta or Toronto, most businesses don't have offices here so you must arrange for people to come in and do interviews."

The downtown employment centre will not be providing the same services offered at the student centre said Deryk Taylor, manager of the Saskatoon Employment Centre.

BY DAWN BUIE

Report scathes

OTTAWA (CUP) -- A scathing report on Canadian universities is being denounced by critics as "outrageous" and "clandestine."

The report documents the opinions of senior government ministers and officials responsible for post-secondary education in five unidentified provinces. The interviews -- commissioned by the Association of Universities and Colleges of Canada -- were confidential and anonymous.

"It's outrageous," said Donald Savage, president of the Canadian Association of University Teachers.

"(Government officials) are always talking about accountability and here they've commented anonymously. I have nothing but contempt" for the report.

Tenured professors were among the hardest hit by the report. The ministers called professorial jobs "too cushy".

Professors "operate under the assumption that they are overworked and underpaid. But it's not true any longer, if it ever was," said one minister.

The report says universities are "elitist, arrogant and naive." It went on to say universities are not underfunded, but rather they have not adjusted to societal demands.

"It's a case of 'blame the victims, not the victimizers'," Savage said.

He said he wasn't surprised by the responses in the report.

"These officials are paid to do what their political masters tell them to," he said. "And that's to spend as little as possible on education."

The Canadian Federation of Students agreed with Savage, calling the report "bogus".

"It's too clandestine," said CFS researcher Caryn Duncan. "It was totally anonymous, and these people said things with no fear of reprisal or accountability."

But Philip Enros, research director for the commission, said it was important to guarantee anonymity.

"If we had told them (the government officials) we would quote them, we may not have found out what they really feel," said Enros.

He said the rift over the report shows there is a communication problem between provincial officials and university administrators.

"We suspected there was a gulf between the two groups," he said.

BY MONIQUE BEAUDIN

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Teach-in educates on violence in society

NDP speaker outlines govt. initiatives

BY JENNIFER SUE

"Violence is a fundamental barrier to women's equality. That's why preventing violence is a priority of this government," said Joan Andrew, acting assistant deputy minister at the Women's Directorate.

Andrew opened Tuesday's teach-in on violence against women held at U of T. Her symposium attempted to show the New Democratic Party's commitment to battling sexism and violence against women.

"Until women have achieved economic equality and men recognize that they do not have the right to control women, the violence will continue," said Andrew.

The government is preparing to begin programs on violence against women via multi-lingual advertisements. November and June have been proclaimed Wife Assault Prevention Month, and Sexual Assault Prevention Month.

Another eight million dollars will go towards facilitating Native, disabled, francophone and minority women's access to services. Finances, language, and an intimidating bureaucracy hinder their search for assistance, said Andrew.

In addition, the number of sexual assault and rape crisis centres will increase by ten, to 31.

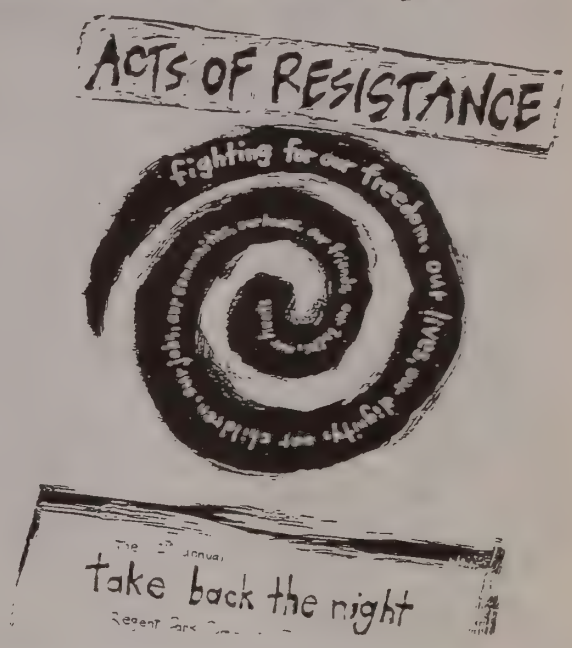
"By next spring, there will be 94 shelters for battered women in Ontario," she said.

The Metro Toronto Action Committee on Public Violence Against Women and Children, in conjunction with the Women's Directorate, will make a campus safety kit available to students.

The NDP government also wants to better educate graduates from the faculties of Nursing and Law about the particulars of wife assault, Andrew said.

"(If these initiatives succeed, violence against women will no longer be) as Canadian as a hockey brawl," said Andrew.

She added the NDP government hopes to amend the Criminal Code of Canada so that the law protects, not hinders, the rights of assault victims.



TTC, lack of advertising hurts teach-in numbers

Poor attendance characterized this year's Teach-in On Sexism, but organizers say the next one will be better.

And they say what they learned will help them prepare for their next one, scheduled for March.

"Attendance wasn't that great," said Ruth Perkins, a member of the organizing committee. "For some events 50 people showed up, but with others there were smaller groups of about ten. It worked all right though, because with a smaller group there's a different quality to the talks. Some adapted quite well to a smaller event."

She said the TTC strike and poor advertising were factors in the attendance levels.

"With the strike, people were only coming down for mandatory things like classes," she said. "We also should have gotten paid advertising in the campus papers with a copy of the programs in them to reach more people."

She said the committee hopes to make the event an annual one with the next one coinciding with International Women's Day next March.

BY MAYLIN SCOTT

Safety talk tackles campus buildings

BY ALLAN MCGREGOR

Personal safety was the focus of a talk dealing with unwanted sexual behaviour at Tuesday's teach-in on sexism.

Given by Susan Addario, U of T's Personal Safety Awareness Officer, to a turnout of ten, it concentrated on pre-assaultive situations. She cited the St.George campus as one with many areas where women do not feel safe. This, she said, leads to situations where women might be afraid to go to class or to pursue other activities.

She said a survey was done by her office last year on the Scarborough campus on how faculty, students, and workers adapted their behaviour to avoid danger in daily situations. She described how one woman would wait in her car in the parking lot until another staff person showed up before going into the buildings.

"We stopped listing them after we got on to the hundredth strategy (submitted)."

Addario cited the Earth Sciences building as an example of an unsafe building downtown where there are many areas with only one way in or out, and poor sightlines, allowing potential assailants many hiding places.

"The design standards task force is looking at incorporating a personal safety standard as part of the planning process (for new buildings)," said Addario in a later interview.

She also said it was important for women to trust their initial reactions to a situation and act before an attack is actually initiated.

Woman should not hesitate to distance themselves from someone uncomfortably close or to draw the attention of those around her as soon as she begins to feel threatened.

"The person who is less willing to make a scene will also be more liable to be the recipient of assaultive behaviour."

In dealing with situations in which other people are threatened, especially if they are strangers, Addario emphasized the need to keep personal safety in mind. She said people can make it clear to the assailant they have observed what he is doing by calling his actions to the attention of passers-by or by calling police.

Addario said there are no statistics to indicate the downtown campus is any more dangerous a place than any area around it. She is currently lobbying for money from the administration to compile sexual, physical and verbal assault and harassment statistics on campus.

"Certainly people who work in counselling recognize that we only see a small number of people who have experienced unwanted sexual behaviour," she said.

Natives suing Anglican diocese

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- A northern Ontario Ojibway band is suing an Anglican diocese for $10 million, claiming the diocese sold land in trust which was meant to fund native education.

The suit also names Algoma University College which purchased over 35 acres of the Ojibway's 90 1/2 acres in 1975.

Ron Irwin, a lawyer representing the First Nations Garden River Band, says the church originally bought the land on behalf of the band in 1874, because natives weren't allowed to own land.

Although it was supposed to have been kept in trust for native education, the church has sold off most of the land and constructed clergy houses on the remainder, Irwin said.

"What the hell's that got to do with native education?" he said.

The band is suing for compensation for the loss of the land, estimated to be worth $10 million, as well as an injunction preventing any future land sales.

The land was originally home to the Shingwauk school for native children, built in 1873 with funds raised by band chiefs and an Anglican reverend. Through a series of land sales, Shingwauk was slowly integrated into the public school system, and is now part of the Algoma University College campus.

"Back then there was an effort to establish a school for (native) children to learn," said band chief Darrel Boissoneau. "The vision of those chiefs was lost."

But diocese archdeacon Bill Stadnyk said the band has no claim to the land. Although he agrees the church purchased the land to set up a school for native children, he said, they didn't buy it on behalf of the band.

"At the time, it was bought for a school for the Christian education (of the children)," Stadnyk said. "Not on behalf of the band."

He said he doesn't think the church has cheated the natives out of an education. On the contrary, he added, diocese members worked for low pay or for free for years in the Shingwauk school, and subsidized its operation.

"It was not only institutional but individual sacrifices. The church has always had concern for native education."

Natives are still getting education from the existing uses of land, since it houses public schools and the college, he added.

Although the band wants to continue sending its children to the public school system, it also wants to build new facilities specific to the cultural needs of the Ojibway people -- including instruction in language and oral history by band elders, Boissoneau said. The $10 million would go toward these needs, he said.

Currently, the existing school system isn't enough, he added.

"We have very little, if any, say in curricular development."

The band wants to build a "cross-cultural centre" to integrate native, Canadian and

See Chances, page 7.

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EDITORIAL

Bob doesn't care

Bob Rae has stabbed students in the back.

It's hard to believe in the NDP anymore, hard to believe in a government that's just decided to cut university funding in Ontario to an all-time low.

Many people have disagreed with NDP policy. But few would have believed the party would advocate such a step.

Yet, on Friday, the government told university presidents that funding for next year would only increase by two or three per cent - the lowest increase in history, according to an official of the Ministry of Colleges and Universities.

The NDP has decided it wants to cut or freeze its $9 billion deficit. And they're willing to do it by sacrificing the future — the future of students, the future of the province and the future of the country.

In opposition, the NDP talked a lot about the importance of education. They talked about the need to have a well-funded, accessible post-secondary educational system that could produce trained and intelligent people to strengthen Ontario's economy.

Now, they're saying that that educational system doesn't need to be funded. They're saying they don't care that university budgets are already stretched to the breaking point. Programs will have to be cut, decaying buildings will continue to fall apart, overcrowding will reach monstrous proportions. Bob just doesn't care anymore.

In opposition, the NDP talked about the immorality of denying anyone a right to an education. They even advocated a zero tuition policy — the right to a free education.

Now, they turn around and show students they were hypocrites. Now, they tell students "You don't matter." Now, they tell us education doesn't matter.

Students are poor. Unemployment figures for students this summer hit record highs. Many were unable to scrape together sufficient money to return to schools. Student aid applications in Ontario have skyrocketed so far this year.

Many students supported Bob Rae and the NDP, assuming, foolishly, as it turns out, that the party wasn't merely trying to make political points. Students are a key reason the NDP is currently in power. And students are one of the first groups the NDP has turned on.

The government is considering allowing universities to raise tuition fees more than normal. This year's tuition fees went up 7.3 per cent. Next year, they could go up 15, 20, 25 per cent.

Universities will once again become only a dream for many of us. Campuses will be peopled only by a privileged elite once more, because of the political opportunism of so-called socialists.

During the election campaign, and in many years in opposition, Rae talked of many things. He talked of a tax on major corporations and he talked of taxes on wealth inheritance. He talked of measures that could provide enough money to rescue a suffering educational system.

But, somehow, when push came to shove, the NDP proved itself no better than any other political party. Once again, the politically powerless are the ones to suffer. The NDP, like every government before it, is building an altar to big business. And, like every government before it, the NDP is sacrificing students to lay on that altar.



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Nominations are now open for Photo Editor
Candidates must be staff to run. Submit nominations to the chair by 5pm Thursday, September 26.

Loan fee causes problems for students

BY DAVID SIDEBOTTOM

In December of 1989, Robert de Cotret, then President of the Treasury Board, announced the federal government would be embarking on a series of measures to reduce government spending. One of the identified initiatives was the imposition of a three per cent guarantee fee which will be charged to students receiving Canada Student Loans commencing this academic year.

The stated purpose of the fee is to help offset the rising costs of the Canada Student Loan Program with particular emphasis on student loan defaults.

The Canada Student Loan Program does not currently meet the needs of post-secondary students in this country. Despite annual increases in tuition fees, books and living expenses, the assessment criteria and loan maximum have not been enriched since 1984.

Inadequate assistance, combined with a further three per cent reduction in funding, will require students from lower income backgrounds to work increased hours to meet their needs.

Students who have reduced their course loads or withdrawn because of financial pressures will take longer to obtain their degrees and hence, have to borrow more from the Canada Student Loans Program. Higher debt-loads and unfinished degrees will only exacerbate the number of student loan defaults.

During the 1990-91 academic year, University of Toronto students received approximately $36 million in financial assistance from OSAP. Of this amount, $21 million was in Canada Student Loans. Had this measure been in effect a year ago, the three per cent guarantee fee would have taken $630,000 from the pockets of our students.

Both the Canadian and Ontario Associations of Student Financial Aid Administrator believe that the three per cent guarantee fee is an inappropriate levy for a need-based program and is inconsistent with the federal government's explicit commitment to accessible post-secondary education. Students from the lowest income backgrounds, who have no alternative but to borrow to finance their education, will pay proportionately more than students with lesser need.

There are better methods to reduce the costs of student loan defaults and promote responsible borrowing.

Communication and information between students, lenders, schools and the Canada Student Loans Program could be significantly improved.

Enrichment of the program would contribute to a reduction in the number of withdrawals and promote timely completion of degrees.

Repayment terms should be reviewed to provide more relief for graduates during the crucial first few years after graduation.

The interest-relief program should be enhanced to allow for more latitude of under-employed graduates.

The Office of Student Awards encourages students and staff to register their protests against the three per cent guarantee by writing to their local Member of Parliament and Mr. Robert de Cotret, Secretary of State, House of Commons.

David Sidebottom is Financial Aid manager at the Office of Student Awards and chair of the Ontario Association of Student Financial Aid Administors.

back talk ...

Murder

The University of Toronto lowered its moral standards to an all time low this week.. Our very own Varsity Arena was leased out as a cheap storefront warehouse for a practically bankrupt furrier company. Coats by the thousands were on display so rich people could come and burn their money. There were mink (50 per coat), fox (18 per coat) and lynx (endangered species: 12 per coat), just to name a few.

How can our university ever defend its decision to participate and promote this gross sale of animal body parts for human vanity? Fur coats represent tremendous animal suffering and are perfect reflections of humanity's callous disregard for sentient life. Consider these facts...

Animals on fur farms suffer short lives, in tiny mesh cages, where they frequently go insane from social deprivation, malnutrition, and heat stress. They are slaughtered by anal electrocution, suffocation, or slow poisoning by weed killers.

Trapping, which is banned in over sixty countries, results in the indiscriminate killing of Canada's wildlife. For every "target". three "trash" animals suffer a needless death. Up to 240 lives, and a truckload of blood is spilled to produce these symbols of sadism.

The coats for sale in Varsity Arena cost on average about three thousand dollars a piece. Well within the budget of a typical student, wouldn't you say?

As a card-carrying member of S.E.T.A, (U of T Students for the Ethical Treatment of Animals). I demand that the university surrender the profits from the rental of this property to the cause for Animal Rights. S.E.T.A. is committed to ending this type of callous exploitation and will ensure that the furriers never again attempt to exploit our educational system.

All readers who support this demand for justice should announce their opinion to the Vice President of Administrations and write supporting letters of opinion to the Varsity. You can also demonstrate your commitment to animal rights by joining S.E.T.A. Our first meeting will be held in Hart House, Sunday, Sept. 22, at 7 pm. (call 928-1790 for more info).

"You can stop the pain that they don't understand."

Jeff Ramage
Faculty of Education
S.E.T.A.

Two suburban felines marooned in tragic tale of kitty woe

BY WYNNE HARTVIKSEN

I know they'll be on the cover of some tabloid one day, staring out at me, blaming me for becoming mass murdering cat burglars. Their once sweet little faces will be screwed up into lunatic grins, accusing me of deserting them. They always blame the parents.

Oh sure, I could have gotten them into therapy sooner but do you know how difficult it is to find a shrink who specializes in feline psychoses. All of this because, at a crucial point in their young cat lives, I was wrenched from them and forced to leave my home. I just couldn't stay anymore. If I stayed I wouldn't have been able to go to class, work or see anyone I know.

I'm a commuter, from suburbia hell, and the recent TTC strike has forced me to seek shelter closer to the downtown core.

But the problem is my cats. They've lost their favorite pillow, garbage disposal and general scratching post. I worry what this might mean in terms of their future mental and emotional growth.

I have joined approximately one and a half million other Torontonians in the status of people without a way to do anything.

Some students at this grand university may find the chaos of the alternative travel modes, necessitated by the recent TTC strike, humorous. Business people on grandma's bike, Yuppies on rollerblades and brawling hitchhikers may be funny to all those people who live within spitting distance of their classes, jobs and kittens.

See how nicely I brought the topic back to my cats.

I usually support unions. Heck, I didn't go to school for well over a month last year in a show of support for the striking university workers. Then again, I'm not sure if I went to school at all last year..

But this particular strike is pushing my dedication to the union line.

Let's look at some of the possible ways students, living in the dismal depths of suburbia, can transport themselves downtown every day without the assistance of the TTC.

The Go Train. Always an exciting way to travel, this lovely *mode de transport* allows you the pleasure of sweating along with hundreds of other suburbanites. That's not all you get with this lovely package. There's the convenient running times. If you've got an hour or two to spend lounging on a platform in the cancer-causing sun with parents and screaming kids, you should enjoy this green and white train from hell. Only one word of caution. Those kids aren't kidding when they scream they're going to push you onto the tracks. Just be thankful the trains only come along every few hours and you should have the time to scrape yourself off the tracks.



Innocent today, cat crook tomorrow

Then there's the Bike. Here's a good one for the average coffee guzzling, fast food munching, chain smoking student. If you've got a lung to spare and enjoy sacrificing most of the skin on your outer extremities to an unforgiving sidewalk, then the bike's the mode of transport for you.

You could walk. Forget it because by the time you get downtown, all the people you entered university with will have graduated, gotten jobs and possibly have had children. It may be great exercise but it's not worth the decade of your life it will take to achieve.

There's the cab but if you have the money to take a cab from outer regions like Brampton you can probably afford a car.

This is the last one, the car. In a car you can enjoy the pleasures of sitting on the highway for hours, circling the downtown core in dense traffic searching for a parking place and by the time you do find a spot you'll be able to head on back out into the chaos if you hope to make it home on time.

So I chose the truly better way, I imposed on my best friend, who lives downtown, and moved closer to the action. The problem exists though that my cats who still reside in suburbia, have no one to jump on, no one to scratch and no one to generally claw to shreds.

I can only hope they'll survive this trauma.

Wynne Hartviksen is a frustrated and displaced commuter.

Canada's big government hassles

BY ALAN VALK

I was in an airplane over eastern Canada last spring when I began to realize what is wrong with Canada. Rather, my frustration had reached such a state of ferment that I was able to turn to a fellow passenger and hiss: "You always know when you're back in Canada because the government comes to you."

There I was, on board the state-subsidized airline (my flight had taken off almost three hours late), and no sooner had we reached Canadian soil than the government started poking its nose into my business. The unwelcome snout arrived in its favorite manifestation: the official form.

In my case, it was a customs declaration which is my idea of a warm welcome home.

With a civil service the size of Canada's, it's a wonder the country runs at all. And if the recent postal and public service strikes are any indication, it may soon not be running at all.

Canada's traditional stance as a public enterprise grew out of the nineteenth century need for communication across a vast and geographically heterogeneous space. The nascent forms of communication (railroads, canals, bridges) that served Canada's mercantile role of redistribution of natural resources have become communication overkill.

This is evident in the ailing public communications institutions such as the CBC, Air Canada, and most painfully, the Post Office. All of these institutions come under the auspices of a highly centralized federal government that has become so cumbersome in its machinery that it seems to be ineffective. The current public service strike debacle is sure to bear this truth out.

The best alternative to this unwieldy federal mess appears to be decentralization and devolution of power onto the provinces. Any such move, however, should stop short of total separation (as in the case of Quebec).

What is required, first and foremost, is an end to the built-in flunkyism of politicians who adhere slavishly to big centralized government and outmoded federal ideals.

Wishful thinking? Perhaps. Until then, however, I'll be flying KLM.

Alan Valk is a fourth year psychology student.

back talk ...

Enraged

Undoubtedly many of you have seen and been enraged by the numerous misogynist posters , crying out for "men's rights", that have sprung up on campus this year. They ridiculously lament the loss of male privilege in our society and call for the laws of our country to further enable men to bash and rape women and set male agendas in government, education, business, etc.

In the first week of classes, many posters put up by our organization, the Student Christian Movement, have been slashed and repeatedly ripped down because they say "PATRIARCHY: With all of us working against it, it should come down tomorrow."

I have also noticed that poster advertising the Sisulu Visit have been torn down where they have covered over the misogynist posters.

These posters serve as a reminder that men must work harder to stamp out sexism in our society, our campus and in ourselves. We must support and learn from feminist movements and strive for solidarity with feminism if we are going to end the inequality and violence that not only destroy women but men as well.

Darren Gowlett
Student Christian Movement

Mayor race

Establishing the scope of a candidats' platform is often challenging and frustrating. Candidates running for Mayor of Toronto in the November 12 election are no exception. The growing force behind the environmental movement has spurred candidates to pledge action in certain areas however it is often questionable to what degree they intend to instigate change. In attempt to clarify some of the election promises, Ontario Public Interest Research Group (OPIRG) in conjunction with NOW magazine has organized a forum which involves both mayoral candidates and representatives from environmental group. Four individuals vying for the mayoral position, Betty Disero, Susan Fish, Jack Layton and June Rowlands, will be questioned by activists in regards to areas of concern and fundemental plans of action. The program will include topics such as toxic waste, land development, transportation, and energy.

This forum promises to be both entertaining and enlightening. It will provide an opportunity for voter to see the candidates support their campaign promises as well as a chance to learn the magnitude of their committments.

The forum will take place in the Auditorium of the Toronto Board of Education Building, 155 College St. West (College and McCaul), on Wednesday Septembe 25 1991 at at 7:00

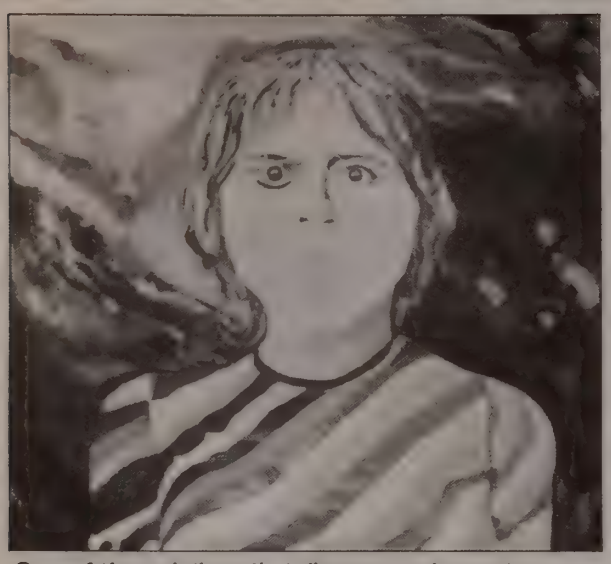
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One of the paintings that disappeared over the summer.

Paintings disappear from studio

BY NANDA L. LWIN

Students enrolled in fine art studio courses may get the brush-off if they leave their work at school.

Laszlo Herczeg, a student enrolled in the Introduction to the Visual Arts course last year, said he submitted his final projects for the course in April but when he returned in June to pick them up, three of his paintings were no longer in the art department's storage area.

"I'm desperate like a hole in the head," he said. "They call themselves a fine arts department but when it comes to respecting their students' work, they treat it like trash."

He said he wrote a letter of complaint to the chair of the Fine Arts department but did not receive a reply.

But Stuart Reid, the professor who taught the course said since the work was left behind after the course had ended, it could have been stolen or thrown out by cleaning staff.

"Maybe it was nice work and some student wanted it for his dorm," he said. It could have been lifted or cleared away by cleaning staff. It's common knowledge for all people who take studio and leave their work, they are doing so at their own risk.

"This isn't an art bank. It's like if you left it in a dorm over the summer and it was missing when you came back in the fall. This is the same thing. We can't take any involvement in this. The paintings could have been taken or re-used, I don't know what happened to them."

But Herczeg said university policy states that term work must be retained for at least six months after the final examination.

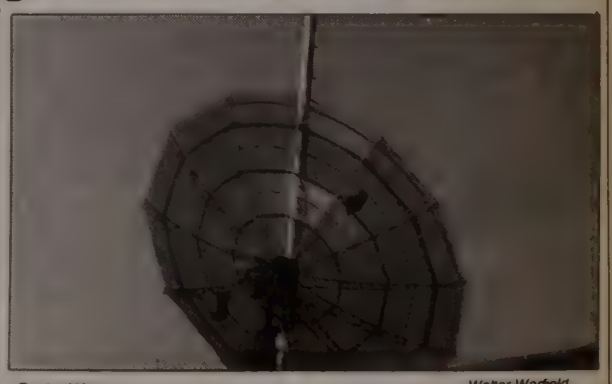
"It is obvious to me that they haven't complied and besides I know during the summer only one of the three studios was used so there was plenty of storage space."

Reid said he was sorry the painting went missing but with students rotating and lax security there isn't much the department can do.

"It would be wonderful to have facilities with proper space and security but with an incredible lack of funds, there's only one little area where they store things and they do so at their own risk. If you value the work at all, you take it home."

Herczeg said he plans to take "outside action against the department either within the university or within legal channels."

New satellite relays game shows, videos



Satellite. *Walter Warfield*

Continued from page 1.

you really want to understand how they live you should see the game shows too." Johnson said. Students are often surprised to see that just as in North America the Soviets watch game shows, rock videos and sitcoms.

Viewers within range of the Varsity Arena satellite will not, however, be able to pick up the relayed Gorizont stations at home.

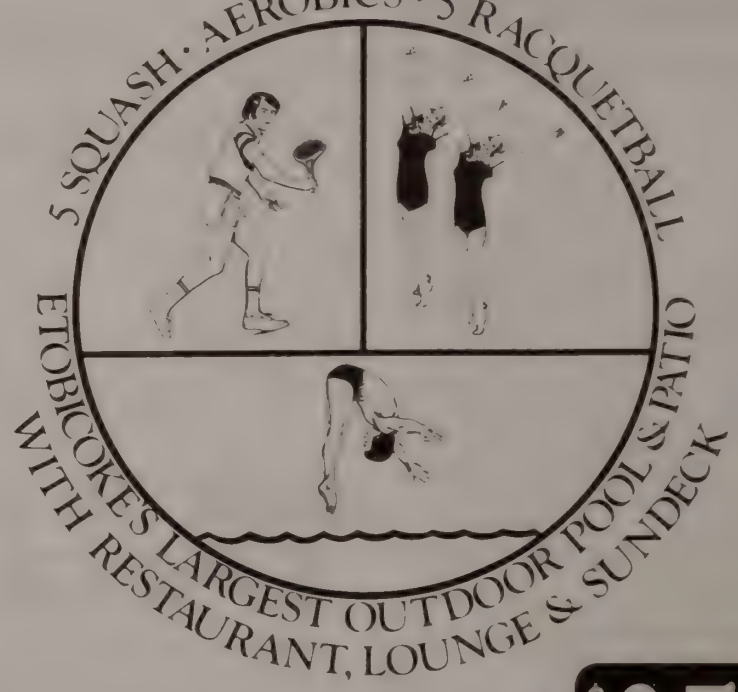
"We had in fact wanted a UHF channel," said Norman Housley of the U of T Computing Services, which is involved in the project, "but essentially we would have had to become a broadcaster." For now the signal is scrambled and only available to authorized receivers, he said.

The University currently has two channels available for broadcasting coded T.V. signals, Housley said, and is looking into adding another dish antenna for tracking satellites which carry specifically educational television broadcasting. There may be funding available for this project in the next fiscal year, he said.

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Ryerson poised for university status

BY WILSON LEE
Varsity Staff

Ryerson could soon be a university, and the Ontario academic community has mixed feelings.

The Polytechnical Institute took another step closer to its goal of becoming a full-fledged university with the completion of an Ontario Council of University Affairs report.

The report was initiated by Richard Allen, the provincial minister of colleges and universities. Allen is expected to make an announcement within the month.

The report was begun this past summer after Ryerson proposed changes to its status in March of 1991. It comes at the same time Nippising College, an affiliated college of Laurentian University in Thunder Bay, has applied for similar changes.

"I think it's good for northern students," said Chris Lawson, a researcher with the Ontario Federation of Students. "And it's also good for Ryerson students. Degrees will be granted rather than piddling diplomas."

Ryerson's proposed changes include:

❑ the right to confer bachelor degrees at the undergraduate level in existing programs

❑ the right to design and implement graduate programs and award graduate degrees

❑ enhancement of Ryerson's research role.

Debbie Chant, special assistant to Ryerson's president Terry Grier said a number of benefits would be derived from making Ryerson a university.

"Ryerson has evolved over the years and has fulfilled its original mandate. It is now time for Ryerson to move beyond those limitations, so the most obvious benefits are for Ryerson itself.

"But as a consequence there are benefits for both faculty and especially students who will have facilities and programs suited to their aspirations and at the same time will be receiving deserved recognition for their work."

But Joan Foley, U of T's provost, said she was concerned that MCU has misjudged its priorities.

"All universities are presently under great financial pressure and are facing reductions to their base budgets. It would seem to me that the first priority should be for existing universities to be adequately funded rather than addressing the needs for a new university."

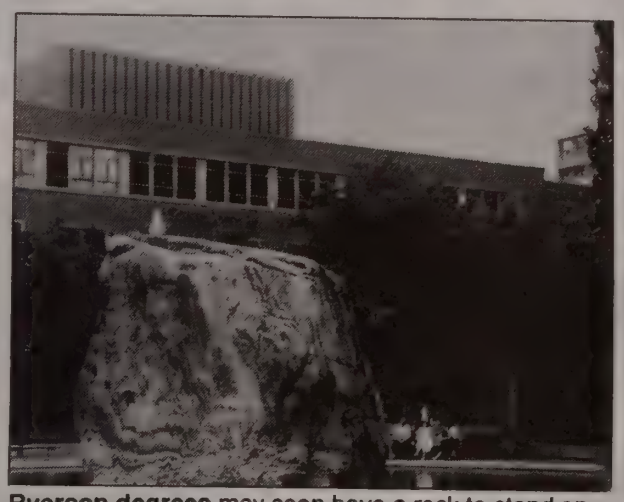
However, U of T's planning officer, Martin England, said he saw no problem with making Ryerson a university.

"I don't really see Ryerson's proposal as a funding issue at this time. As long as the principal grant formula remains the same, U of T and other universities should not be negatively affected."

Lawson said both Ryerson and Nippising are already funded in the same manner as universities.

"They may have to expand a little, but most of it is already paid for."

"I don't see it as a negative development and I don't think it'll have an adverse effect on students at other schools." he added.



Ryerson degrees may soon have a rock to stand on.
Maylin Scott

Chances slim for reparations

Continued from page 3.

international perspectives in one teaching institution.

"I think what we have to offer as a culture can benefit not only ourselves, but all of Canada and other nations.

"One big area is the environment. Our elders have a unique relationship to the land, and they can share that with all of us."

But even if the band wins the suit, the chances of their getting the $10 million in reparations is slim, Stadnyk said.

"You'd have to sell off the whole diocese, and even then I don't know if you'd get that much money."

The diocese didn't sell the land off at market value, Stadnyk said. "If we had, we probably would have that money."

Though Algoma University College is named in the suit, it is not being called on to pay reparations, Irwin said. But the college's books must be examined to determine how much the church received from the sale and rental of the land to the college.

Faculty lambasts NDP

Continued from page 1.

Hans Daigler, the Liberal critic for Colleges and Universities, said that although he agreed with the idea of reducing the deficit -- "that sounds very Liberal" -- reducing promised funding was unethical.

Faculty associations across Ontario are also lambasting the government for singling out faculty and staff wage increases as areas where universities can cut back.

On Friday, Treasury Board chair Tony Silipo told university presidents that public sector wage increases, usually five to six per cent, should match private sector increases, usually two to 3.5 per cent.

Reducing public sector wage increases would definitely save the government money, said Pat Daly, an official with the Treasury Board. Currently, 45 per cent of the government's spending is on salaries and benefits, representing $24 billion dollars.

But Bill Graham, chair of the Ontario Confederation of University Faculty Associations, said asking workers to accept pay increases smaller than inflation isn't fair.

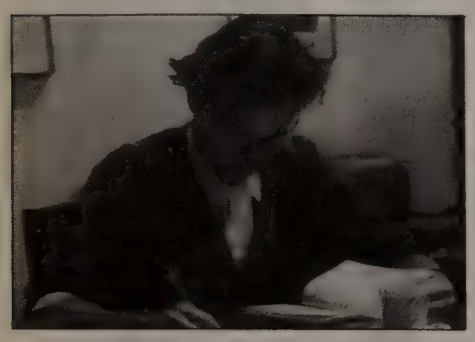
"I sympathize with the government, they're in a difficult financial situation. But this simply isn't equitable. To ask workers to accept an increase lower than inflation is to ask them to accept a tax."

He also said Ontario faculty wage increases are in line with the private sector, and average five per cent. According to a report done by the Council of Ontario Universities, faculty are paid less than comparatively trained professionals in the private sector.

Most universities are committed to wage increases of about five per cent for the next few years because of collective bargaining, he added.

At Trent, where a majority of the costs are wages and benefits for staff, spending levels include seven per cent yearly increases for the next three years because of collective bargaining agreements.

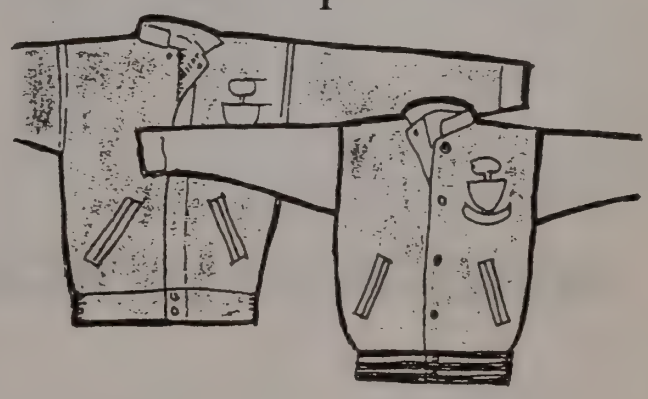
"Unless the government introduced legislation to change those settlements, we would have to fulfil those commitments," said Susan Wheeler, director of Communications for Trent.



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Poor service

Continued from page 1.

Patterson said there are a large number of students going to classes and working on campus without the proper documents. Although they will not be penalized, they are still paying for a service they are not receiving.

"We are angry that the students are being charged but are receiving poor service," she said.

Patterson is pleased the government is allowing authorization for long-term studies and permitting the issue of campus-wide work permits. But she says the system is simply not functioning properly.

"These policy initiatives potentially balance off the fee," said Patterson.

"The fee by itself is not unreasonable if everything was working the way it should. But that's not the case so the fee is that much harder to accept."

Chris Lawson, researcher with the Ontario Federation of Students said the fee and poor service shows the federal government has a hostile attitude towards foreign students.

"They don't seem to think that as a first world country, we have any responsibility to educate or help students from developing countries get training and knowledge to make a difference in their own countries," he said.

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VARSITY REVIEW
THURSDAY EDITION
SEPTEMBER 19, 1991

Calculations of violent mayhem

Life during Archaos

BY CHRISTOPHER FREY
Varsity Staff



When you enter the gates of Le Cirque Archaos it would appear that somebody wants you to believe you have just ventured upon a post-industrial Dante's Inferno. Washing machines, television sets, tires and oil drums smolder in carefully composed slag heaps where members of the troupe welcome people to their show.

Inside the tent the show's opening sequence erupts into a cacophony of howling metal when the troupe emerges, brandishing torches and spitting flame over the audience, as they bang on the posts which support the tent. It sets the theme: when only junk and refuse remains, they invariably become our tools of amusement.

The current Toronto stay marks the Archaons' first production on North American soil, but luckily they didn't need to tote much of their garbage across the Atlantic with them. As Julian Haggazoid, a trapeze artist from London, says, "America produces a lot of junk, we don't need to bring our own."

The show, entitled Beau Comme Le Guerre, is a chronicle of the Bouinax, downtrodden individuals roaming a sheared and polluted landscape. Each solo or duo act represents a Bouinax's dream; they remove their characteristic dull grey coats, settle into their fantasy, then put their coat back on and shuffle back amongst the other Bouinax, who are usually engaged in a demolition derby or some other violent dispute.

However, as much as Archaos contrives to be anarchic it remains essentially theatre, and rather than revolutionizing the circus, it boldly transplants traditional circus motifs and acts to another, more terrifyingly magical and resonant, post-apocalyptic, time and place.

The clowns are still suitably down beat only now they're dressed down in a punky demeanor and use firearms with maniacal glee. Animals are replaced by rusting machines, added are the influences of film, Freud and rock opera, (Les Marcel Burins provide live thrashy carnivalesque musical accompaniment), and enough scatalogical humour to mislead one into thinking Archaos originated in Czechoslovakia, European home to turd jokes.

Qualifications: Unemployment, Alcoholism

As much as the mythological allure of the circus is being revived in part by Archaos, and Montreal's Cirque de Soliel, the Archaons offer fairly mundane reasons for joining up. They range from "I got bored shoplifting" and "I was drunk so I can't be held responsible," to "otherwise, I'd be unemployed."

Though circus life outside of the tent is best described by Julian as "Eat - Shower - Die", fortunately the changing requirements of each evening's performance manage to provide some modicum of improvisation, however small, to sate the Archaons' voracious apppetite for originality.

As Julian says, "its very unlikely we do the same show twice. It depends upon a lot of different things. If performers hurt themselves they can't work." Often the artistic director, Pierrot Bidon, referred to in the cast listing as "God", simply changes the program according to a new thematic vision for the show. Some Archaons remark that the show changes by the hour.

Ingela Hinas, who performs on the air cradle, says "you begin with the skeleton of a show, then you fill in the details, that's the way you create in Archaos, you have an idea for that moment."

Already, the structure of Beau Comme Le Guerre has been altered for North America, and certain scenes removed such as a beheading and a controversial mock rape, though organizers claim the performers have left the troupe. The way Ingela describes Archaos in her broken english, (she emigrated to France from Sweden), sounds like the perfect antidote to North American culture.

"Its wild, and all the people need to be crazy sometime. The first time I saw the show I thought it was a good thing to do because all show business has gone so nice-nice, clean-clean, big smiles and bubbles. Its good to see people doing things they really like to do when its really crazy."





"This is how we dry out after the show" (top), Julian and Rita Haggazoid. Marie Seclet and Ingela Hinas, on the ground (left) and hanging from the air cradle.

Photos by James Andrew Yao

Potrait of the Arsonist on Tour in Canada

Pete Boom, the pyrotechnician, lies sprawled across the tent's floor (it is rumoured Archaons piss on it prior to each performance), threatening to blow up Toronto unless it fulfills its promise of night life and bragging that he was almost arrested at NOW's 10th Anniversary Party for wanting to blow it up.

When told a tale of accident and injury, he musters as much an air of professionalism as he is capable.

"I've never blown anybody's fingers off," he explains with mock indignance, "only a cellist's arm."

He goes on to list the various injuries incurred by performers while on the job: broken arms and legs, burst eardrums, crushed pelvises, and pneumonia from fire breathing — inhaling when you should be exhaling.

For Tuesday evening's premiere show, he is demanding someone track down something marine-like. "Just get me anything that floats except for a log. Get me a canoe for fuck's sake!" The best the on-site people can offer at the time being is a skiddoo.

Mexico: Retirement Home to Unwanted Acrobats

Audiences may expect something on the level of a GWAR concert or a Terminator movie—unpredictable and unparalleled in mayhem—but at heart, Archaos is a very stylized incursion into cathartic, almost cinematic violence. As Julian points out, "its hyped as being very dangerous and reckless whereas it is very calculated."

And obviously, so too is the mystique cultivated around Archaos. Soon after the shows were announced Archaos graffiti graced walls about the city. Press material states that Archaons each consume a litre and a half of wine a day. Not that any of this should detract from the show itself; if anything these publicity stunts contribute to the theatrics, and usher it even further into the realm of spectacle. Invariably though, as Julian and Rita Haggazoid, another trapeze artist, concede, Archaos' growth threatens to obscure some its more talented performers.

Organizers are already planning for both Archaos companies (the other one is currently touring Europe) to join together and it is because of this that Rita and Julian forsee this as their last tour.

"We're too little for a big show" Rita explains, "the other tent is four times as big as this one with a motorway running through it. What we do is just too little for that. It is less acrobatics and more spectacular."

Julian describes the other show as a battle between two factions of post-nuclear mutants, the show consisting mainly of largely orchestrated skirmishes with only a few small acrobatic pieces in between.

What are by far the most entertaining segments of Beau Comme Le Guerre, however, remain the acrobatic pieces, the popular highlight thus far being Ingela and Marie Seclet's air cradle routine.



"I've never blown anybody's fingers off, only a cellist's arm."

The larger destructive sequences initially generate some excitement but can't live up to the frenetic pacing the audience anticipates from this kind of hypothetical mass destruction. Entertaining as the pyrotechnics, chainsaws, car crashes may be, they couldn't survive without the subtlety in the humour, athleticism and rigorous grace of the individual acts. (One can only marvel, however, at the potential for even greater carnage in a bigger tent, but car coordinator Mischa Eligoloff appears uninspired: "If I had a bigger tent I'd probably blow it up").

Unfortunately, if performers like Julian and Rita find they have no longer have a place in Archaos, there are few circuses willing to accomodate them. Rita says she would prefer "to do something even more theatrical, and be more involved myself rather than someone telling me what to do."

Julian's ambitions are slightly more modest.

"I'll be an unemployed trapeze artist with just enough money to lie on the beach in Mexico. Its cheap to lie on the beach in Mexico, that's why I'd rather go there than Florida."

Arbor Room art provides odd distraction from overpriced stale coffee inspired ennui

BY MICHAEL BLAKE

The Arbor Room, buried deep in the nether regions of Hart House, has never had much luck as a campus pub. Handicapped by industrial food, tapioca decor, and an abysmal selection of draft, the Arbor Room tends to be known — when recognized at all — as the bar of last resort, the place to go when all the couches in the library are full and you can't be bothered to waddle to Spadina for a pint.

Mindful of this reputation, the Room has been struggling with its identity as of late, attempting such variations as concert locale and Celtic pub. The latest and perhaps most startling incarnation began last Monday, as the Arbor Room was reborn as an art gallery.

David D. Chong, a local artist who graduated from U of T last year, is currently presenting his installation *Exploration* on the walls of the Arbor Room. *Exploration* is, says Chong, an examination of eroticism in all of its various facets, celebrating the potential which can be found in all varieties of sexuality — whether homo, hetero, or auto. To that end, Chong illustrates "each reality or circumstance, down to its essence." This is not to advance any specific orientation or agenda, but to celebrate "the basis of eroticism — what it is in general, not on a specific type."

Banishment of Jude features a man nude grasping his genitals in shock, delight or horror.

The paintings are unified not only by this theme but by their common form, text superimposed over images. This device has the potential to be superficial, but in Chong's work the images and the words complement each other perfectly; in *To My Love*, a poem detailing a lesbian sexual encounter is superimposed over an image of seahorses. The seahorses, which form by themselves a beautiful image, seem unconnected to the poem — until the viewer remembers that in seahorse reproduction, the male gives birth. The subtle image of sexual anarchy and rebellion uses both text and picture to celebrate eroticism as something inherently worth celebrating, no matter how it is manifested.

Sex in itself, however, is not the only thing on Chong's agenda. One mixed-media construction, entitled *Celestial Lover,* stretches leather over a frame, on which is painted both an earth-like ball and a strangely malevolent hand. Superimposed over this is a love poem, more conventional than the others in the show, during the course of which it is casually revealed that the lover of the title question has lied. A point is being made here about responsibility to the earth using a metaphor of love gone wrong — and, despite the fact that metaphors and ecological themes usually suck the life from any artistic endeavor, the subtlety of Chong's construction makes the lesson relatively painless.

As the installation continues, Chong presents some images of sexuality which are, to say the least, unusual. One untitled painting has two figures, which may be men or women, engaging in what is certainly at least one form of intercourse. Appearing over the grey figures is a gentle poem about human expectations — but the words on the thigh of one figure offer up (presumably to the viewer) an invitation of a decidedly more carnal nature. Another, *The Banishment of Jude*, features a man nude in a group of other man, grasping his genitals in what is either shock, delight, or horror. In the installation's previous showing, this painting had to be removed from the wall due to public complaint.

Indeed, much of this installation seems set to draw the fire of a large segment of the University community. The fact that it was ever installed in the Arbor Room is a welcome sign of mellowness from an otherwise arch-conservative Hart House. Already, however, several complaints about the graphic nature of several paintings have been received; the future of the installation is, after less than a week, in doubt. On this subject, Chong seems resigned: "I present a point of view. Acceptance or denial is up to the viewer. It all comes down to what the administration wants." What the students want, however, should also be heard. Snarling letters to the editor of this paper are encouraged, as are kudos to Judy Schwartz, the curator responsible for presenting the show. And be sure to support such innovations by showing up — next time you're stranded in Hart House, pay a visit to the Arbor Room, grab a stale doughnut and examine the walls. It won't make the food taste any better, but you'll have a good time.



David Chong's *Banishment of Jude*.

Fest fronts Canadian theatre with regional offerings

BY BECKY FONG
Varsity Staff

Up Front 91 will provide a showcase of experimental and traditional theatre that is truly representative of the Canadian experience.

From September 16 to the 29th, Toronto audiences will have the opportunity to view 13 plays performed by theatrical companies from across the country.

The first of its kind, *Up Front 91* will make use of indigenous talent representative of regions from coast to coast.

"The idea is that if one sees all the shows, one would get a fairly good feeling of what is happening in theatre all across the country," said John Karastamatis, marketing coordinator.

Unlike film or literature, theatre is live so it is difficult to ship productions and expensive to launch a cross-country tour. The result is that we don't get to see what is happening in theatre in Halifax, Vancouver or the Northwest Territories. This tendency for ghettoization by region contributes to a lack of unity in Canadian theatre.

"The idea is that theatrical culture is our most distinct Canadian voice. With it, we can take risks and explore subjects that are too expensive for film or other mediums. So we have a theatrical culture that depends on our writers, directors and actors producing work that reflects the Canadian experience," said Karastamatis.

This appears to be the unifying link between all the productions — they all utilize the theatrical medium to communicate their regional and personal experiences.

Neil Grahan, a member of the troupe Three Dead Trolls in a Baggie presenting *Kevin Costner's Naked Butt* is thrilled with the invitation to take part in the festival.

"It was hilarious and thrilling when we were asked to perform here because we are a comedy troupe and this is the first play we've done."

"We're putting on *Kevin Costner's Naked Butt*."

The play weaves together four people's stories, starting from a point of destruction and attempting to build from there.

"The play has a really parochial attitude and really hacks Toronto but I suppose that expresses part of the regional sentiment that can be understood," said Gahan.

"It's amazing how all these divergent plays can all be in one festival...I think of *Millions Die* and then we're putting on *Kevin Costner's Naked Butt*. I think, 'what the hell are we doing here?' but I guess that's what the festival is about — bringing together performers and plays that represent different aspects of the Canadian experience."

Ker Wells from Primus which is presenting *Alkoremmi* indicates that this production is "a circus of the apocalypse with the use of music, movement and narrative, and it deals with the story of the last child born with a soul."

The play was scripted collectively by the members of the company.

"Although there is such a variety of Canadian theatre here, the

See Front, pg. 12

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Interrogating the mind: Richard Bugajski cuts through pretension

BY STEVE GRAVESTOCK

Richard Bugajski's latest film *Clearcut* deals with Native land claims in a provocative and disturbing manner, raising questions about white liberals' commitment to Native rights and politically inspired violence. What makes the film truly effecting, however, is Bugajski's personalized approach to the issues. Instead of a political tract, he presents events in terms of political choices, personal ethical dilemmas.

Clearcut focuses on Peter, a civil rights lawyer. When he loses a land claims case, he and Bud, the mill manager, who won the case, are kidnapped by Arthur (Graham Greene). Arthur's a mysterious figure who may actually intend to go through with Peter's off-handed suggestion to skin Bud alive.

Bugajski is very forthright and unassuming (for someone whose last film, *Interrogation*, won prizes at Cannes.) We met at the Varsity offices; I bought him a ginger ale and we chewed the fat.



Tension aplenty in *Clearcut*.

Q. *Native land claims is a very touchy issue right now. But in Clearcut you take a very even-handed approach. Everyone is given his say. Are you worried about the way people might respond to this approach?*

A. Well, I'm glad this is the first question and not the last. Often this comes up at the end and there's no time to answer it. You probably don't know my Polish film *Interrogation*. There I was accused of treating the security officers — who were beasts and really vicious guys — like human beings. But I don't see anything interesting in a conflict between beasts and human beings; between two human beings though you can really see a drama and that's always interesting.

My attitude in life is perhaps more simplistic but my duty, when I speak to more people than my friends, is to express a more complex view of reality.



Climbing hills in Bugajski's *Clearcut*.

I expect a lot of anger, of negative attitude, about *Clearcut* because a politically correct film would have bad loggers and good Indians while 50 years ago it would have bad Indians and good loggers. So I think I'm trying to avoid any political correctness.

Q. *How were you first attracted to A Dream Like Mine, the M.T. Kelly novel the film is based on?*

A. These things are always simpler than they seem. I was offered the script by Cinexus, Stephen Roth's company. Once I read the script, I knew that this was a very interesting subject. It's different from the novel. The novel's protagonist is a journalist; he's passive; he only observes, he doesn't participate. By making him a lawyer, he becomes a more active character. He's on the side of the Natives against the mill so — when he's defeated in court — he's frustrated and readier to go on this harrowing journey with Arthur. He wouldn't be that involved if he were impartial and there wouldn't be such a strong drama.

Q. *You shot a sweat ceremony in the movie?*

A. My knowledge of Native culture was very basic when I arrived here. But I began to read, study, talk with people. My director, Perri Gorrara, and I went to Peterborough to study the petraglyphs. When we were in Thunder Bay where the film was shot a couple of us were invited to a sweat ceremony. The actual shooting of the sweat was supervised by the elder who supervised the one we went through. I wanted to be correct because I hate it when I'm incorrect and can be criticized for distortion or Hollywoodization of details that are really important.

I believe the more truthful you are, the more dramatic you are. Stuff that's embellished or simplified — I don't really buy it. The more real it is the stronger effect it has on the audience.

Q. *A lot of filmmakers have been criticized for tackling subjects some considered outside their experience or presenting political issues in terms of white experience. For example, Chris Menges' A World Apart was slammed for presenting South Afican politics through the eyes of a white, politically active family. Were you worried about this sort of response?*

A. I wasn't worried though I was aware of possible backlash. I've already got some. To me a film is good or bad; whether it's black or white or non-white or European or female or male doesn't matter. I just want to see a good film.

If people say it's not my business, I can say what's the point of doing things that happened 200 years ago. None of us participated in them. Or, with *Interrogation*, why did I do something that happened when I was only a child. Where did I get get my knowledge? Of course I study, read, talk. Whether I make a good or bad film that's what really counts.

Whether I'm just a man of this race, I think that's a racist attitude. I noticed in one meeting that people were seeing me as a white male...They considered me, well they didn't really care to make a distinction between a Wasp and myself. I have as much in common with Wasps as, perhaps, Chinese people have with American Indians. I come from a working-class Polish family; British, Englishmen .. it's just a totally different culture. So if they put me in the same hole, that I'm also Wasp...it just doesn't matter.

I don't want to be stuck in a Polish ghetto. I want to participate in Canada.

Canadians tend to divide the whole nation into separate entities like Poles, Natives, Irish, Italians, and so on. That's not the reason I came here. I came here to be with everybody. I don't want to be stuck in a Polish ghetto. I want to participate in the the whole Canadian or even North American culture. And if someone tells me that I'm not supposed to make a film about an Italian family living at St.Clair or College or, for that matter, a Native family in Thunder Bay, it sort of limits my rights as a Canadian citizen.

Q. *I read somewhere that you were planning a film in Poland. Is that still going to happen because I hear that there's very little money for film in Poland?*

A. Yes, but it's a co-production. Poland will have a small contribution but most of the money will come, well partly from Canada, partly from Germany, and partly from England.

I'm planning to shoot it there because the screenplay is based on a Polish novel. It's a terrific novel, one of the best stories I've ever read. There's no other particular reason why I want to do a Polish film.

The book it's based on isn't known here. It's called *Rondo* by Kazimierez Brandys. Many Polish filmmakers have adapted his books and he now lives in France. It's a love story, a very powerful story of passion, mad passion actually, or rather a conflict between a romantic attitude of love and a more rational attitude. It's set during the war when people have to make choices, to die romantically, or just survive which sometimes seems like cowardice, but it's also reasonable. It's also about the deception around the love affair. It's a very fascinating story.

I wrote the first draft in Poland after *Interrogation* and had very little hope of doing it. And I just rewrote it; in fact, I just finished it two weeks ago.

Q. *Your films tend to mix genres. In Clearcut and Interrogation there's a lot of black humour and drama. Do you think structurally in these terms?*

A. That's more a matter of style for me — the shifts between black comedy and drama. I'm still not fully satisfied with my achievements here. Rondo will hopefully be much more mature, a much better example of what I'd like to achieve. The most serious of moments, when terrible, tragic things happen, are sometimes utterly funny, ridiculous events. In *Clearcut*, I tried to use Graham Greene's humour — he's a very funny man by the way, and uses a lot of humour in his life.

Q. *You took a philosophy degree in Poland. What first attracted you to film?*

A. I studied philosophy but I didn't really take a degree. I took philosophy as a tentative solution because at this time I was considering a musical career — I had ambitions as a musician — and I was also considering painting and I'd started writing. I was very versatile but none of these things really worked very well for me. Philosophy was just a way for me to study some basic ideas.

It happened, by pure chance again, that I had a chance to see *8 1/2*. Up til then I was only mildly interested in film. On the day that I saw *8 1/2*, I decided to become a director.

See Director, pg. 12

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Front funding arduous climb

continued from pg 10

unifying thing is that all the companies are Canadian and that is what makes this festival so unique," said Wells.

This feeling is reiterated by the coordinators of the festival who have spent the last three years envisioning a gathering of truly Canadian theatre.

"This festival hopes to reflect different voices living, breathing, struggling across the country," said Claire Hopkinson, producer of *Up Front 91*. "We're providing a rare national forum for artists to express themselves through their work and Toronto is a unique marketplace for this."

More than just a chance to perform their works, the festival hopes to be a meeting ground for festival workers — cross-pollination, discussions and developments that could pan into new ideas for works.

Sid Bruyn, artistic coordinator for the festival, said that this collection of performers and productions from across Canada is truly representative of the Canadian theatrical culture because a national jury was set up and recommended artists who were outstanding and significant from their own region to take part.

"Hopefully, the festival will give audiences a flavour of what's happening across the country and a strong sense of national culture," said Bruyn.

As one of the originators for the idea of the festival, Bruyn stresses the difficulties in setting up such a festival and indicates one of the problems with finding the Canadian identity is that funding for the arts is being curtailed by the national government.

"The fact that the federal government refused to support the festival financially is a bit of an oxymoron as they're constantly giving bafflegab on holding the country together and the national unity question. They have not given us support in our national unity effort.

"I see this festival as a symbol of our cultural maturity and how we've evolved from a colonial cultural mentality...the National Ballet, the Shaw festival are transplanted form the motherland by the ruling ethnic majority.

"Moving away from the big dinosaurs, we realize we do have a sense of home-grown culture especially in theatre — varying between European style clowns, Inuit dance and song, or satirical lectures — but it's all of them," said Bruyn.



A scene from the Upfront offering, *Alkoremmi*.

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Return to high school.
Write Review

Director examines racial dirt of Canada

continued from pg. 11

Q. *Is there anything you'd like to add?*

A. I see Canada in a different light now. I've been here six years. Canada is a place where a lot of hypocrisy surrounds me. A lot of people ask me about the violence in *Clearcut*. First of all, *Clearcut* is not that violent. *Terminator 2, Total Recall*, or other commercial films are much more violent. Hands are broken in half, there's blood really splashing the whole screen. My film isn't that violent but it shows a side of Canadian people which is really hidden in their minds. Canadians don't want to see themselves as violent. They say Americans are violent, but we are very peaceful and peace-loving people, which is something my experience tells me is not true. It's not just that Oka happens, that there are confrontations with police, that drugs are common in Toronto. But I also notice a lot of aggressiveness on the streets. For instance, drivers spit at each other. I was spat at several times.

Now in a way I now consider myself Canadian, but I never considered myself a peaceful, peace-loving person. I am sometimes quite aggressive myself. But I want to face it and try to understand and accept some things. That is exactly the story of what happens to Peter — the lawyer in the film. He's a pacifist but in fact he has to defend himself and his values. That's what Arthur is trying to do.

I didn't want to sweep things under the carpet; on the contrary, I opened the carpet and revealed some dirt. This may not be liked by many.

Q. *Was Oka on your mind during the film?*

A. The movie was very influenced by Oka — it broke up two weeks before we started shooting. The Thunder Bay natives who were extras in the confrontation scene with the police — they were so into it. They were really attacking the poor guys in the riot police uniforms who were only extras themselves. Every take we were shouting 'Cut!Cut!Cut! It's over!' but they were still fighting, yelling, kicking, screaming. They were so emotional.

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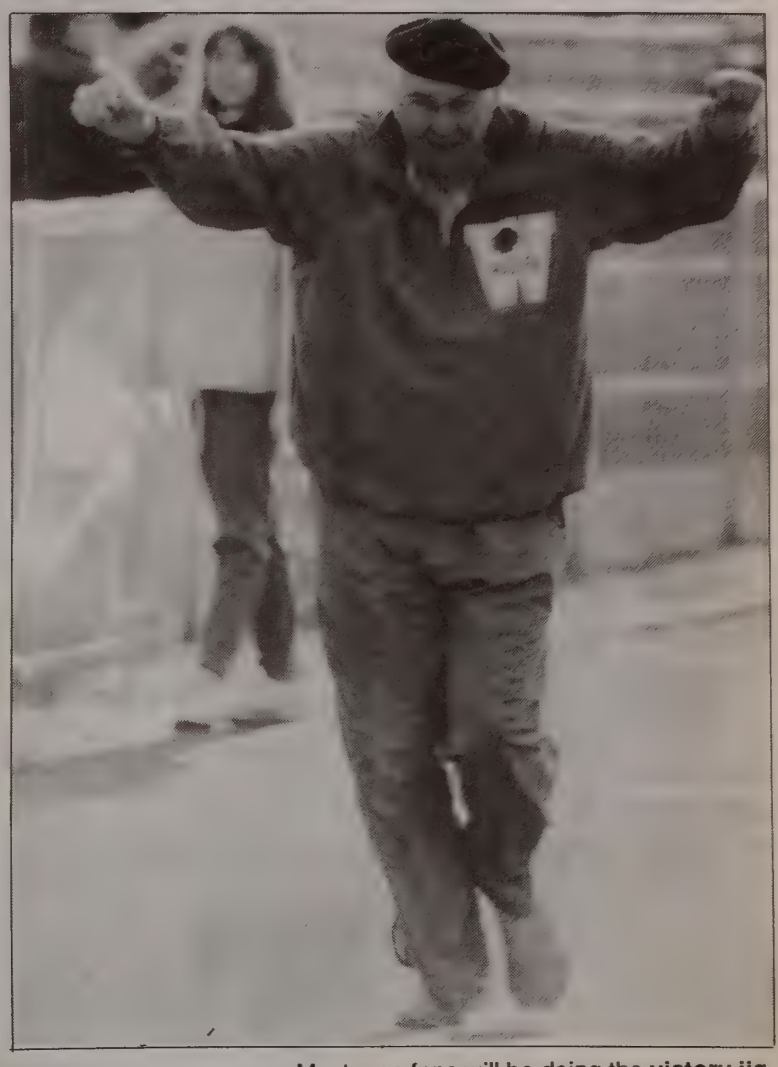


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VARSITY SPORTS
THURSDAY EDITION
SEPTEMBER 19, 1991



If the Blues don't stop Western's stampeding ground game...



...Mustangs fans will be doing the **victory jig**

The War On Bloor: Blues to battle Mustangs

BY ALEX FERRON
Varsity Staff

There's nothing but pride and perhaps a extra spot in the CIAU rankings to be gained or lost.

But Friday night's matchup between the Varsity Blues and the Western Mustangs could signal the last gasp of an old dynasty or the crowning of a new era.

Varsity Blues vs Western Mustangs
Varsity Stadium Friday, 7:00 p.m.
T.V. – The Sports Network

Varsity fans know the story only two well. A decade of almost non-stop losing until the arrival of coach Bob Laycoe. Then, two frustrating Yates Cup losses at the hands of Western.

This season, after eking out wins at McGill and at home against Waterloo, the Blues seek to finally bury the Mustang menace.

But Laycoe refuses to consider the Mustangs a special or more important opponent.

"It's just one more game," Laycoe says. "The guys might be happy to beat Western, but they were happy to beat Waterloo and they were happy to beat McGill."

Not only did the Blues emerge from both games victorious, they did it without their main offensive weapon, tailback Lorne King.

King, who suffered a severe case of turf toe in the first exhibition game of the season, hasn't taken a handoff all season.

"It's a day to day situation with Lorne," says Laycoe. "We really won't know until Friday whether he'll play or not.

"But we've won two games without him, and I think it shows that we are executing efficiently on offence."

Western coach Larry Haylor still sees King, even an injured King, as a force to be reckoned with.

"The only time I'll be relaxed," Haylor says, "is if I see King on the sidelines in his civvies.

"He's a great player, and it has always been my philosophy that the great players can't be stopped. Maybe controlled, but not stopped."

Haylor has to contend with the absence of one of his own big-play stars, 6'6" All-Canadian receiver Tyrone Williams. Western's offence relies heavily on lulling the defence to sleep with a punishing ground game, then throwing deep strikes to its speedy wideouts for long yardage.

Williams' absence from the Western offence takes away a reliable target. But it may have created a new one. Western's second year running back Tim Tindale gained 255 yards against York last week, gaining almost 25 yards a carry. A similar effort on Friday night could break the backs of Toronto's relatively inexperienced defence.

"I feel that our defence will be able to stop the run," Laycoe says. "(Warrior running back Tom) Chartier ran for 100 yards but it took him thirty carries to do it. We held him to three yards a carry, and I'm satisfied with that."

CIAU FOOTBALL RANKINGS

1. UBC
2. Saskatchewan
3. Queen's
4. St. Mary's
5. Bishop's
6. ***Western Mustangs***
7. ***Toronto Varsity Blues***
8. Concordia
9. Manitoba
10. Wilfrid Laurier

While Haylor was satisfied with Tindale's performance last week, he didn't anticipate as spectacular a game against the Blues.

"We don't expect a similar game from Tim," Haylor says. "I expect Toronto's defence to be much stronger than York's.

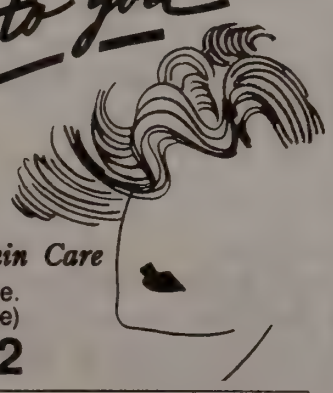
"Hopefully our preparation for Toronto will be hard and effective," Haylor adds. "We can't afford to key on one certain area. (Toronto) has many weapons at their disposal."

Haylor is cautious about revealing his game-plan for Friday night.

"Our plan is to do things that will limit their effectiveness," says the elusive Haylor.

Laycoe says the team has spent a great deal of time analyzing both Blues and Mustang game films.

"A lot of our players have been showing a great deal of progress since the beginning of the season."

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Write Sports



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Intercollegiate sport roundup

Another year of school means another year of varsity athletics, and the action is just beginning.

Women's and Men's Soccer starts this weekend. The women's Blues have matches at Varsity Stadium on Saturday and Sunday against Queen's and Carelton. Both games are free, and the fun starts at 1 p.m.

The men ply their trade on the road this weekend with matches at Carleton on Saturday and Trent on Sunday.

Both the men's and women's soccer teams are coming off silver medal performances last season. This could be the year that two Blues squads rule the soccer pitch roost.

The **Tennis Blues** play a few sets on the weekend, both at opposing schools. The **women's** team hits against Windsor, while the **men's** team will be matching volleys with Western.

In always exciting **rowing** action, the Blues will take on the rest of the Ontario rowing community in the Head Of Henley Regatta at Brock.

Laurier plays host to the hot **rugby Blues**, who are coming off a 44-0 blasting of Brock last week. Should be a real battle.

Finally, the **field hockey Blues** start their season this weekend at Western and Waterloo. The Blues played in a preseason tournament this weekend at Lamport Stadium and emerged undefeated.

Nicole Colaco scored four goals in the five games, while Michele Nelson and Claire Thurgur scored three goals each.

For her efforts, Nicole was named, along with football player Richard Fischer, the University Of Toronto Athletes Of The Week.



Soccer Blues play on the road this weekend

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M5S 1A1

Sad paradigm of competition the ruin of sport

When you go out to play frisbee, do you always want to win?

What I'm trying to say is that there can never be a "revolution" if sports as we know it is not eradicated, wiped out, done away with.

?Albert?

My point basically is not against athletic activity itself. Sure we need to be physically active but that activity is expressed in our culture — especially by many men — in an unhealthy, even destructive way.

Here's my logic: the paradigm behind most if not all of our activities is the paradigm of competition, of victory. This is evident whether it's me writing this article and "submitting" it to an "editor" for "approval," or whether it's participation in one of our cultural pastimes, a sport where the object, the one and only goal, is to knock the bloody hell out of another person.

You'll never see two men seriously holding hand in mainstream culture. So what? So sports.

Okay, boxing is an extreme illustration, but what happens here isn't really all that different from what happens everywhere else in the sports men play. No, fighting isn't exactly the point of all our sports, but any one of our games is set up as a confrontation. Another extreme but telling example is football, where the ball is almost an excuse for men to slam each other down.

The word is "slam" because this is what we do. Is this because men are denied healthy physical contact with other men, like touching and hugging, which society sees and prefers to see between men and women?

And between women and women it's also okay. But you'll never see two men seriously holding hands in mainstream culture. So what? So, sports.

Oh, but there's another reason for sports. It's the fact that as humans we need to feel secure. Sports, for example, is a microcosm of the competition paradigm that we are supposed to live by. We find this sort of institutionalization reassuring, because it tells us that what we're supposed to live by is definitely okay. But there's always a catch. Certainly, sports seduces with its own kind of tension and also demands its peculiar kind of release. The problem is that this tension is the specific tension of competition, of the confrontation between people striving for a higher place in some arbitrary hierarchy, for an illusive pot of gold.

Game rules, or just victims of our own devices?

Similarly, the release isn't just any release. The logical conclusion of a competition paradigm is an explosion. Something has to blow up. The immediate analogy for this is the male orgasm, or if you want to see it in more literary terms, the climax and denouement. So, at the game we clap our hands, cheer, throw things, wave, but almost only when somebody "scores."

My point has to do with the fact that no matter what, no matter whether it's an idea or passion, anything, an emotion, thought, energy, a desire for physical activity, it has to be manifested in some form, expressed somehow. It's too bad we have to hurt each other having physical activity. In other words, too bad we have to do it in a competitive way, in the masculine way that has effected even the way we write stories, the way I write this.

It is ironic, after all, to be criticizing the aggression of sports using aggressive diction, in cutting prose. This is the vanity of the insider critic. But then again, unless the critic removes himself effectively from the cultural context, or make art, write poetry for example, he can almost never say what he wants to say the way he wants to say it.

And even in something as supposedly free and death-defying and culture-subverting as art, we still have to look at the monster called power in the face. Watch just about any rock band and you see them "thanking" the audience by punching their fists in the air, thrusting both their arms upwards in a self-serving "v" — it's not a symbolic gesture to embrace their audience in thanks, but only to insist that they *themselves* are the centre of attention, as if their art is not a gift to their audience, only a medium through which to show off.



The only socially acceptable form of male emotion?

Jays straight up bashin'

Among other things, a big reason why San Francisco Giant first baseman Will Clark is not well liked by his teammates is his tendency to shrill in his high pitched Louisiana brogue, "I'm a basher ain't I? Ain't I a basher?"

One can assume then, that if the players on the Blue Jays are anything like Will Clark, then the team will be annoying fellow umpires and foes alike for time immemorial.

Once a team so light-hitting that flies preferred to breed in their houses (ensuring a natural and painless death), the Blue Jays have now become a collection of certified "bashers". From leadoff until the seventh spot, the Jays now sport a veritable Murderers Row, or perhaps, the Sing Sing Seven.

just Alex Ferron

With the acquisition of Dave "Cobra" Parker, the Jays are a team, it is widely agreed in biker circles, "that you can't skin with."

The Cobra is a big, fat, mean sort of person. In other words, the perfect basher. The man only needs a tattoo of "mother" across his forehead to be mistaken for countless fugitives roaming the Los Angeles County Limits. In fact, his un-basher like statistics with the California Angels this year probably have something to so with the fact that he was mistaken for infamous serial murderer Henry Lee Lucas and was confined for two weeks in the Orange County Prison.

On the opposite end of the spectrum is Candy Maldonado, the left fielder who shares his name with the number one chocolate bar in Spain. Candy is a cherubic sort, until you get him on the baseball field, when a dramatic transformation takes place. The aforementioned "mother" tattoo springs up on his forehead (the biological consequences of this is to be discussed in a scintillating piece in the next Varsity Science section) sending fans into a hate-filled frenzy and opposing pitchers to their respective clergymen.

When Jeffrey Leonard was a hard hittin', women chasin' coke snortin' son-of-a-gun for the Giants in the early 80's, his teammates gave him the endearing tag of "Penitentiary Face". When he had finally settled down, they grudgingly named him "Correctional Facility Face." My name for Devon White is "Work Camp Face." There's no need to delve into the absolute greatness of Devo at this time, I've already spewed out many a word on the subject. Let it just be said that it is probably not a good idea to make unbecoming remarks about his mother while in his imposing company.

Kelly Gruber is an unlikely basher. He's always complimenting the City of Toronto (my rule for bashers is that they must have, at least once, publicly compared Toronto with Inuvik, and claim "compared to Toronto, Albuquerque is where the real action is").

But Gruber is a basher nonetheless, although I'd like him better if he had a long scar on his pretty-boy visage.

John Olerud would be a basher, but he reminds too much of a "college boy." I don't much like "college boys". They go to parties and insist on hearing The McCoys' "Hang On Sloopy".

* * *

If someone out there knows where the hell Gene Tenace learned how to manage a baseball team, please tell me. If the Jays lose this year, it's not because of the "choke", it's because that *BUM COULDN'T MANAGE A LEMONADE STAND!*

* * *

I'm tired of all of this L.A. Raiders hype. They suck, and they only draw 40,000 fans a game. If it wasn't for N.W.A, no one would know who these sorry bunch of suckers were.

* * *

Attendance at Blues football games is pathetic, and I think it's because they show these games at night. The lights are so poor that you have to strain your eyes to see the action on the field. What's so wrong with Saturday afternoon football?

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SPECIAL REPORT: RAE AT U OF T

The VARSITY

VOLUME 112, NUMBER 9, MONDAY, SEPTEMBER 23, 1991

JUST A BUNCH OF KINDLING TO WARM YOUR CHILLED JUVENILE HANDS

Green reports call for pesticide ban, organic food

BY BERTON UNG
Varsity Staff

U of T should close St. George street to cars and ban the use of pesticides on campus, says a new report by the Ontario Public Interest Research Group.

The Green Action Reports, which were released Thursday, were drawn up over the summer due to U of T's unresponsiveness to the recommendations of OPIRG's Green Master Plan, released last October.

Seven researchers were hired over the summer, with funding from the Environmental Youth Corp program, to study the costs of implementing the plan's proposals.

"Little has been done on waste reduction at the U of T," said researcher Tomislav Svoboda. ""This summer, we needed to prove that the recommendations were implementable."

The five points in the Green Action Reports include:

- a study on the impact of closing St. George Street to traffic, and reducing parking availability on campus. Svoboda said that reducing parking space by 41 per cent could result in a 23 per cent reduction in carbon dioxide emissions.
- a recommendation to ban the use of synthetic pesticides and fertilizer on campus. An investigation showed that maintenance crews are still spraying the toxic compounds 2,4 D and Diazinon.
- the U of T should adopt an Energy Efficiency Policy. A fund should be established for future energy saving initiatives.
- University cafeterias should serve organically grown produce, and the U of T should establish a buying club for students and staff.
- Cafeterias should use Chinaware instead of disposables. A study of the Innis Cafeteria shows a saving of at least $3250 per year.

Response to the reports was difficult to judge as the unveiling drew only one reporter.

"We faxed everyone," muttered OPIRG researcher Tzeporah Berman. "Must be the TTC strike."

Gordon Cressy, vice president of University Relations, said the plan was important.

"It's good to see OPIRG has moved into an economic perspective instead of just a moral one," he said. "If we can show on the money side that it works it has a better chance of being implemented."

The plan to close off St. George St. has widespread support among senior administrators, and was part of U of T's Master Plan. However,

See St. George, page 3.



How much have you spent on books? Wilson Lee

NDP breaks promises

Students slam gov't

BY CLIVE THOMPSON
Canadian University Press

(TORONTO) -- Under the pall cast by the province's announcement of impending cuts to university funding, 100 Ontario students met last week to hurl abuse at the minister of Colleges and Universities.

In the first-ever day-long meeting between Richard Allen and students, delegates from universities criticized the government for its financial restraint measures, lack of consultation with students, and human rights problems on campus and in curricula.

Ontario's gloomy financial picture dominated the day. Allen defended the government's plans to shrink funding increases for 1992/93 from this year's 7.3 per cent to a record low of two or three per cent.

"Obviously we can't help but deal with a $9.7 billion deficit," Allen said. "It was an investment, it did good things, it will continue to do good things, but we can't continue on that path forever and pile on public debt."

A 40 per cent increase in welfare in the last year is the main drain on other social services, said Jim Thomas, assistant deputy minister for the Management Board (which holds the province's purse strings).

"We're already required to spend, obliged to spend, and need to spend a lot more money on welfare payments than we anticipated, because people are losing jobs and UI is running out," Thomas said.

Laurie Kingston, chair of the Ontario Federation of Students, strongly criticized the government for talking a good game about improving accessibility while cutting funding. Cuts hurt the most vulnerable first, she said.

"When there are cuts to be made, the things that are cut are the native education centres, the women's centres, the safety programs, funding to improve access for the physically challenged, academic

See Angry, page 3

ANC leaders on cross-Canada tour

BY JOHN HODGINS
Varsity Staff

Albertina and Walter Sisulu, veteran leaders of the African National Congress, called for continued pressure from Canada on the South African government to end apartheid in a speech at U of T.

Speaking at Convocation Hall last Thursday as part of their week long cross-Canada visit, the Sisulus praised ANC activists in Toronto for their support and for the changes in South Africa that have resulted from it.

"The South African government says they are willing to reform," said Albertina Sisulu. "We are saying you cannot reform apartheid. It must be scrapped. It must go. They won't do it because they can only rule through apartheid.

"We assure you that it will be over our dead body that we will allow the government to go on with oppression against our people."

Walter Sisulu was equally adamant that pressure remain on the South African government.

"History has imposed upon our people the honour and the challenge of eradicating from the face of the earth the last vestiges of organized and systemized racism," he said.

"We are here today because the world stood firm and we stood firm and de Klerk, even though he had vowed never to talk to the ANC, was forced to. Thus it is improper for the world to talk about rewarding de Klerk. It is our people who should be rewarded."

Sisulu is the deputy president of the ANC. He was convicted of treason in 1964 and sentenced to life imprisonment. He was released in October of 1989, after 25 years in prison. Albertina Sisulu is the deputy president of the ANC Women's League. She was under banning orders (house arrest) for 18 years.

Lennox Farrell, a prominent Toronto anti-apartheid activist, also spoke.

"I never thought I'd see the logo of the ANC on a pamphlet with the logo of the U of T," he said. "I hope this might represent a change for the U of T, a movement towards a non-racist U of T."

In her speech, Albertina Sisulu placed blame for township violence on the South African government.

"A mushroom of violence has bloomed in our country that the racist government told the world was black-on-black violence," she said.

"This is the very government that is funding the thugs that are killing our people."

She also called for better education for black children in South Africa and more employment.

"Our people have no houses, no employment. The violence is caused by the government that says it will not give us freedom until there is peace. And the government keeps blaming the ANC for the violence.

"We want houses for our families and education for our children, an education that is not for a black child who will be working for a white man all his life."

Residence students not enumerated

BY NAOMI KLEIN
Varsity Staff

Students living in residence are not on the voters list for the upcoming municipal election and city and provincial officials say that's just tough luck.



City Hall: enumeration bureaucracy.

Campus residences were enumerated by the province in the spring when students weren't living there.

"They did their enumeration in May and June -- that basically wiped out 90 per cent of the students because none of them are in residence or they move apartments during the summer," said Carolyn Jurek, a fourth year student at U of T working for mayoral candidate Jack Layton.

"They (the province) know students move in September and they should be able to go in and enumerate those 3000 students." she said.

But according to the Provincial Assessment Office, the issue of student enumeration will not be reopened.

"We have done our part in the enumeration," said assessment clerk Nancy Douglas.

Student's rights advocates disagree. They say the province should be able to enumerate students living in residence before the deadline of Oct 12.

"I think we should really come down on the provincial government for not going onto campuses because students keep getting disenfranchised from elections again and again," said Nini Jones, a fieldworker for the Ontario Federation of Students.

However, the City Clerk's Office, which is responsible for the enumeration of those not yet on the voters list, said the absence of students is inevitable.

"People are always moving in and out and someone is going to have to get missed," said Joan Skinner, revising officer at the City Clerk's Office.

Jurek said she has begun handing out enumeration forms in the residences.

However, according to election regulations, only ten forms can leave the City Clerk's office at one time.

Students can also get enumerated by going down to City Hall with proof they have been a Toronto resident for at least a month.

Members of the Student Registration Project are informing students on how to get on the voters list and are also attempting to motivate students to vote.

"Unless people actually make that step towards considering themselves a permanent resident they will be left out of issues like transit, student housing, and women's safety," said Lisa Caton, a member of the Student Voter Registration Project.

Inside

U of T starts new health information system, pg. 3

Napalm the Buffoon bans buns and balks at nothing, pg. 9

GnR metal monstrosity reviewed, pg. 12

HART HOUSE

So many things to so many people

Upcoming Events

RIFLE CLUB: Safety Courses
Monday, September 23 - 4:00 and 5:00 p.m. in the Debates Room of Hart House. This course is mandatory if you want to join the club. Annual membership fee is $10.00, which includes the cost of the course. Remember to bring the $10.00, your student/alumni card and a pen.

HART HOUSE DEBATING CLUB - Informal training sessions run:
Tuesday - 7:00 p.m. and Wednesday - 4:00 p.m. At Hart House (?) - Everyone is welcome.

General Meeting of the Hart House Debating Club
Tuesday, September 24, 1991 at 5:00 p.m. - Debates Room of Hart House. Everyone is welcome. Come and find out what it's all about.

A NEW LOOK IN THE ARBOR ROOM

OPEN Monday - Thursday 8 a.m. - 10:30 p.m.
Friday - 8 a.m. - 7 p.m.
Weekends 10:30 a..m. - 4:30 p.m.

N.B. **TUCK SHOP** reopens to allow extra seating for the campus smokers. The Tuck Shop is the new designated smoking area for the House. The Tuck Shop replaces the Map Room as the official smoking area.

THE JUSTINA M. BARNICKE GALLERY

Fall Exhibits
Sept. 3 to Oct. 5 - "Big Land and Big Sky: The Geometry of the Canadian Prairies", featuring works from the Hart House Permanent Collection.

Oct. 10 to Nov. 7 -
East Gallery - Akira Yoshikawa, "Empty Your Cup", and installation.
West Gallery - Debra Cherniawsky, drawings and sculptures.
You are invited to meet the artists on Thursday, Oct. 10, 6:00 - 8:00 p.m.

Painting on Silk, French Dyeing Technique: Students in this class will be making Silk Scarves. Monday, Sept. 23, 30, Oct. 7, 21, 28, 1991 - 4:00 - 6:00 p.m.
Fee: $40.00 includes cost of materials.
Space is limited. Pre-register at the Programme Office.

Come and see us! **The Hart House Film Board** is having it's open meeting on Sept. 25 at 5:00 p.m. in the Music Room. The board holds regular screenings throughout the year. An annual film competition is held in March. For the fall, there are workshops, seminars and guest speakers. More information will be available at the Sept. 25 meeting. Membership fee is $10.00.

The Hart House Art Committee

presents

JOANNE TOD

Toronto Artist will speak about her painting career, including the recent Hart House acquisition.

DATE: **Tuesday, September 24, 1991**

TIME: **7:00pm**

THE TINDERBOX CLUB

UofT's SHOWCASE OF ALTERNATIVE AND FOLK MUSIC
ARBOR ROOM - 9:00 PM - NO COVER

Sept 26	OPEN STAGE - FOLK & POETRY	Featuring an exclusive collection of on-campus folk artists and poets.
Oct 3	MERYN CADELL	The Tinderbox Club is proud to present Meryn Cadell, Canada's answer to Laurie Anderson - have you heard the sweater song?
Oct 10	COURAGE OF LASSIE	One of T.O.'s best bands - C.O.L. explores the mysteries of life and love through their enchanting, moody, gripping sets - not to be missed.
Oct 17	PARADE	A multimedia band based with the local underground Shadow label - electronic sounds with processed guitar and haunting female vocals.
Oct 24	OPEN STAGE - THEME T.B.A.	Call 351-7015 for more information about signing up for future open stages. Video/film or visual artists are also invited to join in.

Recycling initiated at law school

Student bicycles waste

BY ROB MILKOVICH

Third year U of T law student Jamie Hanson has been singlehandedly operating a recycling system at his faculty since the beginning of last year.

Using four green garbage bins which he purchased himself, for cans and bottles, and 10 U of T Environmental Coalition containers for fine paper, Hanson has been collecting waste, emptying the containers and transporting the waste by bicycle to the bins located beside the University College Dining Hall. He has done this four times a week, in summer and winter, for two years.



Jamie Hanson and his bag of fine paper.
Maylin Scott

Student Profile

"I guess I'm a complete believer in recycling and re-using," he said. "Seeing vast quantities of waste in the classrooms made me cringe."

He said understaffing in U of T's recycling program inspired him to do what he sees as his part in the current transition from no recycling programs to a smooth system of reducing waste generated by the university community.

"I'm fortunate that I'm a big, strong guy, but it does get difficult at times," he said. "It's labour intensive for sure."

However, he said he doesn't mind doing it by himself because he believes in the ripple effect.

"If you start small, people respond."

He cited logistical problems and communication gaps as key factors affecting his lack of assistance in doing the project. One example is the problem of waste pick-up. Hanson said he has been trying to arrange for a recycling bin to be left at the law school, but has had little interest from City Hall because garbage trucks find it awkward to access the parking lot where the containers would be located.

Hanson also said there is a lack of publicity and awareness of recycling issues. He said many people "view recycling as an option, not a necessity," and the university has not moved past this attitude.

"People must change their habits and lifestyles in order for recycling programs to be successful."

Hanson said he has not been entirely alone in his efforts to reduce waste at the law school. Ted Chrysler, also a law student, arranged for a law firm to sponsor U of T Law school plastic reusable coffee mugs, given out to students at this year's registration. Now, Hanson says, there are fewer styrofoam cups seen lying in the classrooms and lounges.

Does U of T meet your child care needs?

If you have questions or concerns about:

- ❑ the cost of child care
- ❑ availability of child care on or close to campus
- ❑ evening and drop-off care
- ❑ subsidies
- ❑ parental leave

come to a

Child Care Information Session

Wednesday, Sept. 25, 1991 5:00 pm
Hart House Map Room (main floor)

Students, staff, faculty and children welcome.

(We regret that we are unable to provide child care during the meeting.)
Call 979-2757 or 978-7594 for more information.

Angry students verbally abuse NDP

Continued from page 1

skill centres.

"You can't talk about accessibility without talking about funding."

Kingston also said the government hasn't been talking openly enough to students about the financial picture. OFS had to fight to get the issue on the agenda for the meeting, she added.

"You can't just call us together and hint at what's happening. We won't accept placebos," Kingston said. "I acknowledge that we are facing difficult economic times, I acknowledge that we all have to take that into account, and know that post secondary education is not untouchable. "But we need real dialogue."

A one-day meeting isn't enough, she said. Though OFS was scheduled to chair a seminar later in the day on "Meeting the Needs of Diverse Students", they cancelled it, saying it wasn't possible to deal with the issues of racism, homophobia, native students and others in one hour.

Al Deschaene, from Nipissing College, said his school only heard about the meeting two days before it was held.

"How can I take this whole meeting seriously when we weren't even given enough notice to go to the student body and talk to them?" he said.

Speakers from other schools slammed the NDP for going back on its long-standing promise to eliminate tuition fees, saying it was a barrier to accessibility.

"As the campus chair of the Carleton University Young New Democrats, and as a member of the Ontario New Democratic Youth, I want my tuition freeze," said Ali Biggs. "It was promised to us, and it was promised to us again at the last convention."

Allen said it wasn't possible in the short term. "I don't think anyone would assume that every resolution on a party's resolution books would be met in the first six months of their term."

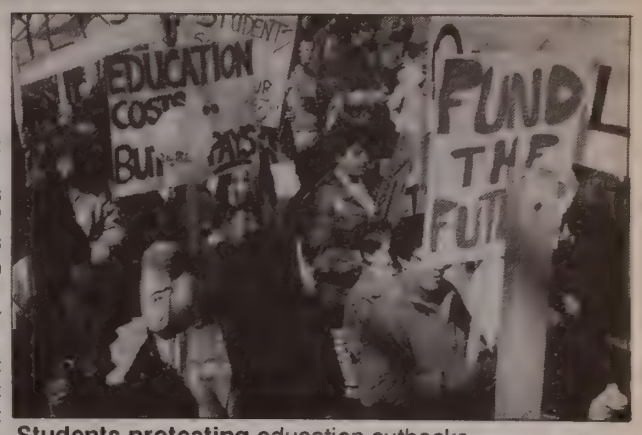
Deschaene called for more attention to the needs of students with disabilities.

"As a disabled student, I'm tired of sitting in the back of classrooms because I can't get to the front, not being able to hear the professors. I'm tired of going through back corridors, back hallways to get to classes."

Questions of eurocentrism in the curriculum came forward as Heather Dryden, member of the York University African Students' Association, told Allen of professors that make racist assumptions about other cultures, or refuse to acknowledge racist elements in literature and history.

"African students are tired of putting their marks on the line by having to correct professors," Dryden said.

Students also offered a few olive branches to Allen, who sat stone-faced through most of the attacks. After he talked about "going in to do battle" with the cabinet over funding, York University student Rob Centa told Allen he should ask students to publicly support him in his efforts.



Students protesting education cutbacks.

U of T sets up health info centre

BY ALISHA MOHAMMED

U of T has been given a $417 000 grant to help set up a health information centre for the Metro Toronto community.

The project to be housed at the Metro Toronto Reference Library, is called Health Info for All.

"It's a wonderful opportunity to provide info to consumers in the Toronto area," said Joanne Marshall, co-ordinator of the project.

She said the public often faces difficulties when trying to obtain information on health matters. The project is designed so individuals may easily research health and medical issues instead of relying solely on doctors and standardized brochures, she added.

"There was a problem to access health information because the nature of initiatives was disease driven only."

She said the intent is to build up consumer information to allow people to research health options themselves.

"People aren't sure anymore about having decisions made for them," she said.

HIFA is a data-base system, accessible by phone, which will serve two main functions. It will provide users with a bibliographical list of referrals to detailed literature and also provide on-screen information on everything from Chrone's disease to AIDS. With information on AIDS, users may be referred to specific committees to answer any detailed questions on treatments. The service is designed to fill in the gaps of already available info and will not overlap existing channels of information, added Marshall.

Details of fund allocation are not yet confirmed, but Marshall said a large portion is earmarked for data-base coordination, while approximately $60 000 will go to accumulating material, according to public demand.

She said that HIFA will not suffer the same fate as last year's HIV information registry which was pulled from U of T following allegations of misuse of funds and project delays.

"It's not the same kind of project," she said. "A lot of factors with the HIV registry made it difficult to pull off because of the problem of information and experimental treatment."

HIFA is tentatively scheduled to begin in January 1992.

St. George closure on election hold

Continued from page 1.

Cressy said there is widespread opposition to the proposal, which has not yet been approved by Governing Council.

"It makes sense from a safety perspective. Those who live near the University love the idea," he said. "But those who have to drive to work don't like it."

If approved by GC, the proposal still has to be adopted by Toronto's Cityplan 91, which is on hold due to the mayoralty elections. "My view is if we don't pull it off by next spring, ... momentum could go away."

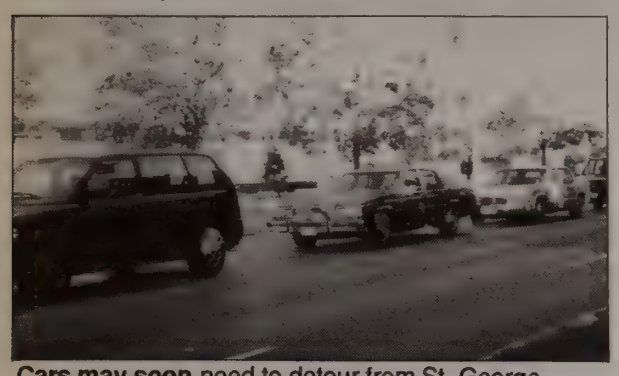
Maury Mason, president of Earth Day Canada 1991 and a member of Greenpeace, said he feels environmental issues should permeate every faculty and program at the university.

"U of T is the largest non-governmental institution in the country, and a better example should be set," Mason said.

OPIRG members called for the formation of a coalition, comprised of residents living near the University, OPIRG and U of T administration, to lobby for closing St. George St. in public debates.

Another controversial issue is the use of herbicides, pesticides and insecticides.

"We feel the U of T should follow the municipal and provincial example and ban the use of synthetic pesticides," said Berman. "It will initially be more time consuming. But it's like human drug abuse. There is a withdrawal period."



Cars may soon need to detour from St. George.

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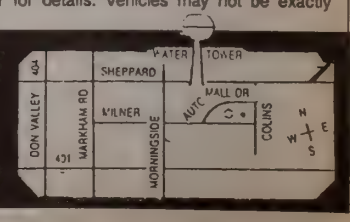
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EDITORIAL

U of T Hypocrisy

The U of T administration is very good at being photographed with winners. They're not so good at remembering that during the original struggle they weren't even in the picture.

On Thursday, Walter Sisulu, deputy president of the African National Congress, spoke at Convocation Hall. He thanked the many Canadians who had supported, and continue to support, the ANC's struggle against the barbarity of apartheid in South Africa.

On hand was Gordon Cressy, U of T's vice-president for development and university relations. Cressy told the crowd that students and faculty had led U of T's fight against apartheid. He was right.

But what he neglected to mention was how long and hard that struggle was. He didn't mention the decades of obstinate opposition from the members of Governing Council. He didn't mention the adamant refusal of then-president George Connell to support the call for divestment.

He didn't mention that it took protracted pressure from anti-apartheid groups to force the later divestment of U of T's pension fund, whose South African investments were hidden until a *Varsity* story exposed them. The administration certainly wasn't going out of its way to publicize them.

He didn't mention that even after U of T divested, the university's fundraising campaign, which Cressy himself ran, refused to adopt any policy barring donations from companies with ties to South Africa.

No, Cressy stood before Thursday's crowd and told them how dedicated to the struggle U of T was. He said investments in South Africa were unthinkable until apartheid had been completely dismantled.

How quickly they forget.

The divestment movement at U of T began 17 years ago, when activists tried to force U of T to use its shareholder rights to effect social changes in corporations. Governing Council refused.

In 1983, the U of T Divestment Committee formed. In 1984, a petition with over 1,300 signatures asked U of T to consider its social responsibilities. The university concluded the investments were not "socially injurious."

Also in 1984, a student GC representative moved to divest. Connell fought it down to "conditional divestment," based only on the Canadian government's Code of Conduct.

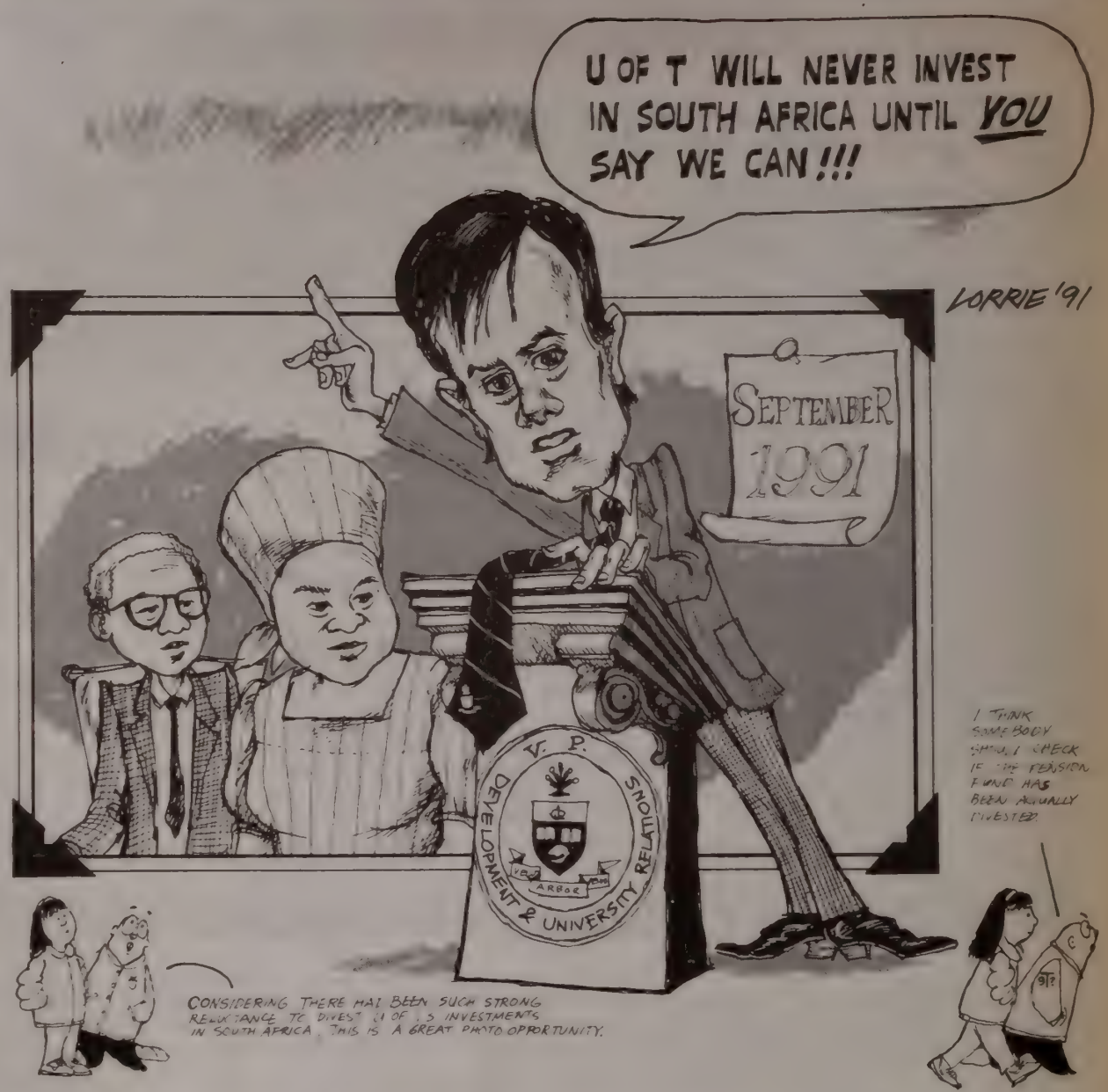
In 1987, that same student rep moved a similar motion. This time, GC's executive committee ensured the motion didn't even reach the Council floor.

Finally, in 1987, the man Connell had appointed to study divestment double-crossed his employer, recommending the university divest. And finally in January of 1988, they did.

But, the university-administered pension fund was not covered by the motion. It wasn't until December of 1988 that the provincial government made it legal to divest pension funds. And U of T continued to drag its feet on the issue until February of 1990.

The fact is an administration representative did not deserve to be on the stage Thursday. As even Cressy said, it was the students and faculty who led the fight. Why weren't they representing the university up there?

But, since Cressy was on stage, he should have taken the opportunity to issue a public apology for U of T's shameful attitude to apartheid over the past two decades.



The VARSITY
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Students debate Yugoslavian civil war

Serbian situations

BY SONJA JEVRIC

Before any valuable discussion about the situation in Yugoslavia can be attempted, it is imperative to dispel several misconceptions and myths that the western media has, at face-value, embraced.

Most of the media, it must be noted, are based in Zagreb, with their reports originating from the Croatian capital and a Croatian perspective. The following article is an attempt to dispel the myths and provide some insight into what is currently transpiring in Yugoslavia from a Serbian perspective.

The Serbian constitution provides for the equality of all... The Croatian constitution... differentiates between Croats and minorities

The Croatian government is supposedly seeking to eliminate all the vestiges of "Serbian bolshevism" and communism that have oppressed their people since World War II. How odd that the main architect of this grand scheme was Josip Broz Tito, a Croat.

It is also strange that despite so-called Serbian dominance, Croatia has managed to achieve a superior economy to Serbia's.

The present-day republican borders are one element, however, that Croatia seeks to retain from the Tito Communist era. Tito artificially created the boundaries, amply supplying Croatia with land that has never belonged to it.

The Krajina region in Western Croatia, the first Serbian enclave in Croatia to secede, was known as the "military frontier province" to the Austrian empire centuries earlier. The inhabitants were mainly Serbians fleeing from the Turkish forces and their area acted as a buffer zone to resist the invaders. In contrast, Croatia was annexed by Hungary and remained under its rule for over 800 years. In fact, Croatia was the only Axis ally to actually gain land at the end of WWII, a paradoxical reward from Tito and the Communist party.

Today, the presidents of Croatia and Serbia are more similar than most people are willing to admit. Both Franjo Tudjam of Croatia and Slobodan Milosevic of Serbia are former communists who came to power through democratic elections. Both have majorities in their respective parliaments. Ironically, although Mr. Milosevic is branded a hardline Stalinist by Croatians, the opposition movement in Serbia today is the most free and active in all of Yugoslavia.

As well, the Serbian constitution provides for the equality of all individuals on its territory. The Croatian constitution, however, differentiates between Croats and minorities. The Serbian media openly criticizes Milosevic, while the Croatian media, on a war

See Defending, page 5.

Croatian compromises

BY GEORGE BEGIC

As a Croatian born in Canada, I viewed the recent events in Croatia with both joy and sadness. Croats all over the world rejoiced on June 25, 1991, when the democratically elected government of Croatia declared independence from the Yugoslav federation.

However, joy quickly turned to sadness with the subsequent war started by Serbian guerrillas and the so-called Yugoslav People's Army.

Most newspapers, television reports and commentaries have labelled the strife in Croatia as an ethnic rivalry between Croats and Serbs. In labelling it an ethnic feud the impression is created that the conflict is fuelled by the religious and cultural differences between the Croats and Serbs. This is not true.

Although there are substantial religious, cultural and linguistic differences between the two groups, this is not an ethnic feud between Orthodox Serbs and Catholic Croats. It is an ideological battle between Croatia's wish to create a Western style democracy and Serbia's continued allegiance to a communist Yugoslavia in which Serbs control the central levers of power and economically exploit the other republics.

The current Croatian government... passed a constitution in which all citizens...were gauranteed equal rights

Croatia in fact has done everything possible to ease the ethnic tensions. The current Croatian government headed by the Croat Democratic Union party and its leader Franjo Tudjman, elected in the spring of 1990, passed a constitution in which all citizens of Croatia - Croats, Serbs, and all other ethnic and religious groups - were guaranteed equal rights. The constitution was largely modelled on the Canadian Charter of Rights and Freedoms.

However, Serbians living in Croatia (about 500,000 out of a population of 5 million) declared the areas, within Croatia, inhabited by Serbs were autonomous and part of a Greater Serbia. They operated with the encouragement of the central Yugoslav authorities in Belgrade in order to destroy Croatia's democracy.

The democratically elected Croat government has been desperately trying to negotiate a compromise between Croatians and Serbians. For over a year President Tudjman asked for a looser confederation. Serbs in Belgrade refused to budge.

The Serbs didn't want to compromise because they benefit greatly from the power arrangements under Yugoslav federalism.

Croatia and Slovenia, as more prosperous and industrial republics, supported all of Yugoslavia. All finances raised in Croatia through

See Independence, page 5.

Defending their homes

Continued from page 4.

footing, is an undisguised vehicle for the promotion of Franjo Tudjman, his government and its racially based policies.

So-called Serbian expansionism is not responsible for the terrible loss of life and civil strife now gripping Croatia. Rather it is the Croatian government's racially based politics and hostile attitude toward the Serbian minority in Croatia that sparked this conflict.

Another popular misconception is that the Croatian people suffered economic exploitation since the formation of Yugoslavia. In reality, they enjoyed economic benefits dating back to King Alexander, who attempted to accommodate their industrial, financial and cultural complaints.

So-called Serbian expansionism is not responsible for the terrible loss of life and civil strife now gripping Croatia

The federal expenditure in Croatian areas, on a per capita basis, actually exceeded that provided for Serbian areas.

In Tito's Yugoslavia, many industries previously situated in Serbia were relocated to Slovenia, Croatia and Bosnia-Hercegovina, ostensibly to move sensitive factories away from border areas near Soviet allies. Serbia was exploited for its natural resources. Serbia also provided under-priced electricity and coal to Slovenian and Croatian industries. These policies seriously retarded the economic development of Serbia.

Recently, Serbians of Krajina, through Jovan Raskovic of the Serbian Democratic Party (SDS), made two moderate demands of the Croatian government: to be named in the Croatian constitution and to have the right to maintain their cultural autonomy. The first request was flatly denied, the second was conditionally granted with the government in Zagreb reserving the right to set the curriculum and select the teachers in Serbian schools — this the Serbians rejected.

What followed was the mass firing of all Serbians in the police force. They were replaced by a paramilitary force comprised of ethnically pure Croatians, who were required to prove they were not of mixed blood or marriages. Next Serbians in all sectors of the economy were fired. Deprived of a livelihood, unable to maintain their cultural autonomy and no longer protected by a constitution or police force, the Serbians were faced with the unenviable decision of moving (to God knows where) or fighting to defend their homes, heritage and fundamental rights.

Sonja Jevric is a third year U of T student and a menmber of the U of T Serbian society.

Independence struggle

Continued from page 4.

tourism, manufacturing and agriculture went to Belgrade and then Belgrade returned only a fraction back to Croatia. Moreover, key positions in the military, police, diplomacy and bureaucracy were occupied by Serbs.

Finally this summer, both Croatia and Slovenia held referendums on the independence question. In light of the oppressive form of Yugoslav federalism and the unjustified benefits to Serbs, Croats and Slovenes overwhelmingly voted for independence.

Still, despite the wishes of virtually all Croats, the 10 per cent Serbian minority and the Yugoslav army are frustrating democracy.

Serbians in Croatia are being armed by the Yugoslav army and the army is bombing Croat towns and villages from planes and tanks. Over 500 Croats have died and more than 100,000 have become refugees in their own country. This is not a campaign by the Yugo army to protect a Serb minority. Rather, it is a blatant attempt to destroy and occupy all of Croatia. Croats have very few arms and do not stand a chance against the army.

This is not an ethnic rivalry but a war, in which Croats are fighting an expansionist force. Although Croats are suffering setbacks right now, they will never concede an inch of their homeland to fanatics such as the generals who control the army.

The only immediate solution to the fighting is intervention by the European Community or the United Nations. However both the EC and the UN seem hesitant to become involved in a meaningful way by sending in peacekeeping forces.

This is not an ethnic rivalry but a war in which Croats are fighting an expansionist force

What is going on in Yugoslavia is intolerable. I hope Canada can do its part in seeing democracy is vindicated by recognizing an independent Croatia and by lifting the arms embargo to Croatia.

If Croats can arm themselves properly and fight the army to stalemate then the Serbs will likely be more willing to negotiate a peace settlement. However, while Serbs can easily occupy Croatia, they will not be willing to talk peace.

In the past, Canada has supported humanitarian struggles to overcome tyranny in countries such as South Africa. Now is the time to extend that humanitarian hand to Croatia in its courageous struggle for independence.

George Begic is a graduate of U of T and is presently studying law at Queen's University.

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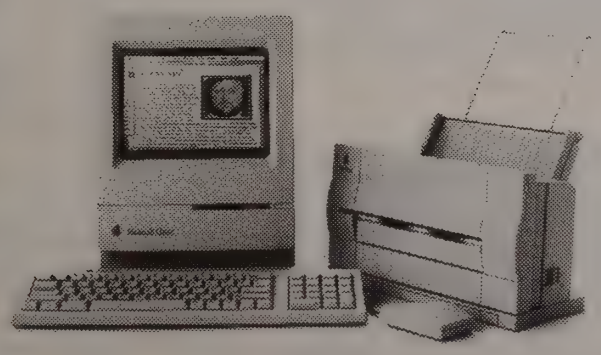
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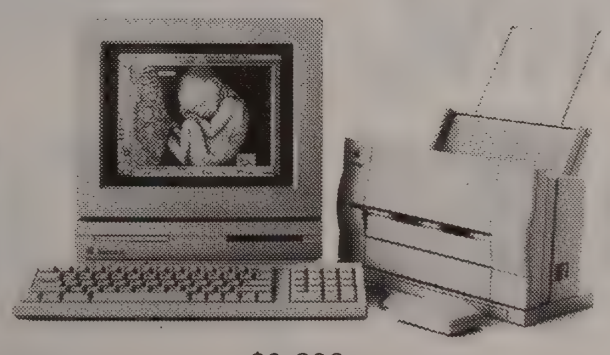
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MAC TO SCHOOL

Bob and me:

the Premier's fall from student radical to political slime

• By Naomi Klein

I, like virtually every other left-leaning reactionary I've met, have often been known to blurt out intellectually rigorous statements like: "all politicians are slime." But even after reconciling with this stellar truism, I, like virtually every other left-leaning reactionary I've met, had a soft spot for Bob Rae.

When Rae came into power, it felt like the left was finally in power. We were wrong, of course, but that's a whole other story.

My crush on Premier Bob was partially due to the series of photos on the cover of *The Star* immediately after the election depicting Rae shamelessly revelling in his new-found power like a pre-teen might with their parents away in Atlantic City.

Then there was that Mariposa stunt when Rae donned Levis and a T-shirt and sang folk songs on national T.V.

Or when he made really snarky comments about Mulroney that were like "just because you are Prime Minister of Canada and I am Premier of the largest and richest province doesn't mean we have to work together."

While such acts of political immaturity might not benefit the quality of life in Ontario, further the cause of national unity, or compensate for the most dramatic and debilitating cut to university funding in the province's history, I would argue that it is precisely this childishness that was responsible for Bob's unslimed status.

And it is for this reason precisely that I decided to delve into this man-child's boyhood which, conveniently enough, included a four year sojourn at the University of Toronto.

Big Bob on Campus

Perhaps the most notable component to Rae's youth was that he looked older.

He wasn't the long-hair-love-beads-let's-levitate-Robarts type but neither was he the scrubbed-face cherub we have come to anticipate on the nightly news.

Rae's hair was longer and greasier, he smoked a pipe, slouched, and dug his hands deep in his front pockets. He was sullen. He was seedy.

During Rae's time as an undergraduate at University College from 1965-1969 he was: a member of the University Literary Society where he secured student representation on the College Council; SAC university affairs commissioner where he convinced the council to give aid to American draft dodgers and organized sit-ins on university democracy; Book Editor of *The Varsity* where he wrote epic reviews on cutting-edge political theory; director of the UC cultural festival where he brought in Frank Zappa and covered the walls of Convocation Hall in rubber and fuzzy pink pile.

Rae was also the first student representative for the Commission on University Government, where he fought for student representation in the hiring and firing of faculty and in reviewing tenure

CUG ultimately abolished the Board of Governors, comprised of university administrators and corporate representatives, and replaced it with Governing Council, securing student and staff representation in U of T's highest decision making.

In 1969, Rae was awarded both of U of T's most prestigious and lucrative scholarships for post-graduate studies: the Moss and the Rhodes.

You might say Rae was a big man on campus. Claude Bissell, U of T's president at the time, had this to say in his published memoirs: "My first impression of Bobby Rae was of a rather diffident, mild youth who makes extreme statements to keep up his courage."

And extreme statements Bobby did make. It was this very quality which contributed to his status as campus demigod. *The Varsity* counted on Rae's extremism for extremely good copy and it was not unknown to have him quoted in three out of four cover stories.

Bastard Bob

One particularly prescient quote was in reference to his position as director of the (B)able Festival, University College's now defunct cultural festival, featuring a Mothers of Invention concert.

"I don't think I'm a very good administrator," he admitted. He was right too. He was a lousy administrator.

Although massive preparation secured the success of the event ("In an upper balcony two youths writhed high to the insidious, pounding, grinding beat. Hair splayed in the movie light. Red, green, yellow, spiral complexions. Four girls work it out on stage — five, ten, fifteen minutes of wailing rhythm. Are The Mothers good? Larry liked them, he was stoned." *The Varsity*, January 1968) the extravaganza saddled the UC Lit with a six thousand five hundred dollar debt.

Sure, that's petty cash set against the back-drop of Ontario's nine billion dollar deficit but it sure sounds like a better time than Mariposa.

One student had harsh words for Rae when she wrote a letter to *The Varsity* charging that "the festival promoters were remiss in their duties and should be shot."

The writer explained that she and several others had purchased tickets to the concert but were refused by a "surly bastard" at the entrance of the over-sold event.

Rae, ever the diplomat, responded in due fashion, writing "'Surly bastards' we may be, but we are the salt, not the honey, of the earth."

Back then, Rae could afford to be arrogant while mismanaging public funds. He had his whole life ahead of him.

Rae soon recovered and so did the Lit ("The tower shook and trembled, but (B)able did not bring down U.C." *The Varsity* January. 1968). He graduated from college politics to the cut-throat world of the Students' Administrative Council.

Golden Boy Bob

The issue was student power and university democracy. At this time (remember it was 1968), students were demanding more input into the inner workings of the university. The "student power" movement called for universities to be run by students and faculty rather than administrators, politicians, and corporations.

> "If a socialist government came to power, a member of the corporate elite would not have much influence," Bob Rae

The administration, frightened by what was happening on campuses like Berkeley and Chicago, offered some conciliatory measures such as talking to students about their concerns.

However, in this golden age of radicalism, this simply would not do. And Rae, the golden-boy of radicalism, was just the man to explain why: "You can't sit down and discuss a menu with a bunch of cannibals," he said.

Remember that next time the Ontario Government takes a bite out of funding for post secondary education.

Hangin' tough, in September of 1968 Rae proposed a motion at a SAC board meeting that the proposed Commission on University Government — a body to examine the university's governing structure — should consist exclusively of four student representatives and four faculty members.

The motion passed at SAC but ran into some snags with Bissell who, oddly enough, thought he and several representatives from the Board of Governors should also be on the committee.

The students compromised and Rae was elected as one of the first four student representatives to CUG. Rae's campaign announced that "It's not the rhetoric of the administration that is going to change this university, it's the faculty and the students."

The victory was a sign of the times. Rae made no secret of his self-proclaimed "radical" politics. He would often speak out strongly against the war in Vietnam, demanding that it be recognized as both a Canadian and a student issue.

In a March 1969 *Varsity* Rae wrote, with his usual mix of melancholy and melodrama, "What Vietnam should prove to Americans is that they are now a part of the sin of mankind, of Colonial Europe, of decaying Empires. Nor are we holier than the Americans, Canadians would be just as susceptible to the common disease of racism and inhumanity if ever given the chance to pave South East Asia."

Rae, along with then SAC president and now New Democratic Member of Parliament Steven Langdon, led and

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Amongst the many areas that you may wish to comment on are:

(a) the University policy on supplementary income and related activities (the Crispo rules);

(b) the hiring of relatives and others with whom there is a close personal relationship;

(c) the evaluation of the academic work of students with whom the instructor has a close personal relationship;

(d) the use of research and other funds for purposes not contemplated by the donor or granting agency;

(e) the purchase of assets from or disposal of assets to a person or company connected with a member of the University;

(f) the acceptance of gifts from persons with whom University personnel have dealings;

(g) the ownership of an equity interest in (or other financial relationship with) a company for whom a researcher is testing a product or engaged in research.

The above are examples of some of the issues that will be included in my report to the President.

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Perhaps the most notable component to Rae's youth was that he looked older. He was sullen. He was seedy.

won a campaign to lend financial and political support to the Toronto Anti-draft Program, "We're dealing with life and death," Rae told the members of SAC in October, 1968.

Despite Rae's pleas for student self determination and social justice, he was blinded when it came to his own political body.

When, in November 1968, the Graduates Student's Union wanted to withdraw from SAC on the grounds that graduate concerns differ greatly from those of undergraduates, Rae lost his famous cool.

"Rae, usually the rational tactful diplomat, giving a pompous unreasoned argument said 'It would not be right, proper, or possible for the GSU to withdraw," reported a *Varsity* article.

The GSU, of course, did withdraw, proving that it was right proper *and* possible and that Bob Rae should try to be less short sighted when making public statements.

But there is nothing like a green politician with a passion for the sound of his own voice. Rae had outbursts about the nature of democracy that would make the Queen's Park Public Relations staff lose their boxed lunch.

When Rae ran for CUG in September 1969, he told the electorate that "the students and faculty must have the right to decide on the future of the university or else our hopes for democracy are nothing at all."

However, after several months in office, when challenged on some of his more radical policies, Rae announced, "Its your own fault. You're stuck with us because you elected us. And if you don't like us it's your business to do something concrete about it."

Although some might like to see Rae taking a similar tack with the corporate sector, disgruntled over the province's deficit and scandal-laden cabinet, consistency in political approach obviously isn't Rae's strong suit.

But Bob You Promised...

But the corporate sector, or "the Bay Street fat cats" as Rae was wont to call them, has always been a thorn in the side of any good socialist governing a capitalist society.

When CUG discussed the formation of Governing Council, Rae argued that there was no place for corporate influence on a university decision-making body.

Bissell argued that members of the Board of Governors, comprised of delegates from the business community, were necessary representatives of public interest in a public institution.

Rae argued that "To maintain that the Board represents the public is an affront to common sense. Bay Street and the public interests are not synonymous," he told *The Varsity* in October, 1968. "The Board of Governors must go."

Rae explained that if the changes couldn't come from within the university they would eventually come from outside, "If the present Conservative government changes and a Socialist government came into power, a member of the corporate elite would not have much influence."

With Rae and the New Democrats now in power, one wonders whether Toronto Dominion Bank, Sunlife Insurance Company, Bank of Montreal, and Sun Cor Inc., who all currently hold prominent positions on Governing Council, have noticed the change.

There is nothing like a green politician with a passion for the sound of his own voice.

Or, to quote Bob Rae, "If this is a blue print for the brave new world, it is neither very brave nor very new."

I couldn't have said it better myself.

However, in this burst of insight, Rae was not referring to his own corporate relations but rather, to a document released in December 1968 outlining the future of university government for the following seven years.

Bureaucrat Bob

The brief in question came up against a barrage of Rae-style rhetoric when the administration refused to reveal its contents. Rae called for a full scale sit-in if the contents of the brief were not disclosed the following day.

"First there must be openness at all levels of the university — indeed right through the province. The sit-in is a tactic we could use if the administration proves to be more pig-headed than we thought," said Rae in a SAC debate reported in *The Varsity*. "If you don't believe in the principle of openness you don't believe in anything. Openness is **the** issue on campus."

Inspired by Rae's open heart and open mind I wanted to ask him if he still thought that openness was the most pressing issue on campus, as opposed to say, rapidly rising tuition fees as a result of government cuts, high cost housing, unemployment, and poor student aid programs.

I called his office and was referred to his press secretary who told me that I might be able to talk to him in approximately six to eight months although, if I liked, I could write a letter to his Correspondence Unit.

Correspondence Unit! Bob, what happened to our right to know? What happened to touchy-feely politics for the people? What happened to, as Rae wrote in *The Varsity* in February 1969, "the bureaucratic administrative revolution (in the face of) the multiversity as a servant of government and industry"?

Not only wouldn't Rae talk to me (which I guess, realistically, isn't all that surprising) he also wouldn't talk to SAC's External Commission about OSAP reform when they were redrafting their policy on student aid last summer.

This from the man who, in 1968, helped to organize a march of 2000 U of T students to Queens Park to demand OSAP reform.

You see, Rae wasn't only interested in vague principles of openness and democracy, he was also concerned with university accessibility and the effect its growing emphasis on graduate work and research would have on the quality of undergraduate education.

"More and more graduate assistants will be teaching undergraduates and there will be fewer senior professors with undergraduate classes," Rae told *The Varsity* in December, 1968.

Something to keep in mind in September, 1991 when undergraduates face the highest student to faculty ratio in U of T's history.

Back to Basics

I know I'm sounding bitter. After all, nobody can be held accountable for anything they said in the sixties. Wasn't everyone on some crazy hallucinogenic drug which had the unfortunate side-effect of making them naive and idealistic?

Just ask Bobby Rae. In a review of George Orwell's *1984*, he commiserated with the author's pre-monition of political and cultural doom.

"Ours has also been the decade of the 'credibility gap' of doublethink. It has become more and more difficult to ascertain the truth in politics, more and more rare to hear it spoken in public places."

Unlike Rae, I am finding it easier and easier to ascertain the truth in politics and I am not afraid to say it in public. All politicians are slime —no ifs, ands, or Bobs.

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VARSITY Review
MONDAY EDITION
SEPTEMBER 23, 1991

Painful Napalm: A country's midget conscience

BY COLIN WILSON

David Craig is a Sunday school teacher and father of two. He earns most of his money writing and performing in plays for children. Serious and soft-spoken, he concerns himself more than most with the starvation and human rights abuses which plague most of the world. Until Tuesday, he will be appearing at the Canadian Stage Company theatre as an obnoxious dwarf.

With his stunted legs and polyester sports jacket, Napalm the Buffoon is a complete loser. He can't hope to be a star, so he may as well drag the audience down to his level; excoriating theatre-goers for their wealth, their apathy, and their vacuous desire for entertainment. Through Napalm, Craig can express all the rage, cynicism, and misanthropy he has to repress as a respectable human being. The performances are not just about abuse. Napalm has a twisted sense of humour which makes people either laugh or squirm. His gift is to realize just when he has offended an audience too much, and then to change the tone of his performance from invective to low comedy.

As a form of theatre, buffoonery has its roots in medieval Europe. Deformed people exiled in swamps and woodlands had one opportunity a year to perform for the villagers that spurned them. A tension arose between the audience, which wanted only to laugh at gamboling freaks, and the deformed buffoons who saw their performance as a chance for revenge. They had to temper their insults with songs and jokes if only to stave off severe beatings.

The buns simply detracted from Craig's higher purpose.



The inimitable spirit of Napalm The Buffoon.

David Craig was intrigued by this style of theatre in which "the performer actually loathed the audience." He entered a workshop with the French director Phillipe Gaulier in order to master the art of buffoonery. At this point, Napalm was only an abstract idea. Craig knew that his character hated the audience, but wasn't sure why. He soon realized that Napalm's rage could only ring true if it were his own. Playing Napalm would be less an acting exercise as a strange form of self-expression.

Tongue-lashing an audience is not the easiest way for an actor to win that second curtain call. Craig admits that he has "felt intense disapproval" during some of his performances. In previous years he let his detractors have their say by throwing buns at the stage, a practise that he has phased out. It was not so much that the buns were painful, but that "people were actually starting to have a relationship" with them. During important monologues, patrons would idly brush crumbs from their lap, or would silently debate whether now was the right moment to let fly with an edible missile.

The buns simply detracted from Craig's higher purpose. He often worries that the serious themes he addresses may be obscured by Napalm's antics, and that the violence and comedy in his performance may play into the hands of a complacent audience starved for amusement. He shrugs off these fears with the reasoning that "if I can speak my truth I have to trust that people will listen."

People will soon be listening in larger numbers. Napalm will be broadcast coast-to-coast in a CBC radio production called *Notes from a Dead Room*. Although the audience will have recourse to neither buns nor heckling, Craig is already anticipating the angry phone calls.

Analyzing our natural fear of buffoonery

Napalm The Buffoon:
Truth, Chaos, and Bad Attitude
Canadian Stage Company
to September 24th

BY COLIN WILSON

Imagine being cornered in an elevator by an angry midget who flaunts his filthy habits and his know-nothing politics. Picture the midget insisting that you and he share a common evil, and you being forced to agree with him. The experience would be profound and unsettling, especially if the midget peppered his rant with a few entertaining vaudeville routines. Audiences at the Canadian Stage Company theatre got to be so unsettled at the play *Napalm the Buffoon: Truth, Chaos, and Bad Attitudes*. Unfortunately, the encounter was not on an elevator, but amidst the conventions and audience presuppositions of the stage.

Most people read something about the plays they attend before they go see them. They also understand that the violence they may witness is not real. Insomuch as this foreknowledge prevents people from breaking up onstage duels, it is a good thing. It is not necessarily so good when it hinders engagement between actors and audience. Most everyone at the Napalm play realized that the man in the dwarf suit was not so crude as he seemed, and that he didn't really mean the horrible things he said. Eliminate the swearing, and his performance could even be seen as an indictment of middle class apathy, ennui, and consumer culture. Nothing an enlightened theatre-goer could conceivably take offense at.

This is why Napalm's ideal stage would be a crowded elevator full of unsuspecting office workers. The theatre crowd knew his game, and so could sit through his scatological diatribes and onstage masturbation with a penitential patience. Like the socialites in Tom Wolfe's Radical Chic, they realized their moral failings and were only too eager to be skewered. Confrontational theatre demands a bit more spunk from the crowd.

By more conventional standards the Napalm performance was a success. The dwarf's alter ego, David Craig, is a master of physical comedy, and his facility at scooting about on his knees while wrapped in a plaid leisure suit jacket is quite uncanny. One highlight of the play was his acrobatic routine on a jungle gym, in which he vamped around with a tricolor and fake sword to the soundtrack of *Les Miserables*. His monologues were also cutting. At one point, he held up a copy of the *Life* magazine article celebrating the brassiere and mused on the likelihood of a future cover story on socks. What really saved the show though, were his ad-libs. Craig flirted with the idea of slipping out of character during an extended power failure. He also raised the stakes of his performance by attacking an audience member whose watch started beeping.

Perhaps a rowdier, less sophisticated crowd would have reacted to Craig's spite with more gusto. There is no question that Craig's creation still has the power to entertain. Whether he can leave audiences more than mildly chastened is another matter.

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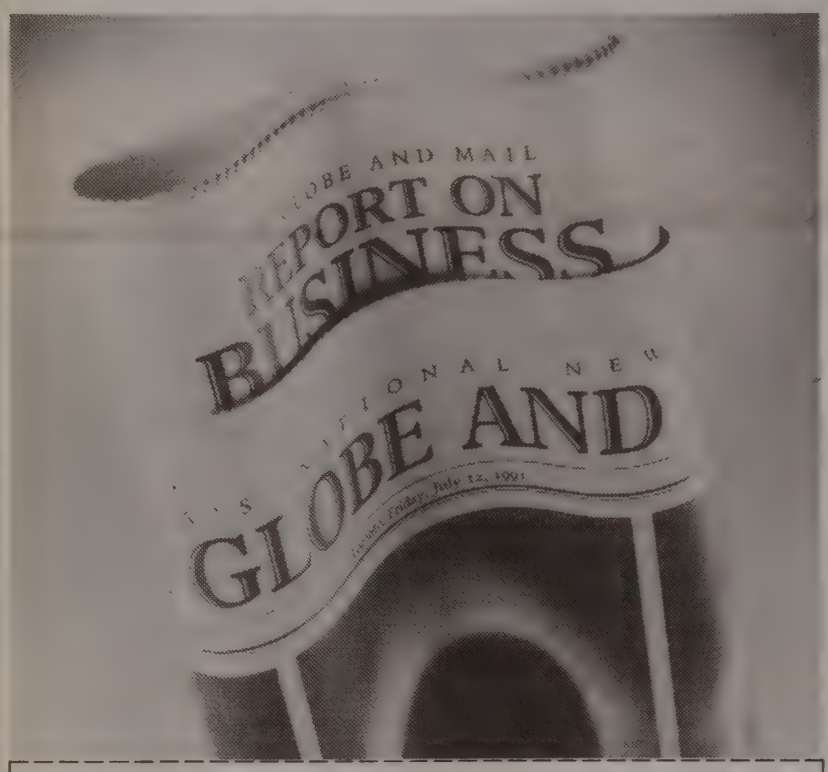
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CANADA'S NATIONAL NEWSPAPER
THE GLOBE AND MAIL

Big business comedy mocks society

Savvy satire

BY ORION BUTTGIEG

Suits
Canadian Stage Company
to October 13


Psst. Ya wanna buy my lunch?

As we enter into the 90's — leaving the retardation of ethics and moral degradation of the 80's behind — we seem to have been left with a society trying to find itself amidst the social chaos it created for itself.

Yet looking back at the 80's and its run off into the 90's, it's clear that answers to those questions haven't been found. The question is do we realize this? Writers Peter Wildman and Rick Green, formerly of Canadian comedy group *The Frantics*, have not only realized this, they've created a satirical black comedy called *Suits* which concerns itself with the above questions.

The play *Suits* deals with the self righteousness of the generation who have seemingly had a foothold on the social, political, and economic happenings for the past decade or so. In dealing with these issues, *Suits* hands us that generation's humility on a silver platter. It provides us with a play which demonstrates not only a realization of their mistakes but also a fatal flaw in contemporary thought and the values which we live by in a materialistic society.

Green and Wildman employ the world of BIG BUSINESS as a medium for their message and use corporate offices and board rooms as their stage. The premise is clearly: what better place to display such honourable characteristics as greed, selfishness and the like than in the world of corporate take-overs and interoffice backstabbing? This selling out of one's soul for wealth, power and some brand of happiness has a number of other negative spin-offs outside the offices and board rooms.

The play goes from scene to scene each satirically poking at a different aspect of human character, and ending with strong, almost harsh, punchline; a punchline that reminds the audience of the ironic truth of the point being made. This is a type of comedy consistent with Green and Wildman's *Frantic* days, with the addition of a main character and a consistent story line. This works to make *Suits* a stronger comedy, and one with a message. Something that wouldn't have been achieved if it were only a *Frantic* vaudeville show.

It is not only Green and Wildman who may take credit for *Suits* being an excellently funny play with an important contemporary message about moral issues in the 90's. Credit should also be given to director Sandra Balcovske and the rest of the actors.

Suits seems to have it all: it's funny while moving, it looks at love, hope, the willingness to belong, humanity, and where it's all going (Hell, according to the last scene).

Suits is not about baby boomer bashing.

Suits is not about baby boomer bashing since we all have a hand in creating our rat race, and it was here before us. When leaving the theatre one woman wondered whether it would only be a certain generation or class of people who could appreciate the humour. The answer is that the rat race touches every aspect of society from small towns to big cities and from petty politics in the home to competitiveness at any university. We have to take note of the problem before we can change it, and laughing at ourselves doesn't hurt.

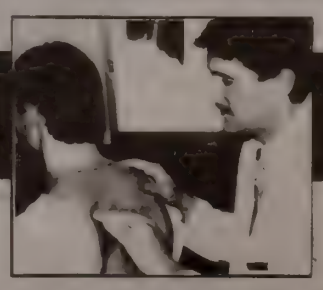
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BY STEVE GRAVESTOCK

Thematically flawed King fishes for good feeling from homeless and insane

The Fisher King
directed by Terry Gilliam
Columbia\Tri-Star

In the 1960's, madness had a certain cultural cachet. Writers like R.D. Laing and Ken Kesey considered it a path to greater knowledge, a means of transcendence. These ideas aren't simply false: they're destructive. An insane person is enslaved by his neuroses, not liberated by them, and to assume otherwise leaves him at the mercy of his disease.

The people responsible for popularizing this idea could be partially excused since their motives were polemical/political. Trying to express their disgust with Western culture, capitalism, institutional thinking, etc., they latched onto fringe states. Moreover, they were sincere — as intellectual adolescents they couldn't be otherwise — and they didn't use personal tragedies condescendingly or calculatingly.

The same can't be said for Terry Gilliam's ugly, disgustingly cynical *The Fisher King*, which regurgitates these 60's ideas. Watching it is like finding an old patch of barf behind a large piece of furniture you haven't moved in quite a while; it's olden days vomit.

Gilliam and screenwriter Richard LaGravenese even lack the sensitivity to foreground Parry's madness; it's used tangentially as a route to redemption for Jack, a selfish radio talk show who obliquely, disastrously, wronged Parry through his callousness. Parry revives and loosens up Jack while Jack tries to get the homeless Parry back on his feet.

The plot turns on a single question: will Jack risk everything to help Parry? Guess, but remember that this film is being touted as the feel-good-movie-of-the-year. *Regarding Henry's* cure for selfishness — getting shot in the head and basically lobotomized — didn't capture the public's imagination. So now we have *The Fisher King's* kinder, gentler solution: acquire a mad, homeless friend.



Ah, ain't love grand?



Robin Williams and Jeff Bridges hang out.

It's true that the film doesn't entirely gloss over the terrors Parry experiences. But it exploits them for dramatic effect, to give the audience a jolt. (Gilliam and co. use his madness for laughs too.) The sense you get of Parry's fear and helplessness before his madness comes less from the script than Roger Pratt's cinematography (plus some intriguing special effects). As Pratt shoots it, New York spills over with wonder and menace.

The Fisher King provokes the kind of sympathy that lets people feel good about themselves for the movie's duration and maybe a few days later. After that, they'll go back to seeing the homeless (and schizophrenic) as scabby losers. The movie's too mechanical and glib to spark any thought or actual feeling about the homeless. *The Fisher King* is technically very well done — it doesn't miss a single opportunity to manipulate you.

By the way, Gilliam has been trying to distance himself from the film; he thanked the Festival audience for "justifying his decision to sell out." Of course, it fits in with the rest of his work perfectly.

Watching it is like observing olden days vomit.

The only interesting thing about the film — besides Pratt's contribution — is the cast. As the love interests, Mercedes Ruehl and Amanda Plummer do some substantial work. And Robin Williams (Parry) is finally showing some energy again. During the early 80's, Williams was easily one of the most compelling American performers around, but recently he's specialized in overly earnest hand-wringing. Jeff Bridges (Jack) is the stand-out, delivering a major star turn. He carries the movie and gives Jack's dilemma real weight. I would have been chain-smoking in the lobby if it wasn't for him. (And his hair looks great.)

As a brief addendum, I'd like to thank the Festival audience I saw *The Fisher King* with. After booing the Steven Spielburg trailer (for *Hook*) which preceded the feature, they went out and voted a movie — which is far more manipulative and sentimental than anything Spielburg has ever produced or is likely to — the most popular movie of the Festival. It's a feel good movie about the mad and the homeless for Chrissakes. What's up next year, a funny account of the Alaskan oil spill? Maybe Michael Moore, 1989's winner for *Roger and Me*, could do it. I hear he's looking for projects.

...peace and love, kids. its four thirty in the morning and we really want a beer boy you know i wish i'ld become a farmer just like my uncle edsil he didn't have his front teeth neither and also...

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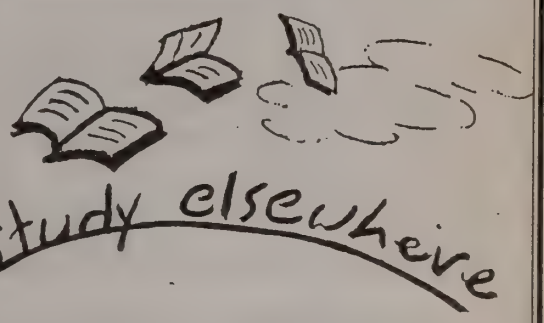
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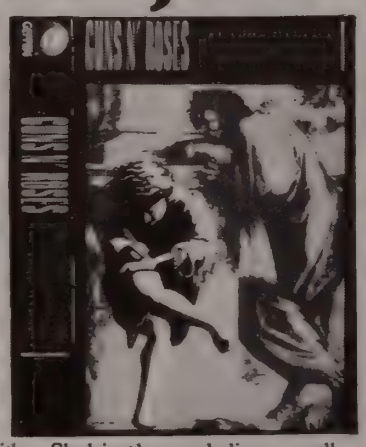
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Billy Bragg EP teases fans while Roses satisfy them
Guns just another metal band

Guns 'n' Roses
Use Your Illusion 1&2
Geffen



Two of the most eagerly anticipated happenings this season were the release of *Terminator 2: Judgment Day*, and LA metal gods Guns 'n' Roses' new album *Use Your Illusion, volumes 1 and 2*.

As far as the movie went, critics generally agreed that it was a success, although it differed considerably from the first installment. The original *Terminator* was less spectacular than the sequel, but when it appeared in the early eighties it created such an impact that Hollywood ushered in a new age in Sci-Fi horror.

The story is much the same with G n R. *Appetite for Destruction* is a classic, probably responsible for turning throngs of sixteen year-old suburbanites into head-banging rebels. Somehow that album struck the ultimate balance between Glam and Thrash as devotees from both ranks snapped up copies by the millions.

But *Use Your Illusion* is not *Appetite for Destruction*. It is much more solid, more produced, more mature, and, let's not forget, twice as long. The task of following up their incredible debut was taken seriously by the band, and what they've come up with here is a strong metal album, as good as that genre gets.

For air guitar virtuosos, there's loads of material to work with—Slash just keeps whaling away. His solo on "November Rain" stands out in particular, and I just know that this power ballad will be played at every high school dance in Ohio this year. Axl's singing is as powerful and maniacal as ever, and the lyrics he writes, well, they'll appeal to those who haven't read too many good books.

The real coup with *Use Your Illusion* is that you have to buy two records to get the whole story, which people will tend to do because how can you get respect from the other mall rats when you aren't down with G n R? PT Barnum had a name for folks like that.

AARON BOLES

Billy Bragg
Sexuality
Polygram

While his fans eagerly await the new LP (entitled *Don't Try This At Home* and due later this month), Bragg continues to tease with yet another EP.

And if this release is any indication, the new album could almost be worth the three year wait since *Workers' Playtime*. Bragg has his pop faculties finely tuned, and his songwriting gifts are in fine form, as well.

He has never been able to match the mix of barbed political lyricism, emotional vulnerability and musical simplicity and anger that made his first three releases so special. But, even though a band and backing tracks now seem an inevitable part of a Bragg release, a new album is still an anticipated event.

Having released enough political rhetoric for a lifetime on last year's *The Internationale* EP, Bragg focuses on love and emotion in this mini-album. The title track is a catchy, if somewhat ingenuous, ode to sex, with our troubadour assuring us that sexual orientation should be irrelevant.

It was, however, a bad mistake to include a remixed version of the song. It's a pathetic attempt to turn Billy into a dance-floor hit, and it sounds like shit.

"Bad Penny" is Billy talking about another quirky little love affair of his youth. It won't stick in your mind, but it's pleasant enough.

There's a song which, for some reason still to be fully fathomed, is called "Ontario, Quebec and Me." It's about, inevitably, an affair of some sort. But, its major attraction is its demonstration that Bragg is just as bad a singer in a higher register.

Bragg's lack of vocal abilities is what also mars his cover of "Heart Like a Wheel," a song written and made famous by Kate and Anna McGarrigle. Now, there are few performers who can match the voices of those sisters and Bragg's lack of singing talent has always been part of his charm. But, in this case, unfair as it may be, he just suffers too much by comparison. And the sappy backing vocals don't help.

But, the worst song is "Bread and Circuses," a duet with Natalie Merchant of 10,000 Maniacs. Merchant does the majority of the singing, and she has a better than average voice, but it's unable to overcome the cliched piano, strings and lyrics.

Bragg is helped out on the album by such other notables as ex-Smiths and current Electronic member Johnny Marr and Kirsty McColl. But, despite the stars, one does find oneself longing, at points in this album, for the simpler days of a man, his guitar and his politics.

KRISHNA RAU

Soppy Late no film feast

BY INGRID ANCEVICH

Late For Dinner
directed by W.D. Richter
Castle Rock

Late for Dinner is a warm comedy with an inventive twist to its plot.

The scene is set in Sante Fe, in the year 1962. Willie (Brain Wimmer) and Frank (Peter Berg) are involved in a heated confrontation with a greedy land developer (Peter Gallagher) over the sale of their family home. A scuffle ensues, Willie shooting the crooked man's hired gun, then promptly being shot himself. Willie and Frank have no choice but to quickly take to the road. In doing so, they leave behind a heartbroken Joy (Marcia Gay Harden) — Willie's wife and Frank's sister — and her young daughter Jessica. Stopping along the way, they luckily meet a caring doctor (Michael Beach) who bandages Willie's wound. It is at this point we learn of Frank's chronic kidney ailment, deemed incurable in the early sixties. The Doctor has an idea that would further his experimental research as well as save both men's lives. He practices what is known as cryonics , which is the freezing of live tissue with the intention of it being unfrozen years later. In doing so, he is confident Frank would be able to have a kidney transplant, while Willie would escape the death penalty for a crime the Doctor is convinced he is too honest to have intentionally committed.

Years later, the two men awaken. Those watching the movie accompany them on a journey of bewilderment and culture shock. Yet the theme become. Willie provides a stark but effective contrast to Frank's childishness, being the more serious, mature character of the two. Joy, however, is not played as convincingly in her rather difficult role, reducing the film to soppiness at times. The adult Jessica (Coleen Flynn) sparkles in her vivacious role of a woman seeing her father conscious for the first time in her life.

A good part of the nostalgia pumped into the film feels forced. The plot, though somewhat innovative, is packed too full for the two hours allotted to it. *Late For Dinner* simply demands too much of the viewer in too short a period of time.

One is not entirely pulled in by Willie and Frank's time travel; for the audience, it is only two minutes that Willie and Frank are asleep. It is difficult to feel their three decade absence. This takes away from relating to what the determined Willie and Frank are enduring in reaquainting themselves with their loved ones after such a long period away.

To have made the film more enjoyable, Richter should have concentrated on either the disassociation of the two men in 1991, or a homecoming after a long time away. These two story lines at once are overwhelming, causing one's attention span to waver very early on in the film.

of the film is not that of time warp wonder. The message is about values: those of the age-old moralistic sort.

Friendship and family are pivotal in Willie and Frank's lives. This is effortlessly depicted in the simplistic Sante Fe of 1962. 1991, however, reflects the deterioration of these humble values, reminding us of what unfeeling, brutal times we live in.

Director W.D. Richter is best known for his screenwriting skills, penning the Oscar winning *Brubaker* in 1982 and the ever popular *Invasion of The Body Snatchers*. His production team on the film also have impressive credits to their names. In contrast, the cast is relatively unknown.

The character of Frank is without a doubt the star of the show: He essentially holds the film together. A lack of oxygen at birth has left him semi-retarded, yet wonderfully innocent. Frank's vulnerability serves to further accentuate how unsympathetic modern day life has

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Sincerely Yours too stylized to capture Leonard's angst

BY JOHN HODGINS
Varsity Staff

Sincerely A Friend:
The Music of Leonard Cohen
Young People's Theatre
to September 23rd



Leonard In his Bohemian days.

There's a blaze of light in every word
It doesn't matter which you heard
The holy, or the broken
Hallelujah.
Leonard Cohen, "Hallelujah"

Leonard Cohen is my god. When someone fucks around with your god, you're likely to get pissed off. Not that different interpretations don't sometimes work — witness Jennifer Warnes' brilliant *Famous Blue Raincoat* album. But UpFront '91's presentation of Bryden MacDonald's *Sincerely a Friend: the Music of Leonard Cohen* just does not work.

The cabaret-style musical has a great premise, and almost manages to pull it off. Selections of Cohen's music are to be pulled through the streets, sung and reinterpreted by street people. The deep well of despair — and especially anger — latent in much of Cohen's work is to be brought out of the dark, screaming.

This is a brilliant idea. I wish someone would do it. The incredible anger and violence in Cohen's work is something that has been completely ignored in all interpretations. In Jennifer Warnes' version of *A Singer Must Die*, for instance, lines have been changed and a whole verse dropped:

I am so afraid that I listen to you
Your sunglass protectors, they do that to you
It's their ways to detain, their ways to disgrace
Their knee in your balls and their fist in your face
Yes and long live the state by whoever it's made
Sir I didn't see nothing I was getting home late.

The removal of this verse changed the song entirely. And songs like *There is a War, Last Year's Man, Dress Rehearsal Rag, Diamonds in the Mine* and *The Butcher* have been consistently ignored in retrospectives and productions of Cohen's work.

Sincerely a Friend is the first work to attempt to bring out this anger; sadly, it fails. There are several reasons why this happens. To screen Cohen's songs through any vision of reality, first of all, is absolutely impossible. Leonard Cohen's work is about Leonard Cohen, and the really cool stuff he thinks about. I like this. This is great. Leonard Cohen, after all, is a really, really cool guy. But his work has got nothing to do with reality.

The play's bigger failing, however, is in its own warped view of reality. If you think the waif from Les Miz is anything like a French Revolution era Parisian street kid, then I suppose these stylized caricatures could be street people. There's a false, Andrew Lloyd Webberish glamour in the way the actors sing, in their hand gestures and in the way they move around the stage. There is little of Cohen's grittiness, of his glory and passion amidst the dirt, ashes and broken wine bottles. The singing especially is out of place. Many of the singers are credited with having toured with a Sondheim retrospective; it shows. The singing is over-stylized, the lyrics are sung with forced emotion.

When someone fucks with your god, you get pissed off.

As in any combination of music and theatre, however, there were occasional flashes of the brilliant among long periods of the extremely annoying. Kimberely Hirtle and Cliff LeJeune especially were able to occasionally bring something fresh to the music. Hirtle's shrieking, frenetic performance of *Dance Me to The End of Love* ending with her sudden collapse on the stage changed that song in an exciting way. Her in-your-face *Everybody Knows* sputtered with the anger that Concrete Blonde left simmering in their version.

LeJeune took *I'm Your Man* from a sweet-voiced conversational style to a grinding lust-filled chorus and brought out new depths of despair in *Chelsea Hotel No. 2* that left him paralyzed on stage. This alone was worth the admission.

A haunting chorale version of *The Partisan*, a hilarious, bawdy *Don't Go Home With Your Hard-On* and a beautiful, tremulous *Song of Bernadette* also salvaged much of the two hours.

If seen simply for cover versions of Cohen's songs, the play was very entertaining. The four singers in the play do have, after all, very beautiful voices. Doug Johnson's musical arrangement was truly brilliant. It conveyed nothing of anger, but it sounded amazing. The highly capable jazz band was on stage for the entire performance with the actors, and they brought a musical richness and depth to the music that Cohen rarely reaches on his own albums.

But the production was still a failure. It brought little that was fresh or new to Cohen's music. The musical style of the play was embarrassing for anyone familiar with what Cohen does and with the way he does it. If this music is ever going to be reinterpreted in a new and interesting way, it's going to have to be by Sonic Youth.

Mom visual and aural spectacle

BY HUGH GRAHAM

Me, Mom and Morgentaler
Lee's Palace
September 19

Me Mom and Morgentaler have been wowing audiences in Montreal for two years now with their "multi-racial/ska/polka/punk/bashing" musical style, as their press release calls it, but more importantly, with their unbelievably energetic live shows, which have earned the eight man band quite a cult following and heavy attention from Montreal's local music press.

Certainly their music is refreshing enough. Any break in the current deluge of rap and heavy metal music is welcome. Especially a return to the early 80's ska/reggae sound of The English Beat and the Specials, mixed with a quirky pop feel of the B-52s, and a multi-cultural flavour that exhibits songs in three different languages.

Their sound is pleasing enough but it is their visual presence and furious energy which make such an impact. Watching a show by Me Mom and Morgentaler is not only a musical experience, but a visual spectacle as well.

The stage was a vaudeville extravaganza

The stage was a vaudeville extravaganza, the band members resembling models in a freak fashion show. Lead singer Gus Coriandoli himself describes the group as "clowns from hell." Coriandoli's face was heavily made up with blonde dreadlocks hanging from underneath a top hat. The percussionist was dressed in traditional native costume (ie. nothing but a brown leather codpiece), and the drummer was resplendent in glittering fez hat with feather. Most striking was singer Kim Bingham, who, with her dyed purple hair, gaudy make up job, and flamboyant Goodwill attire, resembled a cross between Siouxsie Sioux and trash queen Cyndi Lauper.

Another asset of Me Mom and Morgentaler is their humour. A high point of the show came when, in the middle of a serious number, lead singer Coriandoli and band suddenly broke into a high camp version of Samantha Fox's "Hurt Me Hurt Me — But the Pants Stay On"

Coriandoli then proceeded to parody the Manchester indie music scene, donning a striped shirt, baseball cap, feigning an ecstasy trip, and stumbling around the stage muttering about record contracts, saying "All I need is some funky beats and swirly lights." Immediately following this he gasps "It's unbelievable."

"(I Don't Want to Be) Your Friend," the bands debut single, and biggest crowd pleaser of the night, was written, according to Coriandoli, in response to the "I Just Want to Be Your Friend Syndrome," which many of us have endured throughout life. The song is what "Mirror in the Bathroom " is to The English Beat, a breezy, addictive blend of horns and a bashing beat with a trite, cheesy, sing-along chorus — a surefire floorfiller.

Apart from visual presence and multi-cultural styles, it is the band's terrier-like energy which wins the crowd over in a live situation. The band's closing number was called "More Power" but this is one band that isn't lacking in that department.

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Mediocre Island puts Hitchcock to sea

Robyn Hitchcock and the Egyptians
Perspex Island
A & M Records

Perspex Island isn't a brilliant album of pop songs, but at least it's a very enjoyable album of pop songs.

Hitchcock has put together all the important elements: catchy melodies, tasteful harmonies, chord progressions that are neither cliche nor disjointed, and semi-impenetrable lyrics that *sound* clever. And for most of the songs, the formula works fine.

There's plenty of punchy energetic songs such as "Oceanside", "Child of the Universe", and "So You Think You're in Love". There's also some lovely sedate numbers such as "She Doesn't Exist". And then there's a few really boring duds such as "Earthly Paradise".

The arrangements are simple but effective, relying on Hitchcock's straightforward rhythm guitar and the muscular backing of Egyptians Andy Metcalfe and Morris Windsor on bass and drums. Peter Buck of REM also jangles merrily away on most of the tracks.

The only minor flaw in this musical mix is Hitchcock's consistently nasal singing, which doesn't allow for a wide range of emotional expression. Staying in tune a bit more also wouldn't hurt, considering that his melodies are one of the stronger aspects of his songs.

So *Perspex Island* is one of those in between albums — worth receiving but not necessarily a purchasing priority.

JOHN TESHIMA

Last Crack
Burning Time
MCA

This is a test. How many Wisconsinites does it take to make your eardrums bleed and your heart race? The answer lies within Last Crack's second effort, *Burning Time*.

Produced by Dave Jerden (Jane's Addiction, Alice in Chains, Red Hot Chili Peppers), *Burning Time* is an eclectic testament to the potential of this powerful quintet. While some songs occasionally lack direction and are crammed with too many musical ideas, the writing is clever, and the sound intense. Filled with irresistibly guttural hooks, Gothic modal mysticism, and scorching guitar work, Last Crack provides an intricate musical hodge-podge.

Fronted by leather-lunged vocalist Buddo, Last Crack establishes their characteristic heaviness with "Wicked Sandbox," an apocalyptic song that aims straight for the temples and delivers a relentless punch. Following, is the rhapsodic "Mini Toboggan" filled with rich texture and the intricate guitar work of Pablo Schluter and Don Bakken.

Having lit the match, *Burning Time* ignites and we are treated to a social and musical expose. The result? An album that at times lacks direction, but satisfies the primal urge to reach for the volume knob and turn it up to eleven.

TOM PHILLIPS

Stan Ridgway
Partyball
Geffen

Stan Ridgway is enjoying a relatively long pop shelf life for someone who has never had a legitimate hit single or album. Ridgway is one of those musicians who everyone seems to have heard of, but few, if asked, could actually hum one of his tunes.

Ridgway emerged in the early 80's as the frontman of American cult band Wall of Voodoo, whose single "Mexican Radio," a minor hit in 1983, is a catchy piece of synth pop that receives occasional airplay to this day. Since leaving Wall of Voodoo in the mid eighties, Ridgway has released the solo albums "The Big Heat" (1985) and "Mosquitos" (1989), both of which were critically well received but neither of which made much of an impact commercially. It seems Ridgway is destined to repeat this trend with his latest release *Partyball*.

Neither hard rock, synth pop, or country western, but seemingly a mixture of the three, it is impossible to label Ridgway's album to any one category or style. Mainstream commercial success will likely continue to elude Mr. Ridgway with this release. It's not the actual music that's the problem — the instrumentation is a classy mix of synthesizer and guitar, the sound deeply atmospheric and instantly accessible — but it is the vocals and lyrics which are so unorthodox.

Ridgway's voice is certainly distinctive, but whether he can

See Smithereens, page 16

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October 10: Toronto (4:00 p.m.–9:00 p.m.) Sheraton Centre Hotel, Dominion Room, 123 Queen Street West
October 11: London (2:00 p.m.–7:00 p.m.) Centennial Hall, 550 Wellington Street

If you would like to know more, but are unable to attend, call collect (416) 327-8295.

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Varsity Events Calendar

FREE WEEKLY LISTINGS

MONDAY SEP 23

CAREER CENTRE -- *Career Puzzle Workshop.* Designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar rooms, 10:00 - 1:00 p.m.

U OF T ENDOMETRIOSIS SUPPORT GROUP -- Organizational meeting. For more information contact 978-8201. Women's Centre. 4:30 p.m.

UNITED COALITION AGAINST RACISM -- Introduction to UCAR 1991-92. International Students Centre, 33 St. George St. 4:00 p.m. All welcome.

TUESDAY SEP 24

CAREER CENTRE -- *Job Search Techniques Workshop.* This 4 session group is designed for those who are job ready and focused on a particular career. Topics will include resume writing, interview techniques and uncovering the hidden job market. Career Centre Seminar Rooms. 10:00 - 12:30 pm. Also on Thursday, September 26.

UNITED COALITION ON RACISM -- Planning meeting for UCAR teach in. Graduate Students Union, basement. 5:00 p.m.

STUDENTS FOR THE ETHICAL TREATMENT OF ANIMALS/ ANIMAL ALLIANCE OF CANADA -- Lecture: Dr. Neal Barnard, Physicians Committee for Responsible Medicine. Health and Diet in the Nineties: Challenging Traditional Dietary Notions. O.I.S.E. Auditorium, 252 Bloor St. West. 7:30 p.m. $4.00.

STUDENT CHRISTIAN MOVEMENT -- SCM presents a video from Latin America: "500 Years After: The Journey Home". More info 979-9629. Hart House, Record Room B., 2nd floor. 5:00 p.m.

WEDNESDAY SEP 25

STUDENT CHRISTIAN MOVEMENT -- Open meeting of the SCM, activism and social justice. More info 979-9629. SCM Office, Hart House Main Floor. 4:00 p.m.

THURSDAY SEP 26

TINDERBOX CLUB -- Open Stage/Folk & Poetry at Hart House Arbor Room. 8:00 pm. No cover.

VARSITY CHRISTIAN FELLOWSHIP -- "International Friendship - Crossing Borders." Worship, international panel, discussion, video. Library Science Building, 7th floor lounge. 6:00 - 8:00 p.m. Call 978-7969

SOUTH ASIAN FELLOWSHIP -- Declan Hill (Doctors Without Borders) discusses his work with the Jack Prager street clinic in Calcutta. Senior Common Room, Howard Ferguson Hall, 73 St. George St. 6:00 p.m. New members welcome.

LAYMEN'S EVANGELICAL FELLOWSHIP -- Special Gospel Meeting. Hart House South Sitting Room. 12:15 p.m. No cost.

BIKES NOT CARS -- is having a letter-writing party. 6:30 p.m., Board of Education Building, 155 College Street, Room 252.

FRIDAY SEP 27

COMMITTEE ON HOMOPHOBIA -- General Meeting. International Students Centre, 33 St. George St. 12:00 -2:00 p.m. All welcome.

COMMITTEE ON HOMOPHOBIA AND LGB-OUT -- Icebreaker Party. International Student Centre. 7:00 - 11:00 p.m.

SATURDAY APR 28

BIKES NOT CARS -- is having a bike-ride to celebrate bike lanes on the Bloor Viaduct. Meet at 1:00 p.m. at NE corner of Allan Gardens for ride to Viaduct.

SUNDAY SEP 29

TORONTO STUDENT MOVEMENT -- "What should we make of developments in the Soviet Union?" Spkr: Hardial Bains, Communist Party of Canada (Marxist-Leninist). Hart House Debates Room, Hart House. 5:30 p.m. Everyone welcome.

HART HOUSE MUSIC COMMITTEE PRESENTS SUNDAY CONCERTS -- Antonin Kubalek, piano. 8:00 p.m. Free tickets to Hart House Members from the Hall Porter (978-2452)

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on RISC/6000 machines at Ryerson (Yonge & Gerrard), Jorgenson Hall Room 344, Monday, Sept. 23, 6:30 p.m. Free Admission. 863-3193 for info.

UNIFICATION AND THE UNIVERSITIES IN THE FORMER GERMAN DEMOCRATIC REPUBLIC
Professor Heinrich Fink, Rector of Humboldt University, East Berlin, will deliver a lecture on "Unification and the Universities in the Former German Democratic Republic," on Monday, September 23, 4:00 pm, at the George Ignatieff Theatre, 15 Devonshire Place. Refreshments are to follow at the UC Union, 79 St. George Street. Free Admission. Sponsored by the Institute for International Programs, University of Toronto, and the Goethe-Institut Toronto.

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Smithereens don't blow up

Continued from page 14

be considered a bona-fide singer is debatable. He snarls through his songs in a somewhat flat, narrative style of singing — sort of a storyteller talking against the backdrop of a synthesizer. Songs are difficult to sing along to overtop the unusual vocal style which is a cross between Neil Young, Tom Waits, and Weird Al Yankovic. Still, Ridgways vocals are one of his most distinctive qualities, like 'em or hate 'em.

The same could be said for the lyrics on *Partyball*, which range from the clever, "I wanna take a two week vacation, 26 times a year," to the bizarre: "I still remember all those nights we had,/Together up on Mars/ We both stood in line to get some new tattoos/While the kids got cut some scars." His songs seem to be long meandering poems set against lush synth backdrops — almost a Tom Waits meets techno-pop. Standout tracks on the album are the working class synth anthem "I Wanna Be A Boss," the only obvious single material, and "Right Through You," though this atmospheric ballad is marred somewhat by Ridgway's dodgy vocals.

This album is unlikely to break Ridgway through into the mainstream, or win him a ton of new fans, though it will undoubtedly please old ones. If nothing else, he should be commended for expressing himself in an artistic, poetic style, and not sacrificing his creativity to sell his soul to the masses.

HUGH GRAHAM

Tin Machine
Tin Machine II
Polygram

More unremarkable music from the gifted, if erratic, Thin White Duke.

Like the debut album, *Tin Machine II* is never really atrocious, but it also never manages to rise above mediocrity. None of the melodies are memorable; none of the lyrics grab your attention. All the songs are consistently forgettable.

The one bright spot on this album is the musicianship, which often makes the material seem a lot more exciting than it really is. Guitarist Reeves Gabrels whirls out dozens of tasty succinct solos and fills. The muscular playing of the Sales brothers on bass and guitar solidly anchor every track. And Bowie sings with a conviction and aggressiveness absent on most of his tepid 80s work.

All in all, you should find listening to this album as interesting as reading this review.

JOHN TESHIMA



The Smithereens
Blow Up
Capitol Records

At a time when mainstream music has become a blur of repetition and mediocrity, it would be refreshing to see a band take a chance and show some originality. Unfortunately, this is not what the Smithereens have done with their new album, *Blow Up*.

As with their previous albums, *Blow Up* contains a fairly generic selection of pop songs, none of which stand out as particularly memorable. There are a few catchy songs but they all fall into the genre of do well on the radio but become annoying after being played more than a few times. The melodious "Evening Dress" has promise, showing that singer Jim Babjak has the ability to capture the feel of a moody song. The tracks on which the group manages to break out of the standard drums-and-guitar sound, mixing in strings and brass, such as "Get a Hold of My Heart" and "If You Want the Sun to Shine", show that there is the potential for the Smithereens to create music which actually has some depth and meaning. However, this potential is overshadowed by the rest of the album.

The majority of the songs tend to blend together, providing that safe sound which makes you feel that you've heard each song somewhere before. This instinctive recognition makes the audience feel comfortable, and is probably intended to attract listeners, but it also makes for a distinct lack of originality. The songs could be found on any of the earlier Smithereens albums, showing continuity but also a noticeable lack of growth.

Despite this disappointing lack of innovation, *Blow Up* is a solid release, sure to please steadfast Smithereens fans. Whether it will appeal to a wider audience is debatable, but there is potential.

ALEX MITCHELL

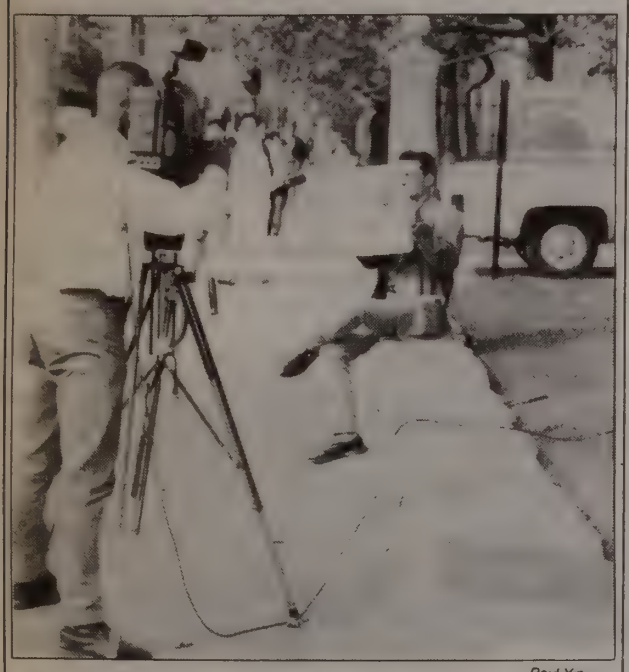
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TALKING WITH THE WONDER STUFF

The VARSITY

VOLUME 112, NUMBER 10, THURSDAY, SEPTEMBER 26, 1991

JUST A BUNCH OF KINDLING TO WARM YOUR CHILLED JUVENILE HANDS



The Varsity newspaper -- everywhere! Paul Yip

SAC priorities called a joke

SAC lobbies gov't on $200

BY NANCY HOWDEN
Varsity Staff

U of T's Students' Administrative Council is not capable of lobbying the provincial government, says its external commissioner.

Stacey Papernick said there was only $200 allocated to her for lobbying the government. In the wake of the recent announcement of record funding cuts to universities, she said SAC can't lobby for government funding to U of T, or anything else.

"I can't tell you I have any priorities for lobbying the government on $200," she said. "It's a joke. I need more money," she said.

But SAC president Peter Guo said SAC has already undergone major budget cuts and cannot afford to allocate any more funds.

"Everything is already tied up," he said. "There are a lot of causes I'd like to say SAC will support financially but for now there is no money left over from anything else."

Papernick agreed the SAC budget was tight, but said SAC should realize it needs help to lobby the government. She said the council should consider joining the Ontario Federation of Students, a student lobby group.



Stacey Papernick



At Tuesday's SAC board meeting, Guo recommended the lobby fund be increased from $200 to $500. But, his recommendation would have cut some of the money allocated to sending Papernick to the OFS general meeting. The cut would have meant Papernick would have been unable to attend the meeting."

"I feel manipulated," said Papernick at the meeting.

She said U of T had little choice but to join OFS.

"Richard Allen [minister of Colleges and Universities] talks to OFS. He doesn't talk to us because we are only one university and though we are the largest, we fall outside the majority because we aren't a part of OFS.

"Basically, all Richard Allen has said to me is that U of T will have to join OFS. OFS is an expert lobby group. We aren't. And we can't do a thing with the $200 we have now."

Guo agreed the university had to find a way to fight underfunding.

"Richard Allen tells us we are going to have to start using the

See SAC, page 7.

Textbook delays blamed on profs

BY NICOLE NOLAN
Varsity Staff

Students annoyed at the late arrival of course textbooks in bookstores should blame their professors.

U of T Bookstore general manager Ron Johnson says the greatest single reason for delays is that faculty members do not give bookstores the list of required books in time to ensure that they will be on the shelves by September.

Some textbooks are late in arriving to the bookstore due to the inefficiency of the publishing industry and, this year, due to the mail and public service strikes.

But, according to Johnson, "the problems caused by late lists by faculty far outweigh problems caused by strikes or publisher delays."

Marlene Warnick, co-owner of the Bob Miller bookroom on Bloor St. agreed.

"It's fairly standard for teachers to give us lists late."

Johnson said although the U of T bookstore asks for booklists by May 15 because delivery takes four to six weeks, some professors do not turn their lists in until the end of summer, or the beginning of September.

But Maria Bachtis, undergraduate secretary of the mathematics department says the May 15 deadline is unrealistic.

"Some of our teaching lists haven't stabilized by that time. We're wrapping up the winter term, and beginning summer term. We have sabbaticals and people going away and they want textbook lists by May 15? They're nuts."

Bachtis said most of her orders were in by the end of July. She believed the end of July was a reasonable due date for course lists.

"Some professors are out of the country. They have to place long distance calls to make their lists. It takes time."

However, Political Science department chair Robert Matthews said although he realized that some professors do not return their lists on time, he did not believe the May 15 deadline was unreasonable.

"Most of our courses are finalized by then. I would certainly

See Bookstore, page 2.

Faculty of Environment vetoed

BY JEFF ELLIS
Varsity Staff

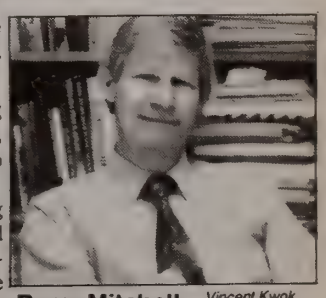
There will be no new Faculty of the Environment created at U of T, although it was recommended by a working group and supported by students.

In a report written in response to the recommendation, provost Joan Foley said most of the departments which the group suggested might join the new faculty "do not support the proposal, which is seen to be potentially damaging to the integrity of the disciplines or to other programs offered by the departments."

Both Foley and the dean of Arts and Sciences, Marsha Chandler said in reports that Environmental Studies would be better served by inter-faculty co-operation. In her report on the issue, Chandler wrote "A student in any environmental program at the University of Toronto would thus have access to an array of courses and faculty members that goes beyond any single division."

But students say they are angry they were left out of the consulting process.

"To me the merits of the dean's report are undermined by the fact she didn't contact any students or consult teachers in Environmental Studies or contact administration at Innis College," said Jennifer Morrow, an environmental studies student and member of U of T Students for Environmental Studies.



Barry Mitchell Vincent Kwok

"I'm thrilled she was willing to take the time to study this, but I would have loved to talk to her."

The chair of the working committee which recommended the creation of a faculty, vice-provost Tony Melcher, said he

See Enviro, page 8.

Scientists assess Chernobyl impact

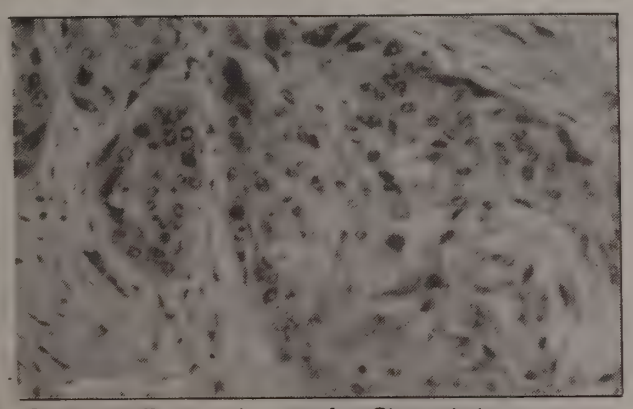
BY BECKY FONG
Varsity Staff

Five years after the Chernobyl disaster, Canadian scientists are trying to help the people of the Ukraine recover from the world's most famous nuclear disaster.

Last summer, a team of scientists travelled to the Ukraine, in the Soviet Union, to observe the health problems suffered from radioactive fallout.

The nuclear explosion occurred on April 26, 1986 at Chernobyl Nuclear Station Number 4. The worst fallout happened over the Ukraine.

And members of the team quickly found that medical technology in the Ukraine has been unable to deal with the magnitude of the disaster.



Cancer cells cropping up after Chernobyl.

"We found the clinical, diagnostic and treatment ability lagged far behind the standards in the West," said Dr. Alice Lytwyn, a pathologist at Women's College Hospital.

Lytwyn said there was a lack of proper equipment, a lack of drugs and a lack of clinical skills in the Ukraine. Medical knowledge was years behind the West, she said.

"The Ukrainian public is ill informed about the known effects of radiation and have very little confidence in the information from the government."

Dr. Luba Komar, a paediatrician at the Hospital for Sick Children, said scientists originally made the trip purely as an opportunity to conduct research. But, she said what they found made them realize how much help the health care system required and how impossible it was to conduct research under such an inadequate system.

"Research was the primary reason we went over there. But once we were there and saw the massive undertaking before us, it forced us to collaborate with others to deal with the health care system there."

She said atomic bomb studies taken from Hiroshima and Nagasaki have shown that children are the specific markers of radiation.

"The problem is twofold; fast, intense exposure, and you also have radiation that fell out and was incorporated into the soil

See Leukemia, page 3.

Inside

Fired library worker charges racism at U of T, pg. 3

Basketball wiz Denise Scott profiled, pg. 14

Look Back in Anger Webber's directorial triumph, pg. 10

Student summer job market grim

BY KRISHNA RAU
Varsity Staff
AND ANETTE NILSSON

University students were unemployed in record numbers this summer, and Canada's largest student lobby group says the situation will only get worse.

Unreleased figures obtained from Statistics Canada by the Canadian Federation of Students show the summer unemployment figures for students across the country increased dramatically over last year.

This summer, unemployment hit a high of 215,000 (15.9 per cent) in July. The comparable figure from 1990 was 153,000. Over a 4-month period, the average number of unemployed students this year was 168,000 (14.5 per cent), compared to last year's 119,000.

"This summer was particularly bad," said Allison Lewis, CFS deputy chair. "And it doesn't look like next summer will be any better."

Lewis said students who are unable to obtain jobs, or who can only obtain minimum wage jobs, will have a hard time staying in university.

"If students can't find jobs, then they can't go back. They can't save up enough money for tuition."

Lewis said at least half of Canadian university students already use the Canada Student Loans programme to get through school.

She said that figure would skyrocket if the federal government didn't concentrate on job programs for students.

"The federation (CFS) believes that student summer employment is one the best ways of providing student aid."

Students at U of T said they are having a hard time making ends meet having to take part time jobs in the school year and apply to the Ontario Student Aid Program.

"It costs more to be a student today," said Bo Phuong, an arts and science student.

Bonnie Douglas, a second year English major agreed. She said wages have not gone up even for those students who were lucky enough to find a job.

"You also have to spend money paying taxes on books which you never as to do before," she said.

Karen West, also an English major said her earnings from her summer job cover only a part of her expenses and she'll have to work during the school year to pay the bills.

"I had to take what was given to me," she said.

Lewis said the federal government's plan to remove Canada Employment Centres from university campuses means the situation may well be worse next year.

There are 99 employment centres across the country. About half are run by the federal government, while the other half are run by the universities themselves. Some universities will try to provide funding for federally-run centres on their campus.

"The Canada Employment Centres have played a really crucial part," said Lewis. "One of the main things the Canada Employment Centres do is operate a school-to-work transition program.

"Things like that can break your life."

The Statistics Canada figures show students from the Maritimes were hit particularly hard. In May, 36.5 per cent of students in Newfoundland were unemployed, a figure that dropped only to 25.2 per cent by July.

In B.C., there were 19,000 students unemployed in July. In Saskatchewan, there were 6,000 in July. In Ontario that month, 87,000 were jobless. In Quebec, the figure was 54,000.



Jobs? What jobs?

Bookstore delays

continued from page 1.

support them (the U of T bookstore). One of the worst things is to come to your second class and have students say the books aren't in the bookstore."

Students say delays in textbook delivery are frustrating.

Second year student Nancy Keyser said two of the three books required for her philosophy course are late.

"I was lucky because I was able to borrow the books from a friend. But I have a test at the end of the month and I know I won't be prepared for it because I didn't get the book on time."

Keyser added that she has been unable to find six of the ten books for her literature course.

One fourth year student said she disliked the course delays caused by late book delivery.

"It's really annoying. I'm sitting here trying to get an education and I have nothing to read," she said.

National News

Anti-rape dye slammed

VANCOUVER (CUP) -- A new "anti-rape" product is being greeted with disdain by women's groups who say the recent spate of self- defence products is not helping women.

When Dye Witness is sprayed on an attacker's face, it foams up causing temporary blindness and leaves a green stain that lasts up to seven days.

Belinda Shelton, a member of the Vancouver Rape Relief collective, said the trend of anti-rape gimmicks including whistles, sprays and alarms capitalizes on women's fear.

"Since the Montreal massacre every Tom, Dick and Harry has been coming up with these devices, taking advantage of women's victimization without actually helping the women," she said.

But Dye Witness distributor Bob Monaghan said the device is being marketed to help women not frighten them.

"I don't think the man who invented it did it to scare women," he said.

"Dye Witness won't guarantee that you're safe. What we hope is that this product will stop (a rape) from ever happening."

Members of the University of British Columbia women's centre said they doubt the effectiveness of the product. They cited Vancouver police statistics which indicate that in 85 per cent of reported cases the woman knows the man who raped her.

"(Dye Witness) perpetuates the myth of a stranger coming out of the bushes," said centre member Meezan Eglen.

The problem is not identifying the attacker, she said.

"The woman still has to prove she was raped," she said. "And only one in ten report rapes.

Women's Centre member Sarah Demb said rather than making men responsible for raping women, marketing these devices puts the onus on women to defend themselves from rapists.

"They're trying to scare women into spending money -- trying to sell the idea that you're safe. The fact is women can't prevent rape. If a man wants to rape you he can get a gun and rape you."

Doug and Slugs offend

HALIFAX (CUP) -- Doug and the Slugs won't be "making it work" ever again at Mount Saint Vincent University.

Following a recent orientation week concert at the Halifax university, a member of the Canadian pop group dropped his pants after a photographer asked him for an "action shot".

Picaro newspaper co-editor Erica Coulter said the "action" was captured on film.

"It's all there from head to toe and what he thinks he has to show," she said.

Coulter said lead singer Doug Bennett told her the band member "does that all the time."

However, Bennett said in an interview he wasn't aware the performer dropped his drawers.

"There was some fooling around and taking pictures after the concert, but I didn't see anything," he said.

The concert itself was peppered with crudities and angered many students, Coulter said.

"The concert was very offensive," she said. "They were making comments about nuns and broomsticks."

Mount Saint Vincent was founded in 1873 for women by the Sisters of Charity. The student population is now about 85 per cent female.

Bennett said he felt some people couldn't relate to the band's humour.

"Generally, it's an irreverent type show -- something like a Don Rickles roast," he said.

Apparently the student council "couldn't relate" either -- student council president Karen Casey said they won't be invited back.

Steve Herman, Doug and the Slugs' agent, said he would look into the complaints.

"If I was in their position, I'd be pretty upset too," he said.

BY DAWN MITCHELL

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Fired worker calls U of T racist

BY KRISHNA RAU
Varsity Staff

The union representing library workers says U of T fired an employee as part of a racist and anti-union policy.

But U of T has rejected the union's grievance and says it will stand behind its decision even if the union takes the case to the provincial ministry of labour.

Wesley Cason, who has been a U of T library employee for 17 years, says he was fired because he is black and a strong supporter of CUPE Local 1230, whose members went on a three-month strike last year.

"In order to control the union membership, they used me as an example," said Cason. "I'm a victim of harassment."

Cason also said there is deeply ingrained racism in the way the libraries are run.

"There's institutional racism in the U of T library system."

Cason said he has been called "boy" by his supervisor and though he demanded a written apology, the supervisor would only issue a verbal one.

But Carole Moore, U of T's chief librarian, said she investigates every accusation of racism.

"I've certainly looked into any allegations along those lines. I have not found any evidence for that."

Cason said he was fired because he accidentally re-registered a library card that had $90 in library fines owing on it. He said it's the kind of error that happens constantly, and he didn't know anyone else who had been fired for such an error.

But, Moore said Cason was not fired just for that mistake.

"The dismissal is based on serious performance problems over a long period of time."

But union president Hollis Joe said library management has a long history of harassing Cason.

He said Cason has been suspended in the past for such simple things as drinking coffee at his desk and reading on the job. Joe also said Cason has been denied union representation at his disciplinary hearings.

Cason said he was also fired during the strike when he was charged with assault by a library manager. The manager charged Cason with assaulting her while she was crossing the picket line. She later dropped the charges and Cason was reinstated.

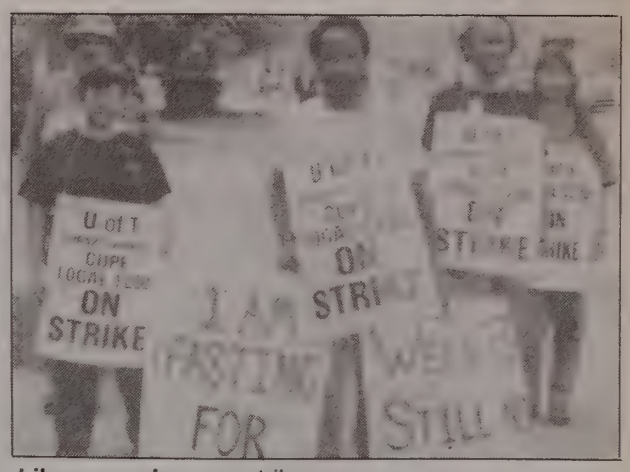
But Moore said previous suspensions have been upheld when the cases have been brought to arbitration before a representative of the ministry of labour.

The union will now be able to take its grievance over Cason's firing to arbitration.

"It should end the harassment," said Joe. "But you never know."

Moore said U of T is prepared to go to arbitration.

"We're certainly content to have it appealed," she said.



Library workers on strike

Human rights statement debated

BY MAYLIN SCOTT
Varsity Staff

Debate is heating up over the proposal for a university human rights code.

A Special Committee on Student Societies and Human Rights was created in 1989 after complaints that a series of articles in the engineering newspaper, the Toike Oike, were sexist and homophobic.

The special committee released a series of recommendations in February including a Statement on Human Rights and Freedom of Speech and a Statement on Discriminatory Harassment. It also recommended the creation of a U of T Human Rights office.

These proposals were brought forward for discussion to the University Affairs board of Governing Council -- U of T's highest decision making body -- at their first meeting of the year on Tuesday.

"We struck a committee to solve the problem of how to deal with student societies in the context of human rights abuses," said Barry McCartan, chair of the special committee and of the UA board. "In 1988 we had this incident of the Toike. But we, inevitably in discussion, had to go beyond student societies to talk more about human rights.

"With student societies, we took the view that they don't have unlimited right to space on campus that defies any right for the university to take away. The administration needs some authority in this area."

But some members of the UA board said while the committee had originally been struck to deal with student societies and human rights, the result has been policies on freedom of expression and verbal harassment that would affect all of the university.

Professor Jack Stevenson, a member of the UA board said there was a problem with this. He said if the purpose had been to create wide policies, Governing Council would have gone about it in a different way in terms of the type of committee set up and the people on it.

"That's why I'm reluctant to accept this as a general basis for the university as a whole," he said. "It hasn't been debated in the right context."

Paul McCann, acting warden of Hart House and also a UA member agreed.

"The policy came out of problems with the Toike," he said. "There doesn't seem to have been a university thrust on this."

But McCartan said he doesn't agree.

"This committee was established in 1989. We've reported back to the board in 1990 and 1991 and made it clear that our mandate was going to be extended."

David Neelands, assistant vice-president of Student Affairs agreed.

"In order for the special committee to do the task, we need a commonly available standard."

Neelands said if the standard arrived at by the committee proved to be unworkable, it could be changed.

"If it doesn't work, we need to review it."

The UA board concluded the policy needed more discussion and input from student organizations. The policies are scheduled to be discussed again at the October and November meetings.

Leukemia marks radiation effects

continued from page 1.

coming in through the food chain which marks internal exposure. Children are more susceptible.

"It's leukemia that is the actual specific marker. And the peak increase is seen between five to ten years -- we've just passed the five year mark and U of T is making an attempt to get at information anticipating that something might start happening. But cancer can take up to 20 to 30 years to develop and establish a direct link to radiation." Wolodymyr Medwidsky, co-ordinator for the Ukraine project in U of T's faculty of Medicine, said the scientists quickly realized they could play an important part in improving health care.

"U of T is upgrading and providing continuing medical education for doctors in the Ukraine," he said. "They will go back and treat their patients in a better way and also teach other doctors."

Komar said the team from U of T tried to do as much teaching as possible on their limited budget.

"Generally, (the Ukraine) are far behind the West in terms of technology, diagnosis," she said. "There is a tremendous under-funding of health care which is a product of the policies of the government. They cannot be aggressive in their treatment."

"We basically focussed on education as the easiest way to provide help particularly because we don't have a bottomless pit of funds."

Several members of the team have continued to try to help Ukrainian health care professionals since their return.

Lytwyn continues to be involved in a program where Ukrainian physicians come to Canada to and study Western medical practises. The program is aimed at allowing these doctors to treat their patients more effectively, and to convey what they learn to others.

Scientists have also continued to do research on radiation exposure and the aftermath of the disaster. They say if another Chernobyl were to happen, the medical and scientific communities must be prepared.

"This may mark what may be encountered in the future," said Anthony Miller, a professor preventative medicine and biostatistics. "It is imperative that adequate scientific study be done."

Komar agreed that Chernobyl provided a unique opportunity to study the effects of radiation.

"One of the reasons for getting involved was to find out the impact on health of long-term exposure to low-dose radiation," she said.

Many of the scientists are also eager to return to the Soviet Union.

Medwidsky left last week for the Ukraine with other medical professionals.

"We are going there to see whether we can start talks and investigate the practical processes behind starting a cancer registry in the Ukraine. We are going to act as consultants."



Hospital for Sick Children *Vincent Kwok*

News
continues on page 7
kids, so flip yer Varsity over.

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EDITORIAL

SAC can't lobby

SAC is incapable of representing its constituents.

The provincial government has just announced it will be cutting funding to a record low next year and may be raising tuition fees to unprecedented levels. But, our student government is unable to do anything about it.

They've allocated a whole $200 to lobbying the government. Two hundred dollars! Why, that's a whole 1/550th of the money spent on Orientation.

One wonders whether the first-years who enjoyed the parties funded by that $110,000 would have had such a good time had they known SAC was spending their futures.

Students across the country were unemployed in record numbers this summer. Student aid applications in Ontario have shot through the roof so far this year. Students are already unable to afford to come to school.

Universities are already massively underfunded and overcrowded. There's already a severe cash crisis in our post-secondary institutions. The future leaders of our country are already being forced to learn under appalling conditions.

But, our student council doesn't worry about things like that. This is a good-time administration with a feel-good president. So students won't be able to come to school. So universities will have to cut programs, cut courses, cut people. So what, say our elected representatives.

It's certainly not news that SAC is unable to mount any sort of effective lobbying campaign on its own. It never has been able to, although no one has ever been so ludicrous as to only offer $200 for the attempt.

This year, even the SAC external commissioner, the woman responsible for lobbying, says Richard Allen, the minister of colleges and universities, doesn't listen to U of T. She says U of T should join the Ontario Federation of Students, the largest and most effective student lobby group in the province. She says SAC's efforts are a joke.

She's right. Allen meets with OFS. He doesn't meet with U of T. U of T is forced to tag along to OFS-organized meetings, where SAC representatives generally make fools of themselves because they haven't taken the time to research the issues and prepare coherent and intelligent positions on them.

SAC couldn't have known the NDP were going to announce such massive cuts. But they should have realized, if they purport to be representing students, that students and universities are both undergoing incredibly difficult economic times.

It's not too much to expect that a student government would put serious effort into fighting for students' right to an education. Except that in SAC's case, it evidently is.

If SAC members can put their egos aside for a moment, and remember they're supposed to be helping the student body, they'll realize U of T has no real choice but to join OFS.

If SAC is unable or unwilling to lobby for students' rights, then U of T must join an organization that will. Students at U of T deserve far better than they've gotten thus far from their student council.

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Second class mail registration number 5102.

Nominations for Photo Editor close today at 5pm.
Screenings are October 3 at 4pm.
Election is October 8.



Voicing concerns leads to dismissal

BY INES JEFFREY

Wesley Cason was not fired from U of T's libraries because of his work record. He wasn't fired because he was sexist or for any similar reason.

He was fired because he attempted to legally use the union contract to redress racial and workplace injustices. He was fired because he refused to accept management's methods of introducing computerization and later various cutbacks.

That is why his "departure" is such a contentious issue.

September is a busy time of year at the university libraries. Long line ups of students exist because of staff shortages. It is a time, when we, the library employees, are given new work procedures. They are communicated to us, not from a person, but from a piece of paper. There is no discussion.

Each employee is expected to know what the memos mean and must make sure they have the most recent, and updated one. This is not always easy.

Coupled with these problems, Wesley Cason had to endure the open hostility of some particular supervisors. One of these supervisors was working with him during the shift that led up to his dismissal.

Anyone that takes a stand against the primitive attitudes that govern management policy is either harassed or fired

According to Wesley, she remained belligerent up to the end of that shift.

So what was the error that led to the dismissal of Wesley Cason? He simply didn't realize he was checking in a research paper at the circulation desk where he was working. Such papers are not re-registered at the circulation desk.

The computer malfunctioned and re-registered a card that should have cost $90.

It turned out that Wesley's supervisor had silently observed the incident. Did she inform him of the error at that point? No. Only after the shift was over was Wesley informed of the malfunction.

Her confrontation with him, her way of dealing with the problem was to start shouting at him after his shift.

Humiliated by this event, Wesley walked away. The mechanical error was never rectified.

If using the union contract to modify bad management behavior is likely to lead to successful retribution against the person who files a complaint, can a union protect any of its members? Can it protect its legally constituted existence?

There's an underlying message that many of us who work for the university follow: Do your work without protest, behave in a grateful and deferential manner, and basically pretend there is no union.

Simply put, enjoy being exploited.

To my understanding, the hostility directed at unions by management is indicative of a fundamental conflict of the old authoritarian rules between master and servant.

Anyone that takes a stand against the primitive attitudes that govern management policy is either harassed or fired.

You are fired if the strength of your convictions becomes too high profile.

As a result of Wesley's many grievances, which are mostly still outstanding, the university's image as a just and progressive employer has been seriously questioned.

Wesley Cason was made an example of for all other employees who dare to complain about working conditions and attempt to use union contracts to change working conditions.

As Wesley likes to say, he's a scapegoat.

The message of his firing was obvious. He's an example to all union members who choose to question their masters. They, too, could meet Wesley's fate - dismissal.

Ines Jeffrey is a member of CUPE 1230.



Libraries aren't always calm and quiet

University funding solution

Time for students to shell out if they want an education

BY TED GRAHAM

The headline reads "NDP cuts back on annual increases in funding to Ontario universities despite Rae's public support for zero tuition."

Is Rae some sort of inhuman monster violating our "right to an education?"

Alternate Views

No, Uncle Bobby still supports the "right to an education," in theory. However, he realizes, with the present financial status of the government, that the final outcome of a zero tuition policy would be ... zero education.

The continual demands by universities for more funding is finally reaching a point where their demands can't be met.

And it's not because the NDP government refuses, in principle, to extract money from the public for universities They've wholeheartedly supported such a policy in the past.

The question has become, "what are we going to do now that the well is running dry?"

Previously, money for funding was obtained from the taxation of the public. There was a time when people weren't inundated with government controls and could actually eke out a living.

But, thanks to policies designed to spread the wealth, lower incomes and fewer businesses are all that's left to tax. The government faces dwindling revenue but has attempted to maintain spending levels. Such a policy has resulted in a huge deficit and increasing pressure to cut government spending.

The NDP, if they continue with public education, are left with two alternatives: either cut the funding along with the quality of education or keep the present levels of funding and pretend that money will mysteriously be created by the wealth creators who have left or been destroyed long ago.

What's the alternative? Private education.

Take off the government controls, financial and administrative, and let taxpayers keep the money that was being extracted for this endless money pit we call a university.

We might finally make some responsible decisions about our educations like attending a school closer to home if we can't afford to rent or finding a summer job instead of taking a summer course for casual interest.

But you say that you have a "right" to an education — society "owes" you an education.



Stop protesting, and start paying up

The use of the term "rights" is widespread among diverse groups clamoring for satisfaction of their desire. "Rights" have become synonymous with "desires".

"I desire a university education" has become "I have a right to a university education".

Most people agree one should get a university education. Heck, it helps get a better job. But how do we take the next step and say that this is a "right?" How do we justify forcibly taking the property of one person (taxation), violating their rights and giving it to a person or group who desire an education but doesn't want to pay for it.

When rights are spoken of properly, they signify a recognition of the natural attributes of individual human beings and thus respect for the right to one's own life. The observance of someone's rights consist in the protection of them from society.

Furthermore, rights of others can not impose obligations upon you. A right to life is not the same thing as a right to a livelihood. I am free to pursue my own values as long as they do not infringe upon the rights of others. If I desire an education, I'm free to earn it by gaining a scholarship, working a job, or by asking for charity from my family or others.

What I don't have is the right to do is take what others have earned because I (or even a majority of the population) believe it be a right. There can be no such thing as a "right" to violate the rights of other individuals.

As university students, our primary objective should be to gain independence in thought and action. Continually demanding that the government satisfy our wants and desires does nothing more than regress us to the status of crying infants unable to survive without constant assistance.

Instead of clamoring for the right to an education, we should work to reinstate our right to earn an education.

Let's take some responsibility for our lives.

back talk ... letters to the varsity

Apache

The University of Toronto's participation in the "Columbus" telescope project on Arizona's Mt. Graham would be an unthinkable desecration of a mountain sacred to Apache people. I have authored publications about the Apache and Papago, and about religious freedom and protection of sacred sites. Not only is the Mt. Graham project a direct affront to Apache religious traditions but it is also an insult to all Native Americans to have the name "Columbus" used.

This is exactly like naming Rome after Adolf Hitler. Columbus was the moral equivalent of a Hitler as far as Native Americans are concerned. He personally sold from 3,000 to 6,000 Americans into slavery and caused the deaths of countless others.

It is a violation of the US treaty with Mexico, of international law, and of U.S. constitutional law to confiscate a sacred shrine and destroy it. The power to confiscate a religious site is the power to destroy a religion. The Apache people have not consented to this destruction.

It would be incredible cultural disrespect if the University of Toronto were to assist in the financing of the Columbus telescope on Mt. Graham. The Apache are trying desperately to preserve their customs and traditions. The University of Toronto should abandon any association with this attack upon Native Americans, especially after nearly 500 years of genocide and ethnocide.

Studies have shown there are other places for telescopes. There is not other Mt.Graham for the Apache.

Jack D. Forbes, PH.D.
Professor and Director
of
Native American
Studies
University of California

Jello 1

This letter is directed towards the frosh who didn't like to "context" of the jello use at Vic orientation 1991.

As a member of this year's executive, I was particularly disturbed by your article in the Varsity. Unfortunately, it is from this very article that I will have to refer to in order to prove just how pathetic your snivelling is.

May I begin by telling you that a square has four sides. Any moron knows that... but apparently some frosh do not. Although the Vic tennis courts may not form a perfect square, they do indeed have four sides, one of which is not enclosed by a fence and provided an ideal escape route for especially sensitive frosh. How our beloved yet battered frosh found "no way to get out of the tennis courts" is INCONCEIVABLE!

Perhaps the worst part of your article was the poor choice of words. Any female who has truly experienced abuse would not use such phrases as "an all-consuming shame" or "A shame that was so overwhelming that I just wanted to lock the door to my room and never step out again..." as lightly as you have decided to. Statements such as these are generally associated with females who have been through genuine traumas (ie.rape). Let's face it babe (excuse the degrading term)... you were in a jello-fight, nothing more. How does this shame you into thinking you were a "victim"?

Imagine how the true victims feel when they hear you complain about getting a little jello in your hair or bumping your head in what was probably an accident. For some strange reason, I get this feeling that their hearts don't really go out to you.

They have reasons to feel like a victim, you do not. Next time you're feeling sorry for yourself and want to be melo-dramatic, don't bother.

Roger Leistra
Vic IV

Jello 2

I am writing in response to the September 16th Varsity. I was a Vic Orientation leader and felt the need to reply to a few articles in this paper.

I was bothered by the arrangement of the articles and the way they were linked together. The front cover of the Varsity has the headline "Student Sexually Assaulted". Your eyes drift down to "Women Hurt in Vic Orientation Ritual." A quick scan of the headlines in the paper leads the reader to "Violence Against Women Persist" immediately followed by "Vic Jello Fights Turn Violent".

Had I not been a part of the "Jello Fight" (why the quotations, people?), I would think that the Jello Fight was inherently evil. The articles call it an uncontrolled and unsupervised event and describe it as something designed to let all the male leaders release their pent up aggression and sexual frustrations on the unsuspecting female frosh.

I don't deny people were hurt. My problem is with how the articles were all linked together and how the editor jumps from Date Rape and Sexual Assault to Jello Fights and oppressive, insensitive male authority figures in the editorial.

I also have a problem with the description of the Jello fight as "uncontrolled" and having a "lack of supervision". I'm sorry, but I am 21 years old, most of the executive was 22 or older, and unfortunately, my mommy lives in Vancouver and wasn't

See Back talk, page 6.

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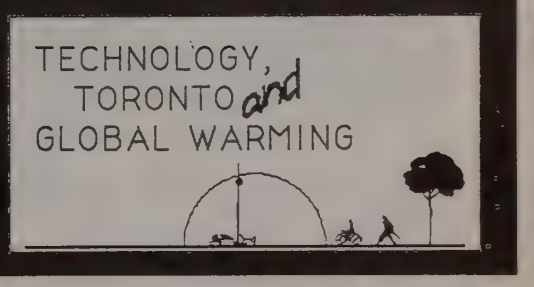
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back talk ... letters to the varsity

Continued from page 5.

able to attend the Jello Fight lest I turn into a "Frosh Destruction Machine".

I also take offense to the statement that the leader "grabbed her and violently pushed her head into the concrete court." One would think that being abusive to women is a requirement for male frosh leaders.

The Dean of Victoria College has been set on taking away events and activities from residence life ever since his first day in office. My residence house was told by the dean what we could and couldn't do for our initiation. I guess he thinks we lack not only supervision but responsibility as well. As a result of the articles in this paper, the dean now has another event to take away from us.

I'm not trying to say that the Jello fight is less dangerous than, say, crossing the street. And I'm not foolish enough to say that all the leaders acted in a perfectly responsible manner. But I will say that most of the leaders acted responsibly. I checked on all my Frosh after the event, and my closest friend who was also a leader, was taking care of a frosh who was sick.

By focusing on one event and questioning the responsibility of the leaders, the Varsity has made it look as if we, as University attending adults, are not mentally adjusted, not mature enough, or responsible enough to take care of ourselves, let alone first year students.

I ask you this: If we, as adults, need supervision for an event, who do you suggest supervise us? The Police? The Dean of Students? The Varsity Masthead? Just as women would like to be treated as equals, I would like to be treated as an adult. Many more people had fun at this event than got injured.

There is real violence against women at U of T and it should be discussed. By harping on an accident in what most people felt was an enjoyable event, you do the entire cause of stopping violence against women a disservice by taking away its credibility.

Andrew Fulton
Ryerson House
Victoria College

Men's rights

While I agree with Darren Gowlett that the feminist movements must be supported and learned from, I'm not sure I would classify the "men's rights" posters so quickly as trash. I've seen them, and really, they're no more misogynist than most feminist posters are misanthropic. I don't know if I quite believe their statistics, but I could apply the same caveat to feminist statistics: both sides interpret them to their own benefit.

As Mark Twain said, "There are lies, there are damn lies, and then there are statistics." Undoubtedly, women still have a long way to go before they achieve the equality they rightly deserve, and I pray for them and support them in this quest. But I am aware, personally, of situations where existing laws have worked to women's benefits at the bitter and painful expense of men's. Men who have gone to jail, unable to meet overburdening support payment; men who have lost children through women's "rights" to abortion; men who have been framed for child abuse by vindictive ex-wives... I have known this to happen. Personally.

There may be a few radical feminists, both male and female, who will read this and whisper fiercely, "Good!"

I understand why. But I say to them that they are not seeking justice, but rather revenge. And revenge is not worthy of any human being. Women want, and should get, their rightful equality with men... but let them not achieve this "equality" by descending to the level of repeating their predecessors' mistakes.

Men's rights? Say perhaps, human rights. Sexism is not an exclusively male-to-female word.

P.S. Don't jump on me if I misquoted Twain, please. I'm Renaissance, not 19th century.

Stephen J.Barringer
SMC III

Christian

In response to Dave McKee's description of the nature of the Student Christian Movement (Sept.16 letter), in which he emphasizes the group's "open sense of spirituality" and mentions that some "are very involved in Wicca and Goddess spirituality", I would like to suggest, gently, the SCM give some serious thought to changing its name.

At first glance I should probably be pleased that "Christian" has become a sort of catch-all term for "vaguely spiritual" or even "probably positive and life-giving", if only because Christianity works its way into common parlance at all. But the word has been watered down until it has become meaningless, and that is a shame beside which even sexual injustice pales in comparison.

That Christ desires justice, compassion and dignity for all people is indisputable, but he also desires holiness. That he encourages Goddess worship and a morbid preoccupation with sex is unfair and utterly inaccurate.

If you won't make the change for the sake of Christ (who deserves not to be misrepresented) you might at least do it for the sake of clarity and consistency of language.

Presumably an appeal to the inherent logic of language - Christian naturally implies Christ, after all - ought to carry some weight in a university.

Kristin Huie
Grad Student
Centre for Medieval Studies

Hunger

The GSU and CUEW Local 2 executives got the message of my hunger strike but missed the meaning. I will try to put it to them as simply as possible. How would they answer the following question on an LSAT exam:

Democracy is best served by which of the following:

a) projecting the appearance of moral consensus when the majority's opinion has not been ascertained?

b) taking moral stands on behalf of a vast variety of students who either have not elected you or have done so without having been informed about your views on such issues?

c) throwing all the onus of positive change on the individual student who lacks the material and human resources to compete with your organized resistance?

or d) checking serious deficiencies in representation and participation which invariably occur in the educational setting by either providing conscience exemption or ceasing to take stands on the big issues of conscience?

The choice is theirs.

I think in the future, students who pay enough for their education and are entitled to both, will not be forced to choose between moral hygiene and academic happiness. As for me, I fasted eleven days (with the exception of one small snack) on water alone to give an outward sign that I have gone through hell learning about locks on doors called "getting political", "Ontario Labour Relations Board," "Human Rights Commission," and "Dial-a-Law". I would not recommend this route to anyone because *les jeux sont faits*.

For now, I'm eating again.

Dana Colarusso

sure ye cannie push yer grannie of the bus an' i'm gonna shew ya how kids. it's simple, you just put yer lips together an' spit that stream of milk at yer editor cause his damn folk music is so bloody annoying -- this is why some of us come to work drunk in the early evening and cry in a corner of the production room while the sun sinks over the edge of the canyon where a lone coyote chases the same damn bird every day and..

...course it could be teenage jesus and the jerks an' this real cool mysterious stranger was even playing Leonard Cohen earlier in the bloated corpse of this foul rotting day...i was happy once, on the farm just me and my uncle (no teeth) edsil. i was 11, the razor-edge days between childhood an' adolescence. my friend eddie said he'd seen this body down by the railway tracks. oh god i wish it would all just END.....
(tune in for more on edsil in the near future)



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Law students chill in library

BY G.M. DEAN PURDIE

Problems with the air conditioner at the new $12.5 million Bora Laskin Law library are sending chills down the backs of students, faculty and staff.

"They fixed up the Flavelle Room with air conditioning, and now it is dead cold," said Philip Landolt, a third year law student who has classes in the building.

Monica McCauley, Student Law Society president said many students had complained about the library.

"There were complaints over the summer and at the end of last year during exams from law students and other students," she said. "It's either too hot or too cold. If the air conditioning works it will freeze you out. Rumour is the air conditioning is too big for the building."

But Bruce Dodds, manager of Projects at U of T, said the problems encountered with the library's air conditioning system are common to any new building.

"The building is going through its growing pains," he said. "It takes a while to get the building troubleshot - we've got a few bugs to work out."

Robert Sharpe, Dean of the Law school said they just need to adjust the system to meet the needs of the building.

"Facilities and services have done their best to ensure the best environment for users and books," he said. "The library is not that serious a problem right now."

Ann Rae, head librarian at the law library said at the moment, the cold temperatures do not pose any threat to the books.

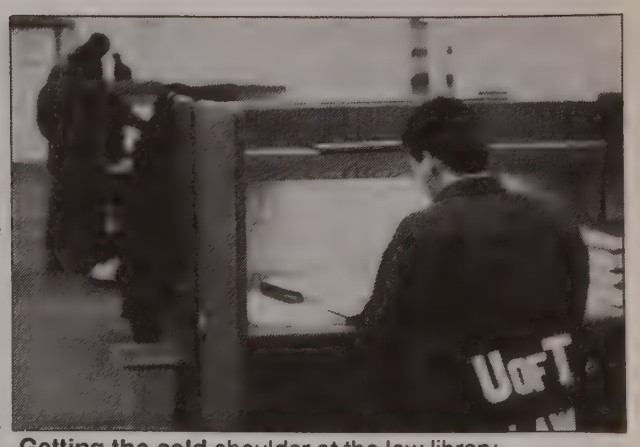
"What damages books and bindings is when the temperature and humidity go from one extreme to another," she said. "A temperature that's cool probably would not cause much damage. It's not fluctuating. In the old library when we didn't have any climate control, books would swell and expand in the summer and contract in the winter. That caused more damage in the 25 years or so of that, than the few instances we've had this year."

She said she didn't know what would happen when the library turned on its heating system.

"We'll have to wait and see," she said.

Dodds said they were working on controlling the temperatures.

"Moving from theory to practice is always difficult," he said. "Empirical adjustments must be made for books, furniture and people. Some rooms are too warm or too cold -- it's a matter of balancing and getting the right air flow from one room to another."



Getting the cold shoulder at the law library.

York reduces request stop vans

TORONTO (CUP) -- Changes to York University's campus security escort service are under attack from women who say the university is putting a price tag on safety.

Since 1986 York has provided vans to take students from one part of the poorly-lit campus to another, largely in response to the high number of sexual assaults and harassment on university property.

With the existing service, students phone and request a ride to and from any campus destination. But the service is to be replaced next month by a shuttle bus system which will follow a fixed route.

According to Tom Arnold, coordinator of student security, complaints about delays and high costs prompted the decision. The service costs the university at least six dollars per ride, he said.

Nancy Johnston, a member of the Canadian Union of Education Workers, said she is offended by the suggestion the service is too expensive.

"What are they saying?" she said. "They're saying your safety isn't worth six dollars.

"This is an essential service. Women's safety is worth more than that."

Johnston said the decision was made behind closed doors without public input.

Sharon Chimming, an advisor at York's sexual harassment complaint centre, said women's safety must be taken into account with any changes.

But she said a shuttle service could be acceptable if it reduces waiting time while maintaining passenger safety.

U of W sells gov't funded video

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- The University of Western Ontario's plans to sell a government-funded videotape on workplace discrimination for $300 per copy will restrict access to essential information, say women's rights advocates.

Last year, the Ontario ministry of colleges and universities gave UWO $55,000 to make a video on discrimination against women working in post-secondary institutions, according to Bill Wilkinson, the university's head of employment equity. UWO also contributed $6,000 to the project.

UWO is sending out one free copy to every post-secondary institution in Ontario, and will make extra copies for these institutions at cost -- roughly $50, Wilkinson added.

But anyone else who wants a copy -- including universities outside Ontario or non-post-secondary institutions -- will have to pay $300.

"It's considerably less than what any private company would charge," Wilkinson said.

UWO has already received a number of inquiries from outside groups about getting a copy, including other governmental organizations, he added.

Some women's group members say UWO shouldn't be charging for information about discrimination, particularly when the video was largely funded by the public.

"With information about women it should be as accessible as possible. It's unfortunate that there is a profit-making motive," said Michele Whitteker, a member of the Women's Resource Centre at Guelph University.

Women's groups that are not affiliated with universities wouldn't be able to afford $300, she added.

"They're grassroots organizations, usually, without much funding."

Elyssa Horscroft, women's commissioner for the Ontario Federation of Students, agreed.

"Information about women's issues is hard enough to get as it is," she said.

Wilkinson, however, said the university is going to try to make copies as accessible as possible by putting them in government libraries.

"We don't want to be sleazy about this. We're not entrepreneurs."

Any money UWO makes will go towards a future race relations project, he added.

Madeline Lennon, a UWO professor who oversaw the creation of the video, said she has discussed the problem of access to the video with a university women's caucus and is working on ways to make it more easily available.

Barbara Robinson, an official at the ministry of colleges and universities, refused to comment on the issue.

Horscroft, who was at a spring screening of the video, also said the video doesn't discuss other forms of discrimination that affect women, including racism and homophobia.

"It was quite problematic, in fact," she added. "There was very little presence of women of colour in the video. There were a number of people there that were angry about that and talking about it after the screening."

SAC president says no to OFS

continued from page 1.

money we already have creatively. We are the largest university in the country and we are doing so much with the limited resources we have.

"How are we supposed to be any more creative with funding if the government isn't with us at all?"

But Guo dismissed OFS as a means of pressuring the government.

"OFS is a good lobby group but in the past, U of T has shown little interest in demonstrating or protesting so it's not much of a priority.

"Plus, other schools like Western and Queen's that are involved with OFS aren't as enthusiastic about OFS anymore. I don't think it would be a good move for U of T."

Papernick disagreed.

"If OFS could be our voice to the government, it would be more effective than trying to deal with lobbying the government on $200.

"We don't have options if we don't have money. OFS might be instrumental in getting the money to start things off for us and to help change things as far as university funding is concerned.

"Plus we would be heard more clearly because the minister isn't listening to us, he's listening to OFS."

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Enviro studies

continued from page 1.

has been convinced by arguments from the provost and the dean that the foundation of a new faculty is not desirable.

"I think the provost has made an excellent response. This should result in the development of a very fine enterprise," he said.

But Morrow was skeptical about the future of the program.

"There might be a commitment now, but no guarantee of the continued commitment of a dean ten years from now."

Morrow also said there were points in Chandler's report that were not explained fully. She said the dean failed to examine the issue of
money at all.

"The report is so vague," she said.

"Basically it's a good start, but I do wish she'd consulted people. I wonder what her priorities are when she didn't consult the groups that are involved?"

Barry Mitchell, director of Environmental Studies at Innis College supported a new faculty but said it is no longer useful to lobby for one.

"There is not a great deal of point in continuing," he said. "We do want to try to insure that some of the benefits we hoped would come from the faculty, will come from this."

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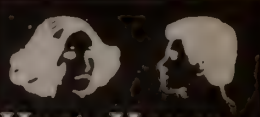
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VARSITY REVIEW
THURSDAY EDITION
SEPTEMBER 26, 1991



Some Reckless rockers wonder about the stuff of life

BY HAL NIEDZVIECKI
Varsity Staff

The Wonder Stuff
The Opera House
October 3 and 4

The Wonder Stuff never liked Elvis.

In fact, according to the band's drummer, Martin Gilks, the quirky quintet of English rockers hate the fucking guy. As Gilks puts it: "Elvis was just a drug addict that died. We blame him for the evolution of marketing. Elvis Presley never really wrote a song, he was just a face." Gilks goes on to point out that the band might as well have titled their new album, *Never Loved Elvis*, "never loved the industry."

Perhaps the attitude that Gilks is happy to display over the phone is all part of the energy and recklessly intelligent Brit rock and roll style the Wonder Stuff have managed to harness on their albums. Certainly fans of the group will have the opportunity to discover the truth for themselves when the band plays the Opera House next week on the early leg of their six week tour of Canada and the States.

But one can be reasonably sure that The Wonder Stuff, touring to support their recently released third album, will be successful in clarifying what has made them pop stars in England, and a band with a reasonably large indie/rock following in North America. Gilks claims that they've never given much thought to touring as a whole, but that the difference between touring the U.K. and North America makes for a striking dichotomy.

"We've played 23 dates in America and 6 in Canada to support our last album. In England, we played 53 before even being signed. Once you've played one football stadium you've played them all. You could be anywhere. We played six gigs and they were all the same, it was just going through the motions — no excitement, just dull predictability — you end up like Simple Minds or U2."

Never Loved Elvis seems to reflect the band's current struggle between popularity and the inevitable loss of the cutting edge Replacements-meet-Waterboys grit they currently have between their guitar picking nails. The song "Maybe" suggests this concern, asking:

Maybe I should take the mike/stand up tall like Michael Stipe/and try to solve the problems of the earth. But Gilks insists that songwriter and lead singer Miles Hunt was "not trying to diss Michael Stipe. After all, we don't know what we're doing, Michael doesn't know what he's doing. What's the point of the Wonder Stuff? Certainly not dissing Michael Stipe — we are interested in what he's doing, but we're not him."

Anyone who might compare Michael Stipe's style to the Wonder Stuff's would be only to happy to concur. However, the two entities have one thing in common: both have a habit of writing songs that are, to say the least, obscure. On Hunt's writing, Gilks remarks that "we don't even know what six songs on the album mean, Miles wrote them when he was drunk." Still, Gilks goes on to point out that the band's lyrics, which are all penned by Hunt, "are getting better. No more asking what rhymes with horse."

Certainly that is an arguable statement. With songs on their previous album including guffaw classics "30 Years In The Bathroom," "Radio Ass Kiss," and "Cartoon Boyfriend," the lyrics have taken a more serious, but not toned down, attitude. Perhaps the band's increased reliance on Celtic and classical influences added to the shift in style. Among other things, the new album sports the accordion, violin, cello, fiddle, and viola.

Even the accordionist for Spirit of The West, which opened for Wonder Stuff during their recent tour of England and who were obviously influenced by them, makes an appearance on the new album. However, since band member Martin Bell plays a good number of those instruments, the stage won't be cluttered with a collection of accessories to the music. Gilks, for one, believes that Bell, who joined the band after their first album *Eight Legged Groove Machine*, adds a whole new dimension to the band claiming that, "it's good to have him in our camp. We don't play those instruments, we just mess with them — he's a professional."

There's that word again. Seems like the band is stuck on the whole issue. Perhaps The Wonder Stuff might want to refer to themselves as unprofessional professionals. Certainly they've been in the business long enough to come to some very professional realizations; like the fact that a band cannot control all decisions its record company makes.

"Growing up," Gilks says, "is learning to accept — you can yell at your record company all you want, or you can channel that energy into writing good songs."

All this wisdom from a band member who claims that "you're never going to change the world with rock and roll." But that is not to say Gilks is sure of everything. As he comments, "at a certain point you ask why am I in a band? Is it just a laugh? Do you keep doing albums till people don't like you anymore? What the fuck are you doing?"

Perhaps the answer can be suggested in one feel good tune on their second album, *Hup*, which suggests you should "take a jump and steal your piece of sky." Maybe that's exactly what The Wonder Stuff are doing. Confusion aside, here's a band that's growing up just right. As Gilks says when asked whether or not *Never Loved Elvis* is their best album, "It's not the best album we are going to do. We've already written half of the next one, and that's better."

Verdi opera proves empty, high tech

BY GLENN SUMI

La Traviata
Canadian Opera House
to October 13



Sing along with Verdi.

At first glance, an opera like *La Traviata* (literally "the fallen woman") seems a sure bet. It has great music (featured, for opera neophytes, in the film *Pretty Woman*), sympathetic characters, and a final act that is guaranteed to deplete the Kleenex box.

Why, then, did the new production that opened the Canadian Opera Company's season last week seem so hollow and unsatisfying? The answer is simple: the sets.

Director Brian Macdonald and his set designer John Ferguson have chosen a high-tech mirror and plexiglass structure that towers over the traditionally dressed characters on stage. Rather inappropriate for late 19th century Paris, the hulking apparatus resembles a series of oversized fun-house mirrors or, perhaps more accurately, the lobby of a Bay Street bank tower. (This set lends new meaning to the expression, "business as usual.")

Not that radical interpretations, or sets, should be avoided. Recently, directors like Peter Sellars and Jonathan Miller have breathed life into even the most familiar operas, making the audience reexamine what it once took for granted. When Sellars sets Mozart's *Don Giovanni* in drug-infested Spanish Harlem, or when Miller plants Verdi's *Rigoletto* in Little Italy, there is always an underlying raison d'etre, and the results are, if controversial, at least startlingly fresh. We come away from these productions invigorated, thinking seriously about social criticism, reflecting on arias we once thought we knew, and above all, marvelling at the timelessness of the opera's themes.

Not so with this production. Macdonald and his crew seem to have been propelled by a single idea: mirrors as symbols. Of course, mirrors evoke reflectiveness, glamour, superficiality, and vanity — all themes relevant to the opera, which recounts the tragic life of Violetta, a consumptive courtesan. But while this idea sounds fine on paper, it translates poorly on stage, especially when nothing very creative is done with it.

There are several half-formed ideas, including having the audience look at its mirrored self during the orchestral preludes (are we supposed to examine

See La Traviata, page 11.

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Somea that there psychological thriller stuff.

Fall production of Osborne classic

Trinity's Anger yields powerful performance

BY AARON E BOLES

Look Back In Anger
George Ignatieff Theatre
to September 28

Jimmy, the protagonist in John Osborne's *Look Back in Anger*, which is also the first Trinity production of the season, is a twentysomething man who has become, at a very young age, so disillusioned with life and so bitter at his circumstances that the only emotional outlet he has is rage.

The object of his rage tends, in general, to be the divisive class system of 1950's England and its accompanying Anglican religious baggage. Jimmy is married and lives with his wife, Alison, and his "only remaining friend" and business partner, Cliff. Too often, they also become the target of his rants, but through the course of time, they have become so accustomed to his bitter invective that they simply screen out his words.

The failure to get a reaction from the two souls closest to him adds fuel to Jimmy's fire. He hates Alison for her acquiescence, but won't leave her. He despises Cliff's submissiveness yet won't throw him out of his apartment. Jimmy loathes Alison's lineage, she being the daughter of a decorated colonel in Her Majesty's Army; he harbors a fear that she somehow feels innately superior to him and will eventually manifest her superiority in their relationship.

The question, of course, is why don't they leave him? After all, here is a man whose entire outlook is absolutely negative, who refuses to become involved with things and do something to change the things he so passionately despises, and who is clearly on a collision course with self-destruction. It is from this tension, which arises from the anticipation that very soon these three characters' world will blow apart, that *Look Back in Anger* draws its incredible dramatic power.

The production currently being staged at Trinity College and directed by Graham Webber exploits the dramatic potential of the piece very well. The small claustrophobic set and the pervasive lack of any real action combines with the painful silence of Alison and Cliff, played by Deanne Williams and Greg Bolton respectively, and is juxtaposed with Ryan McVittie's perceptive, explosive portrayal of Jimmy which is all frustration and disillusionment.

Things begin to change when Alison's childhood friend Helena, played by Shannon Robinson, comes to visit. Jimmy makes no attempt to hide his contempt for her and all she represents and for Helena's part, she manages to convince the newly pregnant Alison that leaving Jimmy is the right thing to do. Here the plot takes bizarre twists and the less given away, the better.

It is interesting to consider what playwright John Osborne meant to convey in creating a work like *Look Back In Anger* — especially with a character like Jimmy. Jimmy is unquestionably anti-status quo (though he will only read the "posh Sunday papers"); World War II is over but he isn't revelling in the post-war prosperity with everyone else in the West. He has no heroes, little direction, and an almost unbearably joyless life. And despite his frequent outbursts against Alison and Cliff, Jimmy never becomes physically violent and proclaims that he detests that sort of thing.

Are we then to understand that Osborne wanted to show the futility of unchanneled energy and wanted to prod the youth of England into activity? Or was he simply a nihilist? It could be that the message is less political than this; *Look Back in Anger* is also a love story and in a rare moment of tenderness Jimmy admits loving both Cliff and Alison. Of course Alison and Cliff feel the same, and in this light *Look Back in Anger* becomes a fascinating study about a man and a woman who both love someone who is not only unlovable but seems to go to extremes to avoid being loved.

After all, here is a man whose entire outlook is absolutely negative

No matter how the play is interpreted, *Look Back in Anger* is a quality production that suggests, if it is any indication of the rest of this season's student theatre, we are in for an extraordinary year.

Arts Week loadsa fun

BY MEREDITH LORDAN

Arts Week
all around Metro
Sept 28-Oct 6

Just when you thought that you had been in all of the line-ups, crashed all of the Festival Galas, and received enough culture to last the whole school year from *The Festival of Festivals*, some insidious group has created yet another extensive cultural event. That's right, it is time once again for Toronto's annual *Arts Week* with festivities running from September 28 to October 6.

For the past four years, we Torontonians have been celebrating our diverse artistic and cultural heritage. It all began in 1985, with the creation of the Toronto Arts Foundation. This non-profit organization helped to promote Toronto artists and to provide a support network. In 1986, this led to the first Toronto Arts Awards. These awards continue to recognize excellence in the artistic community, which the foundation had so strongly tried to support. However, as successful as these events were, the average Torontonian had little contact or knowledge of our blossoming art scene. In 1987, the Arts foundation decided to expand public access to the art community and create *Arts Week*.

One of the more unusual events is entitled Clock Destruction

The event is in its fourth year and is still growing. This year it will span nine days with over 200 activities geared toward public participation and cultural awareness. The event brings together a varied mixture of art forms and art lovers. Artists come from all parts of metro with works that run the gamut from music to visual art and from experimental theatre to architecture.

Oh yes, if your appetite for film is still not satisfied, film will also be represented in the activities. All of the events offer a unique learning experience for the public as well as being free of charge. The public is encouraged to enjoy as many events as possible during the nine day event.

If you are new to the city or refuse to venture outside your doors after being spurned by the TTC, there's no need to worry. Several events are going to be offered right here on campus in conjunction with *Arts Week*.

The School of Architecture and Landscape Architecture hosts an exhibit entitled *New Visions for the Urban Landscape* on September 28. Fine arts students present a showing of their work at University College the evening of September 29. On the same evening, U of T's Historical Performance Ensemble presents a selection of pieces. Hart House welcomes visitors to its gallery on September 30. The U of T Jazz Choir offers a sample of *Hungary Reborn* the evening of October 2 at the Church of the Redeemer. October 5 marks U of T Day open house with displays, tours, and events throughout the campus.

If you are a little more adventurous and decide to take in other events, you'll have a wide selection to choose from. Some of the more interesting ones include a walking tour of Cabbage town (September 28), a Toronto Blues Society Workshop (September 29), a behind the scenes tour of The Royal Alex Theatre (September 30), and one of the more unusual events is the experimental piece entitled *Clock Destruction* at City Hall (September 30).

To get more information about upcoming events you can pick up a free guide at the Five Star ticket booth at Yonge and Dundas. Be aware, events are happening at all times and in every part of the city.

It is nice to know that in this turbulent city of crime and GST, there is are least a few ways to escape. If that doesn't sell you on *Arts Week*, the fact that it is free should.

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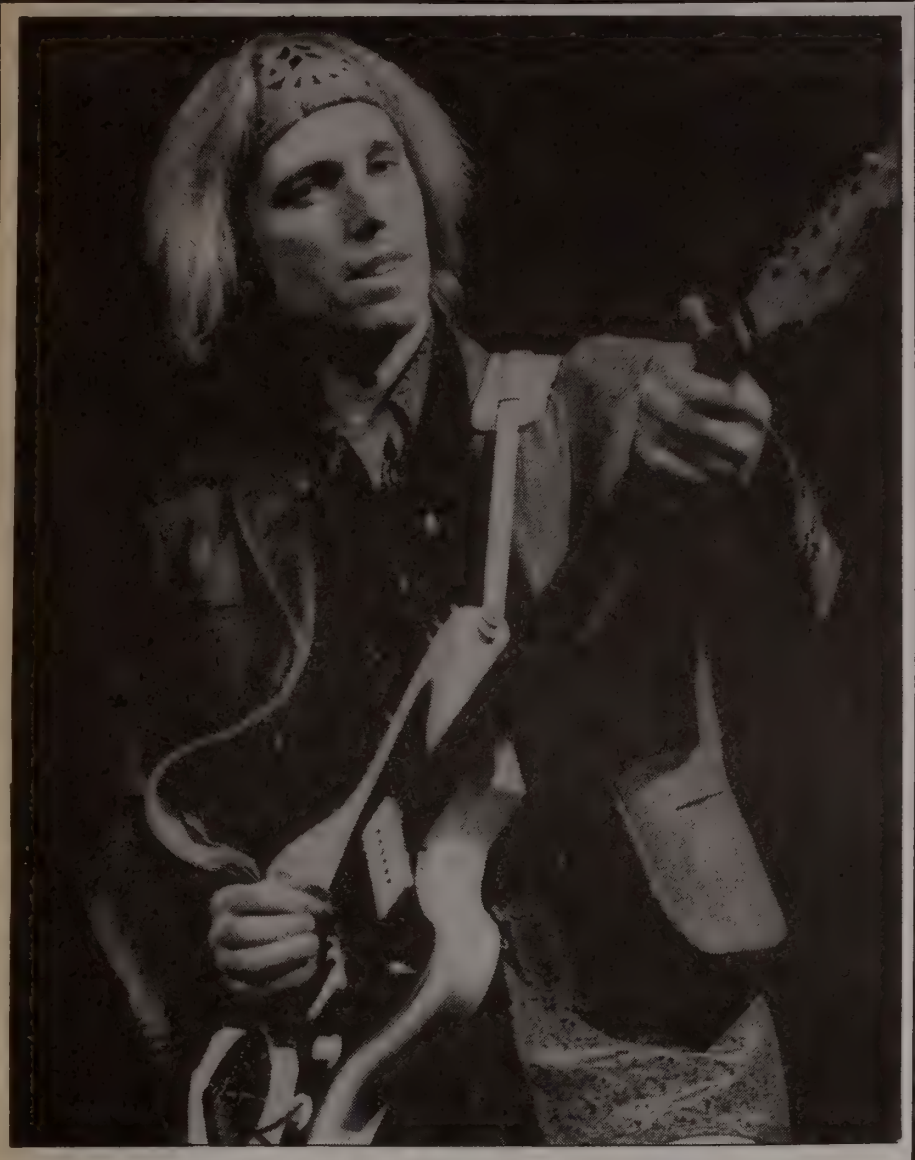
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Tom Petty's getting old but he can still do that guitar hero thang *Ron Sears*

Slacking kids

BY MIKE SHEASBY
Varsity Staff

Slacker
directed by Richard Linklater
Bloor Cinema
Sept 27 to Oct 3rd

A Slacker, according to Richard Linklater, is a member of a new generation of young people, primarily centred around college campuses, that rejects the values of the generation before them, but hasn't come up with anything much better. Austin, Texas, is apparently swamped with these disaffected neo-beatniks; its coffee shops, bookstores, clubs and parking lots are filled with dropouts possessed of a great deal of time to talk and possibly something interesting to talk about. *Slacker* is a day's wanderings through these herds of opinions, a chance to sieve the slushy minds of a generation and to muse over the oddly-shaped results.

The film is essentially one long coffee-table conversation, spread out between a random assortment of college intellectuals, band members, mechanics, ex-anarchists and street crazies. No character follows the film all the way through; having shared what's on their mind, people vanish into the streets of Austin as the camera loses interest in their conversation and drifts into that of another set of people. No plot, no protagonist, no message. Well, maybe a message.

You can extract your own message from it:

"I don't know... I've traveled, and all it is is bad water, bad food, you get sick, you got to deal with strange people, and when you get back you can't tell whether it really happened to you, or if you just saw it on T.V."

or somebody else's thoughts:

".. a video image is much more powerful and useful than an actual event... I was walking down a street, and this guy came barreling out of a bar, fell right in front of me and he had a knife right in his back... Well I have no reference to it now, I can't refer back to it, I can't press rewind, I can't put it on pause, I can't put it on slo-mo and see all the little details. And the blood, it was all wrong. It didn't look like blood. The hue was off and I couldn't even adjust the hue. There I was seeing it for real, but it just wasn't right. I didn't even see the knife impact on the body... I missed that part"

Words and words and words get dumped into your lap, some worth thinking over and some not worth the mental energy it takes to understand them. Pearls of wisdom from an old man wandering an abandoned lot with a portable tape recorder and microphone are shoved out of short-term memory by the crazed ravings of a lunatic with loudspeakers attached to the roof of his car. The unintelligible and unfeeling conversation of two mechanics talking motors is replaced by the disturbing cursing of a disaffected street creature talking about dancing on the grave of his father-in-law, which is probably worse than techie talk. After a deluge of words, the distinct lack of words involved in a silent and anonymous bar seduction is both a relief and a bleak comment on the emotional sterility of those involved.

But is it an enjoyable film?

It's a distinctly alternative work, experimenting with film as an agent of communication and providing an expose on the workings of a disaffected generation. His characters define what it is to be American by implication rather than directness; there's talk of JFK, Elvis, sex, politics, gunslingers and pop singers. His idea of what well-educated American youths reflect upon and the credos they live by may be accurate or inaccurate, but at least it's an idea. His central point seems to be that ideas are cheap but that they should at least be given the time of day. In that respect, *Slacker* is worth seeing.

La Traviata is emotionally vacant

continued from page 9.

our own guilty souls?) And occasionally the dying courtesan will look at herself, cough, and sing poignantly. But essentially the idea is woefully inert, surprisingly so for somebody with Macdonald's theatrical experience (he has staged many plays at Stratford). I kept waiting for someone to do something dramatic with the mirror: perhaps smash it (and therefore, albeit with heavy-handed symbolism, smash illusion?)

Not surprisingly, the mirrors work best during the party scenes, where the excitement and confusion are heightened by people coming in and going out the mirrored doors. But in the contrasting rural scene and the final death scene, the plexiglass structure seems intrusive, making any emotional involvement difficult.



Lookin' mean in the opera

Nevertheless, one of the chief pleasures of most *Traviatas* is the central role, one of the most popular in the operatic repertoire and a challenge to any self-respecting lyric soprano. Nancy Gustafson's performance is note-perfect but, alas, not perfect. She handles the considerable technical demands of the role with panache, but seems emotionally vacant, not quite in possession of that essential, indescribable ingredient, charisma.

Her colleagues share her vocal competence, making this a finely sung, but hollow, production. Richard Bradshaw's conducting is gracefully Italianate and melodious, somehow more effective at storytelling than either the singers or the director. And John Pennoyer's period costumes seem, under the plexiglass structure, precious but distant, like butterflies trapped in a glass box.

All of which is a pity, because under the right direction, *La Traviata* can be a moving opera, even given a modern reworking (one recent production saw Violetta decked out as Marilyn Monroe). Its themes are, for the most part, timeless: passion, family loyalty, redemption, and forgiveness. What the Canadian Opera Company has given us is a self-absorbed opera: it is so caught up in itself that it has no interest in pleasing anyone else, including the audience.

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TO Theatre Co infuses spirit



Mary Mitchell.

Mary Mitchell
Arts and Letters Club
September 30

BY CHRISTOPHER ANDREWS

In today's tense national atmosphere, the term "Canadian Spirit" is not often heard. Not often heard, that is, until now.

The Canadian Spirit Theatre Company is a new, non-profit Toronto company with some fresh ideas. Set to begin production in late fall, it will showcase exclusively Canadian works and talent, with an emphasis on the untried, and the unknown.

"It's tremendously exciting to see the calibre of talent and the amount of talent here," says company founder Mary Mitchell.

After fifteen years in New York, Mary Mitchell has returned home to realize her dream of creating accessible dramatic arts in Toronto.

"Theatre is not a property of the elite or privileged class, but should encompass and embrace all people in all walks of life."

What she brings with her is an enormous wealth of New York experiences which she feels can do nothing but benefit and enhance the work she plans to do here with Canadian Spirit.

"Living in New York, anything is possible and that's why everyone gravitates there...In New York, culture is king."

Although Mitchell would consider *Canadian Spirit* an "alternate" theatre, she has absolutely no doubts about the company's future; they will survive. She justifies this fervent belief by pointing out that theatre companies in Toronto as established as Factory and Tarragon started off in a very modest fashion as well.

"I don't know where this is going," says the Thornberry, Ontario native, "but we plan to follow the creative work."

As a U of T student, Mitchell produced a number of works at her home college, Trinity, before graduating and moving on to work in advertising and public relations. She soon discovered, however, that she was on the wrong track. She decided to attend Columbia University and all the romanticism associated with it made her feel like she had "dropped into heaven." She worked on a number of productions and it was none other than American cultural icon Leonard Bernstein who became sponsor for her first Canada Council grant. This, along with her productions in prestigious artistic theatres in New York, she calls "mind-blowing." One of her most successful works was *The Love Child*, an off-Broadway production that ran at the 13th Street Theatre. She continued her career writing screenplays and studied at the Paul Simon Guitar Centre.

"Theatre is not the property of the privileged class, but should embrace all people."

While Canadian Spirit is still searching for the right theatre to stage its productions, it is nevertheless continuing with solid work to prepare for the future. The company is trying to involve the private sector in the artistic community and response has been quite strong. It is the profound hope of *Canadian Spirit* to fulfill the need for the involvement and the education of the private sector, and to ultimately further the cause of dramatic art in Canada.

"I have to wear blinders, because it's much easier to break the rules when you don't know what the rules are. I'm a crusader in every sense of the word."

Canadian Spirit is indeed a unique endeavor in Canadian dramatic arts. The strength in Mitchell's resolve should be encouraging to all the young talent in Toronto.

"I very much encourage young people and students to become part of our theatre." She greatly wishes to involve those who have had problems in the past, of whatever sort, "and especially those who need a purpose."

Canadian Spirit is without a doubt on the right track, and with a series of upcoming concerts to benefit the company, this celebration of Canadian talent will certainly cause a stir. Says Mitchell, "We champion the power of the individual to produce change against all odds and to make the world...a little less lonely."

The coming season will commence with *The Red Queen*, a work about the corruption of politics and the struggle for Canadian unity. There will be a benefit for *Canadian Spirit* featuring Mary Mitchell reading and singing at the Arts and Letters Club, 14 Elm Street, on Monday, September 30 at 8:00 p.m.

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VARSITY SPORTS
THURSDAY EDITION
SEPTEMBER 26, 1991

AIR RAID!

Western Mustangs bomb Varsity Blues

BY ALEX FERRON
Varsity Staff

The only things missing at Varsity Stadium were the wailing sirens.

Led by the pass-happy pyrotechnics of All-Canadian receiver Tyrone Williams and veteran quarterback John LeClair, the Western Mustangs put on an air show, defeating the Varsity Blues Friday night for the 11 straight time, by a score of 34-19.

Williams, playing in his first game of the year after being hobbled by a knee injury, caught six LeClair passes for a phenomenal 156 yards and a touchdown.

Mustangs 34 -- Blues 19

After the loss, Varsity head coach Bob Laycoe spoke in muted tones about what might have been.

"Any loss is black and white," Laycoe said. "We made critical turnovers and we couldn't recover from them."

The Blues began the match disastrously, with kick returner Paul Shorten's fumble on the first play of the game. That set up a Tim Tindale touchdown, giving Western a lead they would not relinquish.

Sloppy play on special teams plagued the Blues all night. Punt returners ran back four punts for all of six yards. The kick-off team fared marginally better, averaging about 14 yards a return.

Drive after drive, the Blues offense was saddled with poor field position, making it difficult to mount fruitful campaigns.

The Blues gained 340 yards of total offense, but could only manage one touchdown, Bob Anderson's 45 yard catch in the second quarter.

Varsity quarterback Eugene Buccigrossi threw for 213 yards, but in the dressing room the disconsolate pivot could find no comfort in his statistics.

We tried, but they moved the ball when it counted," said Buccigrossi. "We made the mistakes, we lost, it happens."

The Mustangs locker room was a more festive scene. Head coach Larry Haylor gushed with praise when speaking about his gamebreaker, Williams.

"I'm never surprised by Tyrone," Haylor said. "He's the best amateur receiver in Canada and he showed why tonight."

The play of the game was Williams' sixty yard T.D. reception in the second quarter. The 6'6" Williams broke countless tackles on his way to paydirt. Not exactly the performance expected of a player who was doubtful even to dress for the game.

"I kept in shape," Williams said. "You know, swimming and that sort of therapy. I made sure to keep my hand in shape."

The other three Mustang touchdowns came in the person of Tindale, last week's offensive hero.



Mustangs disrobed the Blues last Friday night

Though the 5'9" 215 pound running back didn't come close to matching the 255 yards he rumbled for last week, he clocked in a respectable 74 yards on 14 carries.

His last touchdown, coming with 2:41 left in the game and ending the scoring for the night, was the back-breaker for the Blues, who had come to within a two-point converted touchdown of tying the score.

The Blues wouldn't have come so close if not for the three safeties the Mustangs gave up on the night. The Mustangs lost 48 yards and 6 points on bad punt snaps. But the Blues couldn't capitalize. They came close to mounting another comeback by way of a Hail Mary pass, but unlike the charmed Blues of last week, there was no circus catch, only a ball barely eluding the lunging grasp of Anderson.

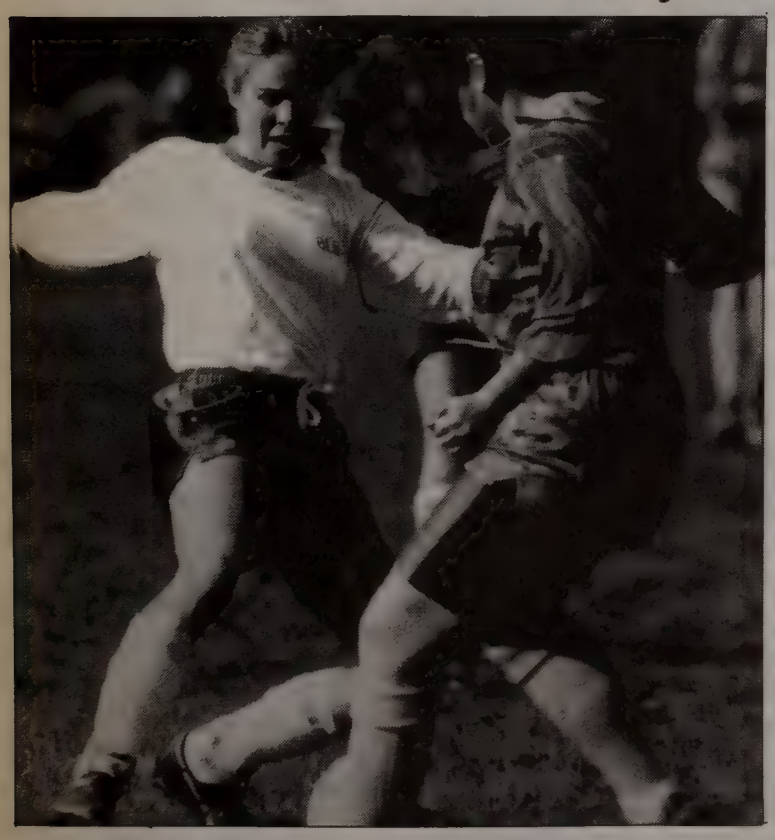
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While the Mustangs had their big play weapon back in time to burn the Blues secondary, Varsity's resident superstar, tailback Lorne King, watched the loss from the relative safety of the stands.

King's turf toe injury is shaping up to be much more serious than previously thought. He has yet to play a game this season.

Hopefully, I'll be back next week," said King. "I'm looking forward to coming back at full stride."

Soccer Blues start year with victory



Women's soccer team won twice on the weekend

BY FIROZ DATTU
Varsity Staff

The women's Varsity Soccer Team has gotten off to a flying start. Last Saturday, in the season opener, the Blues faced the Queen's soccer team and blew them off the field in a 3-0 game.

Women's Soccer

Although the Blues dominated from the start, they could not get a goal in the first half. The ball was in Queen's territory all of that time, but the Blues just couldn't put the ball between the posts. In fact, it seemed as if the Queen's strategy amounted to nothing more than kicking the ball out of bounds.

U of T intensified the pressure on a more consistent basis in the second half, and the team effort paid off. Early in that half, U of T got on the board after a scramble for the ball. Blues player, Ann-Marie Fleming, won a foot race to the ball against two Queen's players and the Queen's goalkeeper. Fleming booted the ball into the lower left hand corner of the abandoned net, to give the Blues a one nothing lead.

Later in the half, Blues' centre-forward, Celia Pires kicked a waist-high ball just above the outreached arms of the jumping Queen's netminder making it a 2-0 game.

Queen's was fading ...fast. Again, there was a loose ball near the Queen's goal. A Queen's player attempted to clear the ball, but U of T's Joanne Vaillancourt intercepted and netted it for 3-0 lead.

After the game, Queens' coach, Dave McDowell acknowledged, "Toronto deserved it. They outplayed us in every aspect of the game, quite frankly".

But Blues coach Nicki Nicolaou was disappointed.

"I didn't expect us to get such a slow start. I don't think we played our usual game."

But Nicolaou credited the second half success to teamwork and the players' fitness level.

"Queens was tired, especially for the last twenty-five minutes. We're a fitter team."

On Sunday, the Blues faced the Carleton team and U of T emerged victorious in a one-sided 4 to 1 game.

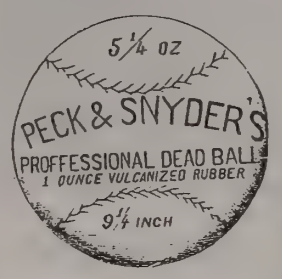
Nicolaou said the Blues dominated the game.

"Carleton was never in the game...we totally outplayed them."

U of T's Celia Pires, who also scored on Saturday, had two goals in this game. Her performance over the weekend earned her the honour of being Ontario's athlete of the week. Other goal scorers for the Blues in the Carleton game were Ann-Marie Fleming and Joanne Vaillancourt.

Last year the Blues placed second in Ontario, as the Wilfred Laurier team beat them in the finals. But with eleven returning players and solid goalkeeping, Nicolau is optimistic.

"This is a team. Everybody plays together."



OFF THE WIRE

Football Top Ten

1. Saskatchewan Huskies
2. UBC Thunderbirds
3. Queen's Golden Gaels
4. St. Mary's Huskies
5. Western Mustangs
6. Concordia Stingers
7. Bishop's Gaiters
8. Manitoba Bisons
9. Laurier Golden Hawks
10. Toronto Varsity Blues

This Week's Football Games

September 26
Waterloo at York

September 28
McMaster at Western
Toronto at Guelph (CHCH TV, 2:00pm)
Windsor at Laurier

Hawks' Kubas OUAA Athlete of the week

Bill Kubas, a quarterback with the Wilfrid Laurier Golden Hawks is the OUAA athlete of the week. Kubas completes 17 of 24 passes for 260 yards and 3 touchdowns in a 37-14 win over McMaster.

Men's soccer Blues take a tumble

The Men's soccer Blues, playing on the road for the first two games of their season, were defeated twice on the weekend. On Saturday, Carleton squeaked by them 1-0. Trent defeated Toronto 1-0 on Sunday.

The Blues have a rematch against Trent on Sunday at Varsity Stadium.

Hoop star plays on national team

Varsity Blues basketball wiz Denise Scott a gem on court

BY BECKY FONG
Varsity Staff

Six foot four, bronze medalist in the World Student University Games and full time U of T student, Denise Scott is the university's most heralded female basketball player. With a spot on the national team and international play under her belt, she's returning this year to lead the Varsity Blues to the national championship.

"Denise is definitely an integral part of the team," says Michele Belanger, coach of the Varsity Blues women's basketball team. "Her focus and national and international experience is something very valuable. She brings that experience to the varsity level, and she continues to improve her own game."

In high school, Denise was an all-around athlete.

"I've always had a general interest in sports and was involved in everything from cross-country to track to volleyball," says Scott, a fourth year student in Physical and Health Education.

Sports Profile

But it was basketball that emerged as her strength and her love, and when she was deciding on universities, she chose U of T over Laurentian, the other powerhouse in Ontario because of the program and the Varsity team.

During the school year Scott plays centre for the Blues, but during the summer, she play with the best basketball players in the country against the best in the world.

"This past summer, Denise played a lot and contributed to the success we had in the World Student Games," says Wayne Hussey, coach and program director of the national women's team.

She also travelled with the national team to the Pan-Am Games where they placed fourth.

"With her international experience, she should be able to play with a lot more confidence on the university level," says Hussey. "She's had the opportunity to play with the best in the world and has picked up what makes them successful and that in itself has made her a better player."

But Hussey points out that Scott has many outstanding skills that make her an asset to any team.

"Her strongest point is that she learns very quickly and is an extremely intelligent player on the court; she understands what she has to do to be effective at both ends of the floor.

He also comments on her ability to grasp what her opponents are trying to do and she knows how to counteract.

"She's very bright and you know that when you tell her to do something she'll work at it."

Belanger, who has worked with Scott for five years says that as well as bringing her height to the game, she is also bringing her experience of playing in intense do-or-die situations.

Scott also recognizes the benefits of competing at the international level.

"In reference to basketball skills, I bring a lot of experience since I play all year round," says Scott. "In the summer with the national team, I play at a higher level and I think I can bring information about the game — strategy decision making how to take advantage of situations, emotions about the game."

Her coach sees Scott as the focal point of the team, although she realizes that success will be a team effort.

"When Denise gets the ball, you can expect certain things — for her to shoot and score. She's a go-to player, someone you would like to pass the ball to in the last couple seconds of the game to get positive results." says Belanger.

Scott isn't the type to rest on her laurels. In addition to all of the basketball she plays, Scott also endeavors to hone her skills on the court — she practices fourteen hours a week with the team and also lifts weights with religious fervor.

Despite her success, Scott still strives to improve.

"I'd like to work on my offense and make it more consistent, and also work on my rebounding statistics." she says.

"I think that my main role is to get out on the court and do my job — I'm expected to score so many points per game and get so many rebounds. I'll do my best to make sure that I come through."

Scott's extraordinary shooting skills, her uncanny touch (rare for a post player) and the gift of exceptional speed gives Scott the ability to play with anyone on an open court, says her coach.

"When she has the ball, she scores seven out of ten times, even though the other team focuses a lot of attention on her." says Belanger.

"She has a great combination of physical and mental toughness; even with defenders hanging off of her, she can score."



Denise Scott: A leader on the court

But her skills and experience aren't the only things that Scott brings onto the court.

"One of her strongest points is her leadership. She's very committed to the program and the goals of the team and has a very strong belief in them." says Belanger. "Leaders are born, not made. Denise was definitely born a leader."

Teammate Susan Brown agrees.

"Last year, she was always the first one to notice if you're down. She keeps you going in the rough times with her positive attitude, and while she gives great playing advice, she also listens to criticism." says the second year guard.

"I think we're really prepared for the nationals this year and Denise will be instrumental in achieving that goal."

The team is desperate to prove itself after a disappointing campaign last year, and with the team's ideal balance of rookies and veterans, Scott predicts success this year.

"Last year we really didn't play well, but we hope to turn that around this year. I'd like to win the Ontario championships, and the nationals are a real possibility."

Although her devotion to sport takes up much of her time, Scott maintains a balance of basketball, schoolwork and her social life.

"You have to have a division line. While I'm very clear-cut about my dedication to the sport, it isn't my life. I spend certain times thinking about my game, but off the court I disassociate myself from it so I don't get burned out."

So what lies ahead for Scott?

One of her main options is professional basketball in Europe — a big commitment — but something she thinks about.

"I haven't made a definite decision — I have another year left and being the procrastinator that I am, I'll decide after I graduate."



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College collage

The Varsity Blues Cross-Country team is ranked number one in the nation.

For the second straigtht race, runner Tim Phelan ran away from the rest of the field, finishing first in the Ottawa Invitational.

Sam Babe, a second place finisher last week, took third. The other Blues finishers were, Dan Holmes, Jeff Lockyer. Brian Hall, and Chris Wylie.

On the women's side, the Blues won the team title with top Blues finisher Tammy Roberts finishing third.

Sandra Tenaglia, Mary Balic, Kim Crawford and Lucy Libera rounded out the Blues field.

The next Blues race is September 28, at Queen's.

❑❑❑

The field hockey Blues opened up their 1991 OWIAA season with a win and a tie.

The Blues defeated Western 3-0 in the opener. They then went on to tie Waterloo 2-2.

The next Blues match is today against Western at Lamport Stadium. On Sunday the Blues travel to Waterloo to face the Warriors.

❑❑❑

In tennis action, the men's team defeated Western four out of six matches. The women's team beat Windsor 8-1 but lost to Guelph by a score of 5-4.

The Blues play host to Waterloo this Saturday. The action begins at 9:00 am at the Mayfair West Courts.

The women play on the road, travelling to London to meet McMaster and Western this weekend.

❑❑❑

Celia Pires and Marcus Bokeleman were selected U of T's Athlete's of the week. Pires scored three goals in the Blues two wins last week. She was also honoured as the OWIAA athlete of the week.

Bokeleman, filling the big shoes of injured tailback Lorne King, gained 110 yards last Friday night against the Western Mustangs.

He was awarded the Most Sportsmanlike Player award also.



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486-25MHz C	$1650	$1840	$1910	$1950	$2020
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MINCING WITH THE MEAT PUPPETS

The VARSITY

VOLUME 112, NUMBER 11, MONDAY, SEPTEMBER 30, 1991

UH OH I CAN SEE MY BREATH BETTER THROW ANOTHER VARSITY IN THE FIRE

Increasing student share of U of T costs expected

BY MAYLIN SCOTT
Varsity Staff

U of T president Rob Prichard says students will be expected to cough up more money in light of the recent announcement of record cutbacks to post-secondary funding by the provincial government.

"I predict what will enlarge is the students' share of university costs," he said in a speech to the Academic Board of Governing Council -- U of T's highest decision making body -- at the beginning of their first meeting last Thursday.

"This university is in favour of increasing the students' share of costs. This is not a view shared by everyone on campus, but is a policy voted on by Governing Council. My guess is this issue will be very much in play in the weeks ahead."

The proportion of U of T income generated from student fees was 19.9 per cent this year rising from 17.5 per cent in 1987. Two years ago, a Presidential Advisory Committee on tuition fees had recommended this number eventually rise to 22 per cent.

Last October, Prichard told the Institute of Corporate Directors that he would like to see students paying 25 per cent of university revenues, an increase that would translate into a 33 per cent rise in tuition fees. He also supports the Council of Ontario Universities' Recovery Plan calling for a $550 increase in tuition fees.

But Michol Hoffman, University Affairs commissioner for the Students' Administrative Council said students shouldn't have to foot the bill.

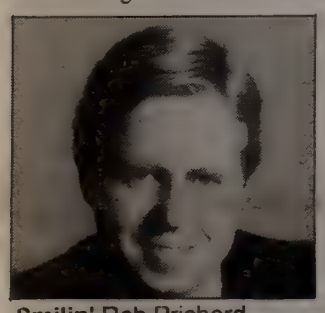
"Students have enough burdens on them already. It's unreasonable to ask for more, considering the quality of education is on the decline," she said.

She said if fees go up she would like to see greater OSAP reform and housing subsidies.

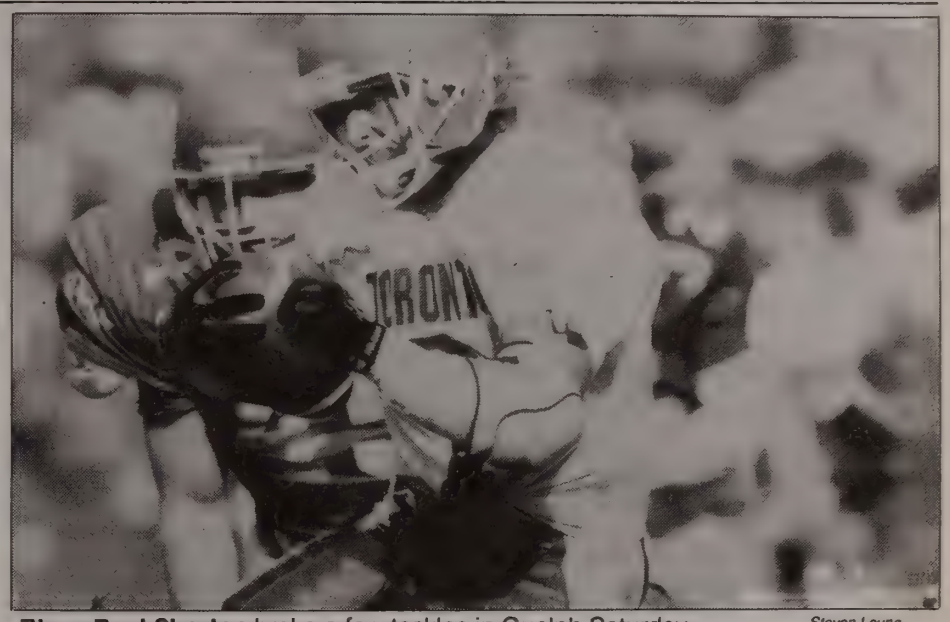
Prichard said he had spent the last two weeks meeting with Minister of Colleges and Universities Richard Allen and presidents and faculty associations of Ontario.

"The message is as follows," he said. "The government is determined to live within their budget definitions in the

See Expected, page 3.



Smilin' Rob Prichard



Blues Paul Shorten broke a few tackles in Guelph Saturday. *Steven Leung*

$9,000 yanked from disability levies

BY WILSON LEE
Varsity Staff

Women and persons with a disability are being short-changed again.

According to Michol Hoffman, SAC's University Affairs commissioner, almost 300 students have exercised their opt-out clause for the $30 levy towards the wheelchair accessibility fund and the $1 levy to the Women's Centre.

The loss represents almost $9,000 to the wheelchair fund and nearly $300 for the Women's Centre.

Students, in the spring of 1990, voted in favour of paying the levies as part of their incidental fees with an opt-out provision. The levies were to be used to improve the accessibility of U of T buildings and to help fund programs at the Women's Centre.

"Nine thousand dollars is a substantial amount of money and represents either two small automatic door openers or a small lift for wheelchairs up a couple of flights of stairs," said Eileen Barbeau, co-ordinator for Special Services to Persons With a Disability.

Barbeau expressed concern about the basis on which students were requesting refunds.

"I think U of T students made a strong statement and have done considerably more than most students in other Canadian universities. But there was an opt-out option and it is their right to demand refunds. My only concern is that that decision be an informed one."

While none of this year's scheduled projects have been affected, Barbeau feared future projects could be compromised.

The Women's Centre saw the loss of $300 as more of a symbolic than a substantial loss.

"It is the loss of a couple of magazine subscriptions or a temporary delay in cataloguing the resource library," said treasurer Mechelle Thomas. "Some people just don't agree ideologically with what the Women's Centre represents and does. Not all people feel the Women's Centre is being useful."

Tiffany Veinot, volunteer co-ordinator for the Women's Centre agreed.

"It's appalling that people are requesting refunds for levies being directed at two essential on-campus services. It's ideologically motivated and based on a lack of information of what the two levies are being directed at."

Hoffman said she attributed the requests for refunds to ignorance and the recession.

"A lot of students just don't understand where the levies are going and when told that SAC is refunding levies totalling $31, it is an opportunity to get some money back, especially these days when most students are finding funds in short supply," she said.

U of T markets logos, crests

BY TED GRAHAM
Varsity Staff

U of T is moving to cut down on bootleg products using university logos.

And the university hopes to make more than $80,000 from the move.

On September 26, the University Affairs board of Governing Council decided the university would issue licences for use of the official marks of the University of Toronto as well as its affiliated colleges and faculties.

The licensing application must be accompanied by a non-refundable $250 fee and the wholesaler or marketer, must pay 7 per cent of their net sales to the university as royalties.

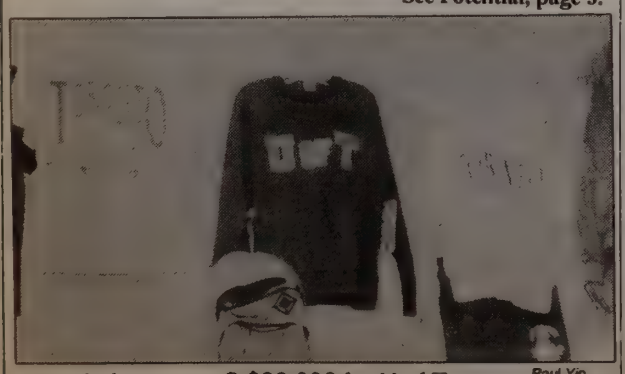
"The premise behind licensing for anybody is the institution or company has spent considerable money developing its prestige and reputation and if another company wants to use it, they should pay," said David Hallett, U of T's Marketing manager.

Student groups will be given an exemption or a rebate depending on the size of their order but the 7 per cent cost will be passed on to consumers.

"Seven per cent is generally the standard across the country," said Gordon Cressy, vice-president of University Relations at the board meeting. "The cost will get passed onto the customer, but that will also apply to tourists."

Previously U of T's only policy on the use of the trademarks was that they were to be authorized by the university but no

See Potential, page 3.



What's in a name? $80,000 for U of T. *Paul Yip*

Episkopon club found offensive

BY JEFF ELLIS
Varsity Staff

Some Trinity College students say Episkopon, a student run and student funded club since the mid-1880s, is sexist, racist and homophobic.

The accusations follow a recent event at Trinity orientation, during which a Sri Lankan woman dressed in rags and wearing a sign that read "token ethnic" was paraded on her hands and knees in front of first year students and Trinity faculty by the "Bishop" of the Un-Anglican Affairs Committee (an Episkopon member).

Farhan Memon, a third year Trinity student, said the event was offensive.

"A lot of people found it distasteful."

But Memon said even the deans of Trinity, who are appointed by the college administration, didn't do anything about the event.

Elizabeth Abbot, dean of women at Trinity, said she thought the incident was a joke.

"I took it as an ironic comment on hundreds of years of racism," she said. "The person in question [the Sri Lankan woman] is very astute and politically aware. It might not have been to everybody's taste, but it certainly wasn't anything more than that."

But some Trinity students feel this is not an isolated incident.

In 1989, third-year student Richard Berman wrote to the B'nai Brith, the U of T Ombudsperson, the Jewish Students' Union and other organizations to protest Episkopon.

At Episkopon in his first year, Berman said he found much of the material offensive.

"There were a lot of fag jokes and gay friends of mine in the college were really offended by it. Remarks were made even this year joking about violence against women," he said.

Michael Thompson, dean of men at Trinity, said he has received no formal complaints concerning Episkopon this year.

"There have been mutterings. My sense is that Episkopon has tried to respond to those concerns, and by and large the atmosphere around Episkopon seems to be more positive this year," he said.

Thompson would not comment on the orientation incident, at which he was present, citing his role as mediator should a complaint concerning it arise.

Episkopon, from the Greek word meaning `watcher' or `overseer', was founded about 1858 as a way for Trinity students to comment on each other's behaviour.

The Scribe and a team of Editors keep notes throughout the year on people's behaviour and on college gossip, and then read out their judgements on them in verse three times a year. Students who do not wish to be mentioned may appeal to the Scribe. There is a male

See Scribe, page 2.

Inside

SAC directory gets the boot, pg. 3

A little luck and a key pluck propel Blues past Guelph, pg. 13

Tiananmen remembered in art, pg. 11

HART HOUSE

So many things to so many people

Upcoming Events

HART HOUSE FOOD SERVICES

OWING TO TWO EXTRAORDINARY OCCASIONS - the conferring of an honourary degree upon the King of Spain and the Provincial Government's Conference "On Ontario in Confederation" for constitutional discussion, these meal services have been shortened.

GREAT HALL - TEMPORARY SCHEDULE CHANGES:

THURSDAY, OCTOBER 10, 1991 - canellation of luncheon and dinner
THURSDAY, OCTOBER 17, 1991 - cancellation of dinner
FRIDAY, OCTOBER 18, 1991 - cancellation of luncheon

GALLERY CLUB - TEMPORARY SCHEDULE CHANGES:

THURSDAY, OCTOBER 10, 1991 - cancellation of luncheon only

Please note that complete meals will be available on each occasion in the Arbor Room for meal plan ticket holders and all members of Hart House. We regret any inconvenience.

Calligraphy: Students in this class will learn the italic script of the Renaissance. Illumination will also be taught. Tuesdays Oct. 1, 8, 15, 22, 29, 1991 - 4:00 p.m.
Fee: $40.00 includes cost of materials. Space is limited. Pre-register at the Programme Office.

Come and see us! **The Hart House Film Board** is having it's open meeting on Sept. 25 at 5:00 p.m. in the Music Room. The board holds regular screenings throughout the year. An annual film competition is held in March. For the fall, there are workshops, seminars and guest speakers. More information will be available at the Sept. 25 meeting. Membership fee is $10.00.

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Oct 3 MERYN CADELL
The Tinderbox Club is proud to present Meryn Cadell, Canada's answer to Laurie Anderson - have you heard the sweater song?

Oct 10 COURAGE OF LASSIE
One of T.O.'s best bands - C.O.L. explores the mysteries of life and love through their enchanting, moody, gripping sets - not to be missed.

Oct 17 PARADE
A multimedia band based with the local underground Shadow label - electronic sounds with processed guitar and haunting female vocals.

Oct 24 OPEN STAGE - THEME T.B.A.
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For more information, please contact the Warden's Office in Hart House, or call 978-2436

Amik recruits natives

BY CHRISTINE MINAS

U of T's faculty of Engineering has set up a new program to encourage participation of native students.

The Amik (Ojibwa for beaver) Engineering Program will provide native students with financial aid and academic support through use of native counsellors and personal tutors.

Gary Heinke, dean of Engineering said the faculty is committed to the program.

"My concern is that making up the brochure is important but it is only half of the step that is necessary," he said. "We really have to go and be affirmative in trying to find people and providing some help where that help is necessary.

"This is the beginning, and I'm hoping that in a few years from now we will be able to say, 'and because we did this now there are twelve students in the faculty who are starting engineering.'"

The program recently received $3,000 from U of T's Ethno-Cultural Academic Initiatives Fund. Heinke said some funds may also be allocated to scholarships for Aboriginal students.

"I think money is one requirement," he said. "I think the other requirement is to have a flexible policy, because there's not much point making up this program and then saying a person must have the following standards. At the same time, there's no point to taking someone who we believe even with a certain amount of upgrading is not likely to be able to graduate."

Amik's first project was the production of a brochure featuring an illustration by Jerry Longboat depicting the beaver. The faculty produced the brochure with the help of the Aboriginal Health Professions Program.

"The native program in the health sciences was certainly of help to us in setting this up," said Heinke.

Lynn Schabot, Recruitment officer for the AHPP said the program will act as a link between native communities and the faculty of Engineering. At present the AHPP recruits students for the health professions, including nursing, medicine, dentistry, pharmacy and rehabilitation medicine.

It was initially set up to provide support services for health science students, but its services have been expanded to include other faculties' students, she added.

"Because there is nothing else for Aboriginal students at the university we also provide (support) for any student who comes in," she said.

Scribe

continued from page 1.

and a female branch and each hold separate readings.

Todd Gerhart, Scribe of the male Episkopon, was contacted by The Varsity but refused to comment on Episkopon or on any of the allegations being made.

"Those who speak do not know. Those who know do not speak. That is all I have to say."

Michelle Marion, the female Scribe, said it is important to remember that men's and women's Episkopon are separate. "It is a bunch of women getting together and having a great time: laughing at foibles, whatever. It has no negative aspects to it. In the past it has, but we have made a conscious effort to change it," she said.

Marion said the incident with the Sri Lankan woman was not a part of the women's Episkopon.

"(Episkopon and the Un-American Affairs Committee) are two separate things."

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OPEN MEETING

Thursday, October 3, 1991
3:30 to 5:30 p.m. -- Room 3050
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For more information call
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Student patrols monitor smoking

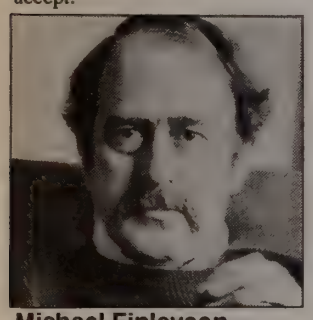
BY MAYLIN SCOTT
Varsity Staff

Student patrols will soon be asking smokers on campus to butt out.

U of T is hiring students in the next few weeks to help enforce its smoking policy which bans smoking from university cafeterias and most campus buildings.

"We've got a policy which we have to enforce," said Michael Finlayson, vice-president of Human Resources. "We could hire the RCMP or the OPP or U of T police, but we thought we would hire a couple of students on an irregular basis.

"They will monitor areas of trouble and when they see people smoking, will point out in a nice manner that it is against university policy and the City of Toronto policy, and that the fine is $2,000. We saw this as a soft approach of a policy that people find hard to accept."



Michael Finlayson

He said students will work in pairs, one male and one female, a few hours a week. They will wear t-shirts with the slogan "No Ifs, Ands or Butts" on them and visit problem areas like the cafeteria in Sidney Smith.

But smokers said student patrols will be ineffective in stopping smokers from smoking in areas they are accustomed to, regardless of the policy.

"I think the whole policy is unfair," said Bethy Sairoglou, a fifth year University College student. "They should have at least 10 per cent of cafeterias set aside for smokers.

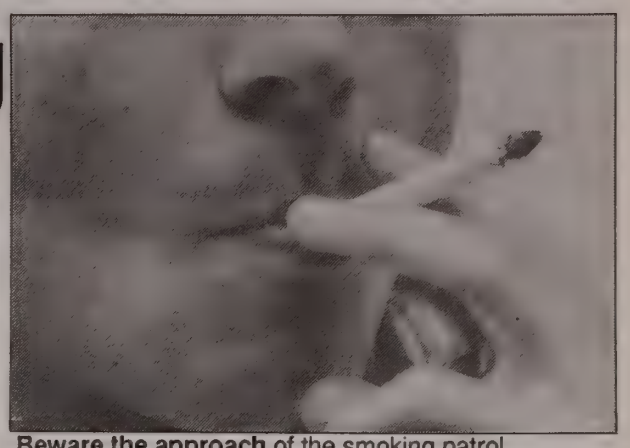
"They're infringing on my rights as a smoker, to smoke. I think it's great that they have non-smoking areas, but they should also allow areas for smokers. It's not fair to me. It's not fair constitutionally."

Igor Harlap, a fourth year UC student, said students would be annoyed by the patrols.

"Looking at how students react, they would probably ignore them," he said. "It wouldn't annoy me if these people are sent out, they're just doing their job. But they have to consider the fact that there are people who smoke and they should have some place to just sit, read and smoke."

But Finlayson said society is generally receptive to the need for smoking policies.

"We're not here to ban smoking, but to enforce a policy of the university in an inconspicuous manner," he said. "We want to see if we have a serious problem or not. It's a gentle campaign."



Beware the approach of the smoking patrol.

SAC telephone directory canned

BY NANCY HOWDEN
Varsity Staff

The Students' Administrative Council voted not to publish a telephone directory this year, but some students want to protest SAC's decision.

At its September 24 board meeting, SAC voted against publishing the directory, 18-17.

The SAC Directory is a phone book listing students' names, telephone numbers and faculties or colleges.

Stacey Papernick, External Affairs commissioner for SAC, spoke against the directory's publication at the meeting.

"Women are being harassed as a result of our publication. It's not an issue. If one woman complains, isn't that enough?"

Over the summer, a man police suspect may have been convicted of sexual assault used a copy of the 1989-90 directory to harass women.

Police said the man, who identified himself as Michael Good, had called about 40 women since July.

SAC president Peter Guo, SAC president said the directory was unnecessary.

"[The directory] is duplicating other services, three that I can name. If students are wanting to get in touch with other students, whether for studying or just to ask someone out, why not approach them directly in class?

"It seems like a roundabout way to look someone up in the directory instead of approaching them directly for their number."

But Charles Levi, a University College representative said he has begun a petition to ask SAC to call a general meeting over the subject of the directory.

"Harassment is going to happen anyway. SAC's move was too strong and I think there is a better compromise."

Levi said SAC could use initials instead of first names so people could not tell which students were women. He also said SAC could publicize the opt out procedure for students who do not want their names listed, and restrict use of the directory to students with a valid student card.

"It's a hypocritical argument that one listing promotes harassment among students," he said. "It's not a duplication of services either because it lists only students' numbers including those who cannot be reached with a Bell directory."

Levi said he was concerned about the vote's one-ballot margin. "I thought I was going to be outvoted 47-1. I think [the closeness of the vote] surprised a lot of people, and it worries me that a decision was reached even with the one-vote margin."

Potential for tourist revenues high

continued from page 1.

royalty or application payments were required.

The university of Western Ontario implemented a royalty licensing agreement last year that has netted the school $80,000. U of T hopes that a good promotional campaign will be similarly profitable by encouraging vendors in tourist areas like Queen's Quay or even souvenir shops in the airport to sell U of T merchandise.

"The potential is even bigger at U of T," said Hallett. "(Toronto) is a bigger tourist stop than London and there are more collegiate retailers in Toronto."

Hallett said when U of T looked at implementing this policy last January it was in light of the possibility of the Olympics in Toronto and the huge revenues that the University of Calgary gained from a similar agreement when the Olympics were held there in 1988.

Another reason for the change in policy was that the University's solicitors advised them of the possibility of losing their right to their marks if they did not actively police the situation.

Hallett said U of T is interested in selling the marks to as many people as possible.

"The basic criteria is basic good taste and common sense," he said. "We don't want to co-brand with a tobacco company or a liquor brand."

Cressy said there is the possibility of opening up another small store within Simcoe Hall to cater to the many tour buses which pass through U of T's campus every year.

Hallett agreed the potential for tourist revenues was high.

"We may get 10 to 15 tour buses a day in King's College Circle, with 40 people per bus. That's a lot of people, but there's nowhere to flog our school."

In the United States, licensed university products have become a huge money maker for schools such as Harvard and UCLA whose official sweatshirts, caps and even boxer shorts have become a permanent fixture in many store chains who have a "collegiate corner".

Expected gov't transfer payments low

continued from page 1.

presence of a $9.7 billion deficit.

"They are planning to reduce spending by $1 billion this year and the reduction expectation for next year is $2 to $3 billion. The transfer payment announcement for 1992-93 is the lowest in recent history and the next year doesn't look much better."

He said he didn't want to frighten the university community but to alert them to the reality of the problems they will have to face in the next 24 months. He said the university will still work on a multi-year approach to planning.

"The amount of money in question is large," he said. "It will have an effect on our accumulated deficit and we'll be facing a lot of problems. We must both increase revenue and come to grips with our own cost structure.

"On the cost side, we need to respect processes that are in place now, but come to the view there will be cost restraints. We face clearly a need for significant cost-cutting reductions."

Prichard concluded his speech by saying Governing Council committees and boards would have to keep these budget restraints in mind when planning throughout the year. He then sat down near the head of the table and read the *Law Times* for the next half hour while the Academic Board continued their business.

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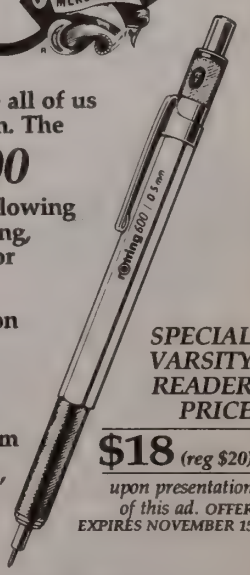
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EDITORIAL

Varsity quiz

Well folks, it's that time of year again. It's the time when *The Varsity*, in the name of academic responsibility, conducts its first surprise quiz.

Now, we find out how many of you have been following events of the last few weeks. If you've been doing your reading, you should have no problems with this little test.

If you haven't been doing your reading, it's time you started picking up *The Varsity* and taking an interest in the world around you.

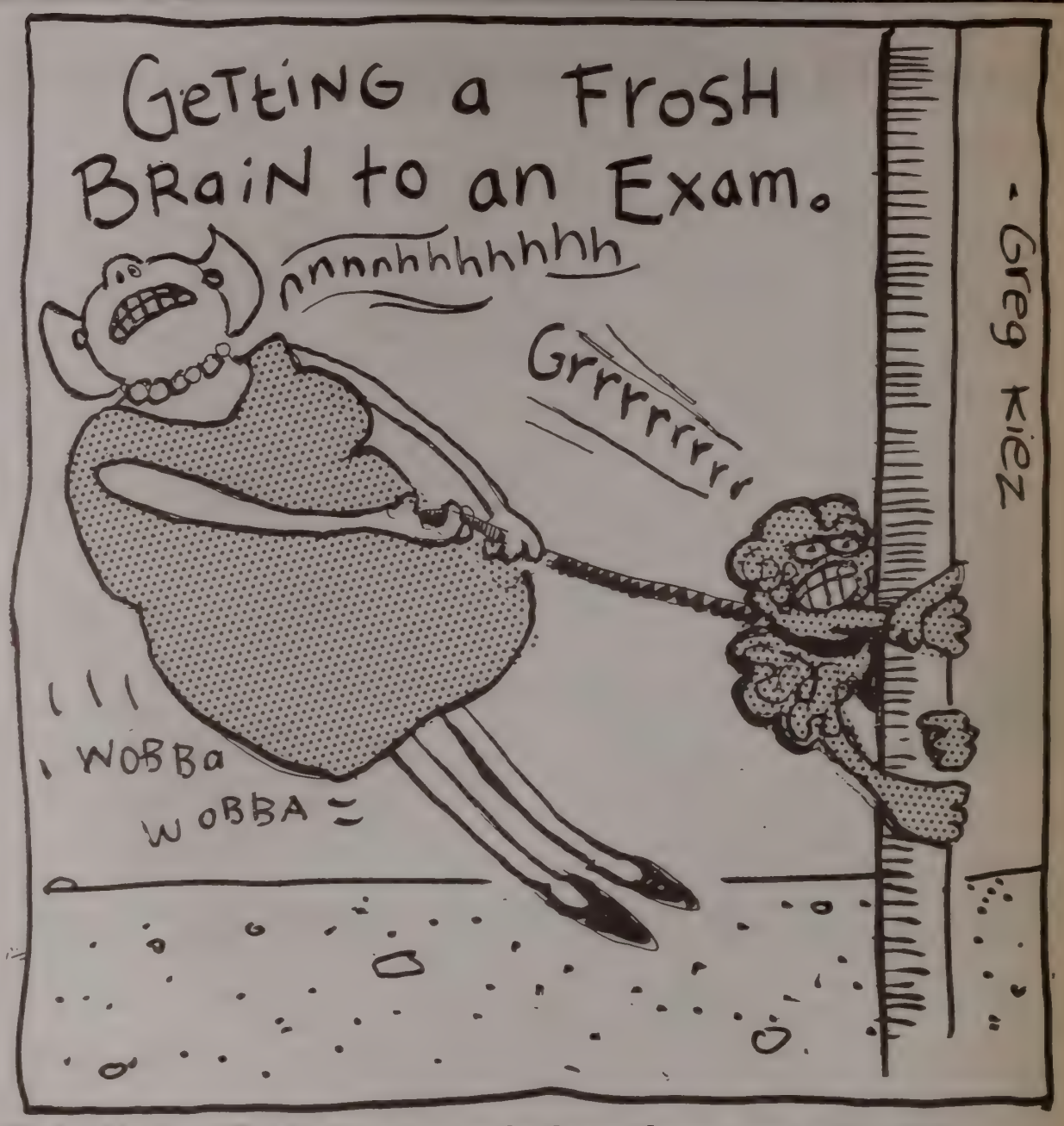
This is an open book exam, and remember, for some questions, there is more than one correct answer.

1. You're the president of U of T's student council. The twice-weekly student paper insists on attacking you constantly. Do you:
(a) Call up the editor and tell him if this continues your relationship will go down the tubes?
(b) Yell at your fellow executive members?
(c) Ask yourself if you're doing something wrong?
(d) Tell yourself everyone's jealous of you because they were never able to delay orgasm for three hours?

2. You're the editor of a newspaper at a federated college. You decide you don't like a couple of articles in the twice-weekly campus paper. Do you:
(a) Check with the editor or reporter at the other paper to confirm the facts?
(b) Do your own story to confirm the facts?
(c) Wonder about the meaning of the phrase "journalistic ethics" that you heard someone use once?
(d) Run a sleazy and anonymous column using unattributed gossip to attack the other paper?

3. You're the president of Canada's largest university. The provincial government has just announced record cuts to university funding. Do you:
(a) Try to consult with students and student groups on how to best minimize the effects on students?
(b) Announce students will be expected to pick up more of the burden? After all, you've been trying to get them to do that for years.
(c) Seize the opportunity to begin your master plan to make this a model university? Step one: get rid of all those pesky students.
(d) Catch up on the back issues of the Law Times? After all, it's only a Governing Council committee you're ignoring.

4. You're an employee of the Ontario Federation of Students, the province's largest student lobby group. You read that SAC is arguing about whether OFS can do a better lobbying job than SAC. Do you:
(a) Become hopeful: SAC might want to join OFS?
(b) Become depressed: SAC might want to join OFS?
(c) Stay indifferent: SAC might want to join OFS?
(d) Wonder if the SAC president will show you how to stay on the edge for three hours — "and Jesus Christ, that was great."



The VARSITY
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VARSITY PHOTO EDITOR ELECTION

Screenings October 3 at 4 pm

Election October 8.

Trinity's Episkopon injustice must go

BY RICHARD BERMAN

As a first-year student at Trinity College in 1989, I was appalled as I watched a dozen or so tuxedo-clad upper-year students embark on an hour-long slander session in front of the assembled "men of college".

They were, I was told, members of a century and a third-old society, called Episkopon, an officially funded and recognized college group that gives three such readings each year.

Most of the songs, poems, and stories were well written and funny, as humour is the purported purpose of this group. However, during these readings, this elite clique of gossip-mongerers made caustic and hurtful attacks on their fellow students under the guise of jest. These ranged from criticism of students' appearances to insinuations about the nature of their sexual orientation, to disparaging comments about "women of college" (a common target of invective).

No one seemed safe from their abuse. As later readings took place I realized that my opposition to Episkopon was based on more than mere discomfort. The word "Paki" was used at one reading — good for a laugh, but unfortunately not everyone finds racism enjoyable.

This was not an isolated oversight, but a pattern of intolerance, evident in a myriad of "fag" jokes, and comments glorifying violence against women. Maybe the latter were construed as funny before Montreal, but somehow, I don't think so.

At the first reading of this year, remarks about breaking a naked woman's neck were made. Big joke isn't it?

During orientation this year, a woman of colour wearing a sign saying "token ethnic" was led around by a female member of Episkopon. Jokes about incest, including father-son anal sex, abounded at the third reading of last year.

Perhaps the most repulsive part about this whole affair is that the administration of Trinity College actively supports and defends the activities of Episkopon. A number of Trinity College students and faculty have approached Dean of Men, Michael Thompson, and Provost Robert Painter about the events mentioned above only to be told that they did not understand the true nature of Trinity College and its fine traditions, and that maybe they should stop being malcontents.

Faced with such an attitude from the administration those of us who are against Episkopon had no other choice but to make public the goings-on of this nefarious group and the inactivity of their administrative supporters.

Supporters of Episkopon will claim that the group is a joke, and that some students take it too seriously. Yes, I and others take racism, violence against women, and homophobia, regardless of intent, seriously. Black-face parties were at one time meant to be funny, but they also served to denigrate an often-disenfranchised segment of society.

Another defence used by Episkopon is that their group is improving, consciously trying to clean up the readings. However, there is no guarantee that the personal views of this year's Episkopon leaders will carry on after they have graduated, and that the Episkopon, of say, 1997 will not continue the ill-will engendered in past years. After all, Episkopon's motto: Notundi sunt tibi mores, (Your actions are being noted) inevitably leads to the persecution of those who "deviate" from the social norms that Episkopon finds acceptable.

This leads to the question of what is to be done about Episkopon? Reform is not enough. The very nature of the group is the problem, and cosmetic changes are not adequate. It is time that this dinosaur of a tradition be eliminated from our campus. It is a relic of less tolerant times at the University of Toronto.

Using the justification of tradition to continue a pattern of injustice is at best insensitive, and at worst an advocacy of contempt and ridicule. If in the 1990s the hurt perpetuated by Episkopon is allowed to remain structurally entrenched at U of T, we must ask ourselves how committed we are to alleviating the inequality that d.vides our campus.

Richard Berman is a third year student at Trinity College and is working with others to eliminate Episkopon.

back talk ...

Jello 3

I am writing in response to Roger Leistra's and Andrew Fulton's letters about the jello fight that occurred during frosh week at Vic.

Roger, what's going on? How can you conclude that a person has to be raped in order to be a victim of violence? Any form of verbal (you know what I mean, don't you babe?) or physical harassment constitutes sexual harassment. Any moron know that... but apparently some guys do not. If people are being injured during frosh week or if there are complaints over frosh activities, one would think that a person such as yourself, an executive on the Vic Committee, could show at least a token amount of sympathy or concern.

Your letter, in its attempt to degrade a frosh who, in her opinion, had a bad experience during frosh week shows your lack of integrity as a member of the executive and a fellow student. Better luck next time.

Andrew, perhaps you should seek guidance from your mommy. How can you state that "by harping on an accident in what most people felt was an enjoyable event, you (the first year Vic student) do the entire cause of stopping violence against women a disservice by taking away its credibility?"

First of all, how can you feel that the attempt to stop violence against women can be discredited by any means?

Secondly, you admit that not all the frosh leaders acted in a "perfectly responsible manner" and yet you feel that the Jello fight should not be discredited as "uncontrolled" and "having a lack of supervision". Aren't all the leaders supposed to provide

See Back talk, page 5.

back talk ... letters to the varsity

Continued from page 4.

responsible supervision at frosh events?

I guess it's ok since some of the leaders were acting responsibly. Besides, most people had fun, right?. That makes it ok, right? Wake up and smell the burnt toast...

Kim Gisburn
New IV

Croatia 1

This letter is a response to Sonja Jevric who wanted to "dispel several misconceptions...the western media has..." with regards to the crisis in "Yugoslavia" and to "...provide some insight...". Well you've created many misconceptions yourself and you Sonja are the one who needs insight.

You assert that Josip Broz Tito, a Croat, was the "main architect" of communism in "Yugoslavia". However, you fail to mention that it was Tito who awarded more power to the Serbians resulting in their domination of "Yugoslavia." Tito was a communist and so are Serbians, thus he may as well have been a Serbian. While Serbians regard Tito as a great man, Croatians are glad he is dead.

You talk about the republican borders now and how Croatia gained land after WWII. However, it was Croatia who lost territory. Are you not aware that Croatia's borders extend to the River Drina. For 1300 years, since the seventh century, it has been so, ie. Bosna-Hercegovina is Croatian land, as well as part of Vojvodina! It was Tito who took away Bosna-Hercegovina to make Croatia smaller, weaker, and to appease the Serbians.

The Serbians, by forcing themselves into Croatia (with many tanks and military) have managed to populate various regions in Bosna-Hercegovina and in Croatia. Where they are a minority, Serbians attempt to assume control, just as they have done in the Kosovo regions which is really Albanian. Indeed Milosevic's claim is that wherever there is a Serbian, the land is Serbian. Watch out Canada.

You Sonja, describe Franjo Tudjman of Croatia and Slobodan Milosevic of Serbia as similar. How so? Tudjman is a former communist, yes. But he is now a proponent of democracy, just as Gorbechev and Yeltsin are now. Notice how these latter two men have been praised. While even now, Milosevic is a communist.

You claim that it is "Croatia's racially based politics and hostile attitude toward the Serbian minority in Croatia that has sparked this conflict" but the Croatian constitution, similar to other democratic nations, grant the privilege of human rights as resting with the individual, while the Serbian/Yugoslav constitution grants the privilege of human rights as resting with the state and thus the government can be subjective in its decisions on human rights - that would most likely be anti-Croatian.

You state how the development of the Serbian economy was "retarded" due to exploitation by Croatia and Slovenia. So why is it that in all the hotels and restaurants on the Croatian (Adriatic) coastline all of the managerial positions were held by Serbians while it was the Croatians who worked for low wages! Why have many of the chiefs of police in Croatia been Serbian (until now) Croatia and Slovenia make almost one half of the "Yugoslav" economy. Noticeably, you fail to mention that with this economic input the Serbs have managed to build a strong army and use it to terrorize Croatians and Slovenians.

Serbians are afraid not of losing any form of equality in Croatia, but they are enraged at having to lose their superior status in Croatia and in the other republics. They have always had all of the cookies in the jar, but now the bakers of the cookies refuse to bake cookies for them - fill the jar yourselves.

You also state that the western media, based in Croatia, is promoting Tudjman and Croatia. The media is in Croatia because this is where the fighting is. There are no Croatians fighting in Serbia. History reveals that Serbians invade Croatia, not vice versa. Croatians do not want to kill Serbians for living in Croatia, but most assuredly for attempting to control and oppress them on their own soil!

I can see where your misconceptions arise from since too many historians only look at the point of view of the Serbians while Croatian tragedies lie hidden. Now, finally, the world is learning the true story and Croatians will one day rejoice. Long live a free and independent Croatia.

Nikola Frlan
Croatians Students' Association.

Naomi 1

I am writing the Varsity regarding the article published on September 23 titled Bob and me: the Premier's fall from student radical to political slime. Ms. Klein the author critics (sic) Premier Rae by looking at his views and position on campus

See Back talk, page 7.

Explaining the Jello fight circumstances

BY SCOTT NOTMAN

On September 16, I read the article in the Varsity regarding the orientation Jell-O fight at Victoria College, and felt compelled to write and clarify some points which were, to my knowledge, false or at least grossly exaggerated. I am referring to two columns in the paper, "Women hurt in Vic orientation ritual" and "Vic college Jello fights turn violent".

Response

Firstly, I must say that I am not totally removed from this controversy, as I was a Vic orientation leader as well as being the "second year male" to whom the victim in the two articles refers to. I say this not because I recall injuring the woman, but because I received a letter from her stating that I was the perpetrator. Allow me to clarify some points before I continue. I am a third year student. I had only consumed three and a half beers within the time I returned from the boat cruise and the time of the Jell-O fight (approx. three hours). I was by no means drunk or even slightly intoxicated, as I was scheduled to clean up after the late night movie at around three thirty that same evening. I did not, and never would, purposefully "slam" anyones head into a concrete surface. I must admit that the exact turn of events at the fight (about 15 min) are hazy, but I do recall a large portion of it in detail.

-I recall finally getting to the Jell-O and scooping two large handfuls

-I recall looking for my own frosh group and wondering where they were

-I recall getting jumped from behind by most of my frosh group and finally emerging with Jell-O in my ears, up my nose, and through my hair

-I recall my girlfriend and I having a stand-off for about three minutes and getting more Jell-O in my ear

-I recall sliming my co-leader as well as two other leaders, some executives as well as a number of other friends of mine.

So why is it that I can not recall smearing a random female frosh's face, then grabbing her head and "slamming" it into the ground? I am by no means saying the woman was not hurt or that the incident did not happen. I am however, skeptical that it happened in the manner in which she said it did.

Both the article by Nicole Nolan and the letter from the victim make the incident out to be a personal attack which was done on purpose (at least there is nothing in either to suggest it was otherwise). Has anyone considered that is was perhaps an accident? — or do those not happen anymore?

It is sad that this happened and I wholeheartedly apologize to the victim if I did have anything to do with the incident that night (the victim and I have spoken since then and all is well between us).

I am also sorry that it came this far. Finally I'm sorry that this unfortunate incident has been taken and added to the growing list of women's issues that already haunt this campus. This is not a women's issue. I think that it is wrong to take an incident such as this, and explode it into a major crime which involves all women, as opposed to the few who were involved. It was not just women who were injured during the event, and nobody was targeting "the first and second year female students of Victoria College". In the Nolan article, it is mentioned at the beginning that the victim said "she was not seriously injured". I find it interesting that by the

See Vic jello, page 7.



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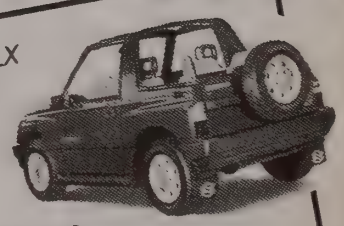


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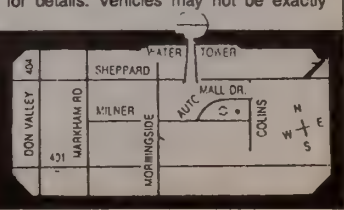
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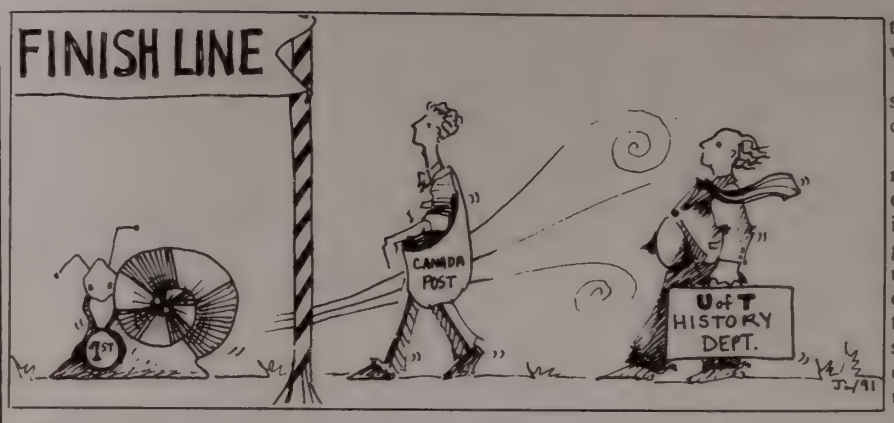
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U of T's bureaucratic headaches



BY KATE MANNING

When I came to U of T, I, like the majority of undergrads, knew to a certain extent what I was getting myself into. Being part of the largest university in Canada, you're bound to run into a few problems now and then. But big or not, there's really no excuse for the bureaucratic bullshit that this place can dish out.

I suppose if you take a normal course load and whiz through your BA in 4 uninterrupted years, U of T can seem like a smoothly functioning, if somewhat cold, university. I beg to differ.

Since I have not had what you'd exactly call a 'normal' 3 years here, I have unfortunately verified what everyone suspects is true — we are all just numbers here, not people. Nobody cares if you are a happy, well-adjusted person. No, all that matters is that you have that 9 digit number, that you pay your disgustingly high fee payments and that you play by the rules. And even then you might still find the bureaucracy too much.

Because I may sound a tad bitter you may think I'm exaggerating —I'm not.

This past April, I experienced the joys of the U of T petition process due to missing exams. Now, this in itself would not necessarily equal a major crisis, but because of the circumstances it amounted to much more than a simple matter of rescheduling.

You see, two years ago I was hit by a car while crossing Queen's Park Crescent. As a result, I spent that year in and out of hospital, had to drop courses and experienced a great deal of stress trying to catch up in the courses I held on to. The following summer I was back in school taking two credits. Being in school non-stop for a year, coupled with the trauma of the acccident, left me emotionally and physically drained. I thought that last year could be different. I was wrong.

In April I once again had to have surgery; because of complications I couldn't write three exams.

Now, unlike other universities, missing a Faculty of Arts and Science examination at the University of Toronto is tantamount to defrauding the federal government. Unbeknownst to most of us, those exams we take for granted or dismiss as a stressful nuisance are sacred to the Faculty. Missing them is a cardinal sin and to be avoided at all costs. You cannot simply rewrite them — no, you must petition.

As I began the petition process, I naively assumed that it was simply a technicality, merely a piece of paper on the road to a make-up exam. Wrong again.

Because I had had so many problems the year before, I wanted, for my mental health, to rewrite as quickly as possible and have at least some semblance of a worry-free summer. But no, petitions at U of T don't work that way.

It takes far too long for anything to get done. One can wait weeks, never knowing when the decision will arrive, nor how much preparation time you will be given

After several weeks, I heard back and to my horror found that the History Department's 'special exam day' was the day when I was required to appear in court because of the accident which got me into this whole mess in the first place.

...we are all just numbers here, not people. Nobody cares if you are a happy well adjusted person.

Thus I moved on to petition number two. But this time after weeks of waiting, during which time I was expected to "keep on top of things" (i.e. be prepared to write at any time), I received a phone call. My registrar's office informed me that "we are on for tomorrow" and that I should come in the next day to write two three-hour history exams. Less than 24 hours notice, not exactly what I'd call ample study time.

Once more I was forced to re-petition and many weeks later I was informed that I could write one exam in the 1992 spring exam period, a year after I took the course. The other exam could be written at the end of August when the prof returned to town.

Seem like a big hassle for nothing? Well it was. When I finally wrote one exam, it was, to say the least, anticlimactic.

I sat in a room, by myself, for three hours and when I went to hand in the exam, I found the History Department locked. My all-important Faculty examination obviously wasn't so important after all.

Forgive me if I'm an idealist, but I thought that making someone

See The nightmare, page 7.

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Vic jello fight tradition should continue

Continued from page 5.

second last paragraph she becomes "the woman who suffered the head injury". I resent the fact that the final paragraph in the article compares whatever happened at the event to date rape and intentional abuse. I think all this does is play down the importance of those serious issues which are now being looked at with more intensity each year.

The orientation executive did an excellent job all week of making sure that events were as safe as possible and trying to avoid any complications that might arise. In previous years the sprinkler system in the Vic Quad would be turned on to let people rinse off before going back to residence. That was not done this years due to the number of injuries suffered in the past years due to frosh sliding and chasing people after the event. One side of the tennis court is not fenced in enabling anyone who wants to get out the ability to do so, and the exits were not being blocked by executives or leaders. As for the lack of supervision, it would be very difficult to totally supervise every person in the tennis court, as it does get a little rowdy in the thick of the fight. This is something for next years executive to consider and possibly rectify. This is something for next years executive to consider and possibly rectify. I do however feel that the event should continue and the thought of cancelling it due to this is not fair. The other 97 per cent of the frosh and leaders had an excellent time and I did not receive one complaint from any of my frosh group personally, they all thought it was a blast. I must also must say that this event did not happen in my first year and this was my first Jell-O fight as well. I had a great time and would be sad for next years frosh if the event were cancelled.

I apologize again for whatever happened on the night of Sept. 4th. What did happen remains a mystery to me. I did not intentionally batter a defenceless female. However, all I have is her word that I was the one who did something that night, so I do feel responsible. I ask that this not become a women's issue, because it shouldn't — it was an accident, not an intentional beating. Those who know me, know that I am not capable of such an act, those who do not, I ask them to think twice before prejudging what went on that night. I do not wish to remain anonymous. Nuff Said!

Scott Notman is a third year student at Victoria College.

back talk ...

Continued from page 5.

some 25 years ago. In so doing, she makes the bold accusation that all politicians are slime. Shouldn't we be judging individuals on how good a job they do rather than what they said 25 years ago at University when their ideas, politically and morally, are in formation? Granted Ontario's economy has a deficit of $9.7 billion and as an electorate we have the right and obligation to be critical of Rae's record and agenda while the NDP is in power. But extracting Rae's opinions written 25 years ago on a campus newspaper and concluding that all politicians are slime, is ridiculous. Her article is reminiscent of the type of thinking behind discrediting actors and authors like Arthur Miller for their political views as adolescents dredged up in the height of their adult careers. Again, Ms. Klein has enlightened me on the difference between good journalism and slime.

Steve Muller

Correction

I am writing to clarify a point made by Naomi Klein in her article about students and municipal enumeration

In order to be enumerated, a student must have lived in Toronto from September 3 to October 11, 1991 - not merely "at least a month".

Also, a student must be a Canadian citizen and must be 18 years of age on or before election day - November 12, 1991.

Carolyn Jurek
Student Voter Registration Project

The nightmare...

Continued from page 6.

wait all summer, never knowing when they were going to have to write an exam, then giving them a day to study was a bit cruel. But I guess that's how bureaucracy works.

One of the main problems was this inane History Department policy of not asking their professors to set more than two exams per session. I guess that would just be too time consuming and cut into their research time, which is really why they're here in the first place.

It would have been infinitely easier for me to make alternate arrangements with the individual profs, but because the Faculty 'owns' the exams this is not permissible. Instead, it is necessary for letters to be sent back and forth among student, Faculty and department: a process which takes far too long.

I think, somewhere along the way, this institution has lost sight of something — that it is a school and the 60,000 or so of us who pay to be here do so to learn and to be treated with respect and compassion. We aren't just numbers void of emotion and it's time U of T started thinking that way. But I somehow doubt that that will happen in the near future.

This university has just gotten too big for its own good — it's an institution, not a school. Too bad the recruitment officers forgot to mention that back in high school.

Kate Manning was driven to quit school and work at The Varsity.

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VARSITY SCIENCE
MONDAY EDITION
SEPTEMBER 30, 1991

U of T's flying machine soars to success

BY MOHAMED DATTU

Two U of T researchers know how it feels to be a bird.

Scientists at the Institute for Aerospace Studies have successfully designed the world's first powered mechanical flapping wing aircraft.

The machine, known as an ornithopter, is similar to a small airplane except for its wings, which move like birds' wings, flapping up and down. Wings on ordinary aircraft remain stationary during flight.

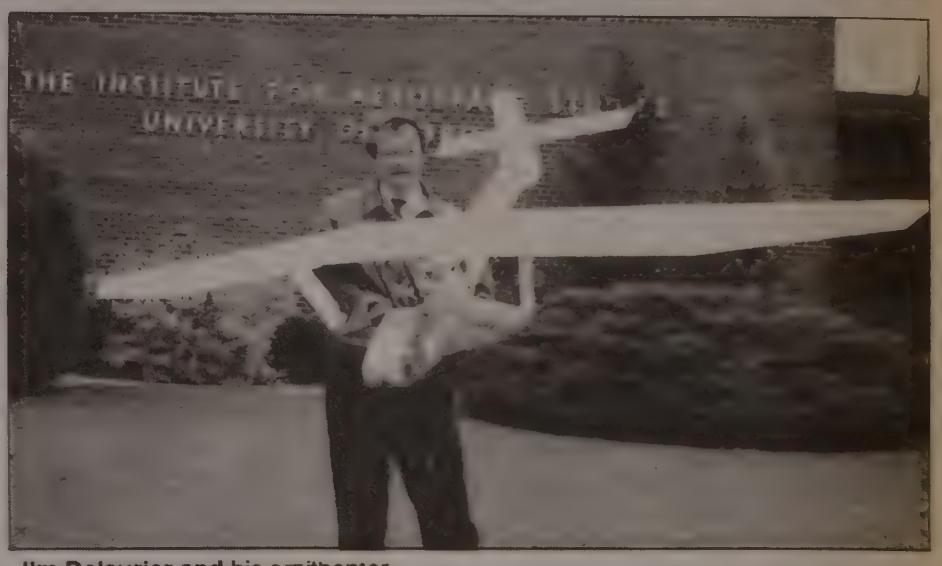
The ornithopter is the culmination of almost two decades of research and experimental work by Jim DeLaurier, a professor at U of T's Institute for Aerospace Studies and his colleague Jerry Harris, a mechanical engineer.

The project was a labour of love for the duo. Because it has no practical applications, they were forced to spend $6000 of their own money.

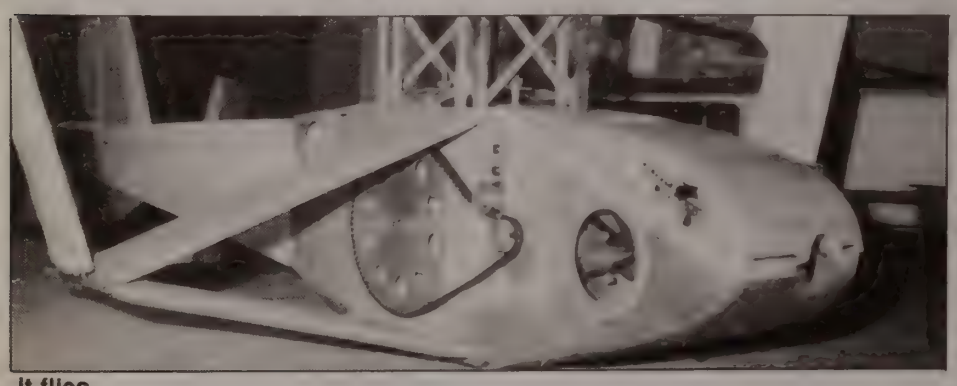
"We were doing it just for the beauty of it, you might say," said DeLaurier.

But DeLaurier is quick to admit that not all of the work was as poetic. Since 1985, DeLaurier and Harris have conducted 25 experimental flights.

"We had six out and out smasheroos for a variety of reasons, but Jerry and I are a couple of really stubborn guys and the more setbacks we'd have the more stubborn we became."



Jim Delaurier and his ornithopter



It flies...

DeLaurier said one of the reasons for his stubbornness was his feeling that the project taps into some of the most basic desires of the human race.

"Humanity's oldest dream of mechanical flapping wing flight has always been latent in the psyche of humans and that when they see this thing flying around with such grace, they say `yeah, that's what I always thought flight should be.'"

We had six smasheroos for a variety of reasons...

The project also provided DeLaurier with an opportunity to gain a clearer understanding of the use of composite materials.

"One of the key technologies which allowed our approach to work was a type of structure Jerry and myself invented which combined both stiffness and strength."

According to DeLaurier, the actual design of the aircraft depended heavily on a new computer program they developed.

"Flapping wings must do two things simultaneously, they must provide lift and forward thrust. Previous methods of design just couldn't do it so we had to develop a fairly comprehensive computer program that accounted for the elasticity of the wing as well as the aerodynamic characteristics."

U of T study reveals

Cocaine use during pregnancy not detrimental

BY ELAINE WONG

A U of T researcher has found that women who are occasional cocaine users give birth to healthy babies if they stop taking the drug after the first three months of their pregnancy.

The study was conducted by Dr. Gideon Koren of the departments of pediatrics and pharmacology. The Motherisk Program was created at the Hospital for Sick Children to study women who were exposed to drugs in the early stages of pregnancy.

"The ongoing study is aimed at finding out what the effects cocaine would have on babies," said Koren.

Ninety women in their twenties participated in the study. They belonged to one of three groups. The first group of women was the control group who do not use drugs. Occasional cocaine users, all of whom stopped using the drug after the first trimester, formed the second group. The third group included women who use marijuana.

In the study, the women were asked to give some personal information in the initial stage. A general assessment was given to the babies after they were born. When the children were one and a half years old, they were given the Bayley IQ test. When they reach the pre-school age, they will be given the McCarthy test.

"The McCarthy test is an IQ test which involves the children in games and records their responses," said Koren.

The children are totally normal...

For the Bayley test, it was discovered that children of cocaine mothers had identical IQ scores to children of mothers who did not use drugs. Also, the mothers' IQ were similar to their children's.

Physical measures of the toddlers' growth such as height and weight were also compared.

"The children are totally normal. They are indistinguishable from the control group," said Koren.

Dr. Koren noted that it is difficult to prove that cocaine plays a part in promoting miscarriages. This is because most pregnant women who use cocaine also drink alcohol, smoke and practice poor pre-natal care as part of their lifestyle.



The Hospital for Sick Kids

"Altogether, these risk factors produce more premature babies, higher pre-natal deaths and help cause sudden death syndrome," said Koren.

Koren does not believe his research findings will encourage pregnant mothers to continue using cocaine while they are pregnant.

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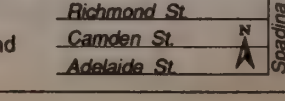


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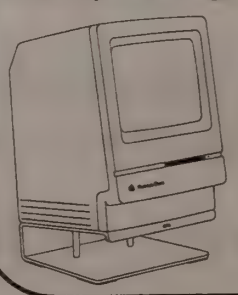
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VARSITY REVIEW
MONDAY EDITION
SEPTEMBER 30, 1991



Meeting The Puppets: Common thoughts and forbidden food

BY HAL NIEDZVIECKI
Varsity Staff

The Meat Puppets
Lee's Palace
October 2

Perhaps it's no surprise that a band with an eleven year history of avoiding categorization has so many unofficial titles hanging about it.

The Meat Puppets, then, have had a bevy of name-bands secured around their scruffy wrists: the Grateful Dead of Punk, the best (or only) band from Arizona, the kings of country-punk-thrash and the most relaxed, insolvent, uncaring band in America.

Naturally, the trio is only too happy to respond to these titles with an I'm-annoyed-but-don't-really give-a-fuck attitude that comes over the phone line like the smell of urine emanating from someone else's crotch: unpleasant, but there's got to be a story behind it.

Talking to Cris Kirkwood, bassist and backup singer for the group, made it all come clear to me. Here is a band that understands itself perfectly, but tries hard to make sure that nobody else will. Perhaps it's the press, which has always been supportive of the group, that can be blamed for Kirkwood's refusal to agree to any name, category or group.

"We've always been fairly critically popular," says Kirkwood, "at least with the intelligentsia — the cool guys in the press. That's our problem you see, we're too fucking brainy. At least we think we are."

Certainly, no one would accuse The Puppets of subscribing to the stupider the better philosophy of popular music composition. But, almost in the same breath, Kirkwood shies away from this topic, lest some meaning is dredged from the depths of his words.

"I hate everything," he proclaims. "That's called punk rock."

"So," I break in, "you still associate yourself with the punk movement?"

"We never did. I hate that too. The only thing I associate myself with is Richard Simmons....Richard Simmons will never die!"

"Still," I persist, "Phleg Camp, a punk band, is opening for you when you play Toronto next week."

"They thought they were opening for us until you clued me in."

Here we have a long pause until Cris breaks in, just a little too responsible to let me take that for what it is.

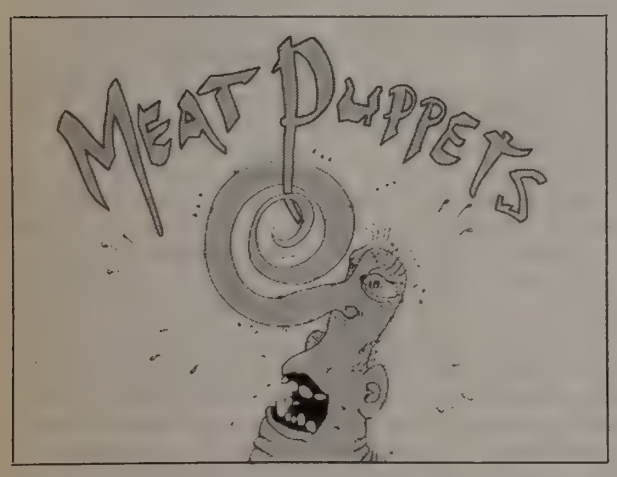
"Just kidding. I don't really care who opens up for us. Maybe it should be a slaughter, a ritualistic animal torture."

I imagine most Meat Puppet fans would be surprised to find a chicken beheading preceding the concert. It just doesn't mesh well with their psychedelic, swirling sound and low, gruff, pleasantly whiny lyrical abilities. It especially wouldn't merge with their new album, not yet released in Canada, *Forbidden Places*.

Their first record ever on a major label — Polygram — it is also the band's most careful release, crisp sounding and seemingly the most vocally demanding of their albums. This fact, according to Cris, can be attributed to the fact that for the first time, actual money was spent on them. That's not to say, though, that it's their best work. It seems to lack that indescribable haze that surrounds their finest discs like *Mirage*, *Up On The Sun* and their last album, *Monsters*.

Maybe *Forbidden Places* takes some getting used to because it seems to shift in its place quite a lot, veering toward more contemporary rock at certain points and even including a sort of Meat Puppets' style ballad called, fittingly enough, "That's How It Goes."

"All the moves we make," says Cris about the new album's dichotomy of styles, "are fairly conscious — as much as the Meat Puppets can be conscious. That is Meat Puppets means unconscious at last to a certain degree, even in our most sentient moments. But we do what we want musically, take risks, try new things, so if that's what people think, then good, that's what we want."



What the Meat Puppets don't want is to be pinned down with yet another one of the labels I threw at Kirkwood, that of fringe pontificators on the human plight. As he pointed out most vehemently, and as I was already quite sure of, The Puppets do no such thing.

"No, we don't do that at all, no fucking preaching. That's incidental. If you get that from our music then that's your problem." Indeed, it would seem that Kirkwood would prefer to have The Meat Puppets songs described in terms such as "linguistic rape — words as coleslaw."

Definitely bitter terms to describe anybody's songwriting, let alone one's own group. But Kirkwood defends himself, claiming, "It's not bitterness, its just the way I am. I'm not bitter, but I'm not impressed with life. I think whitey culture is pretty gross, the society we have concocted doesn't thrill me." While that certainly borders on the bitter side, perhaps real cynical bitterness is exhibited in Kirkwood's comments about people in the music industry: "so few people are anything other than egotistical pigs wanting their weenies touched."

"So few people are anything other than egotistical pigs wanting their weenies touched."

Perhaps we can excuse Kirkwood his on and off hatred. After all, with all the attention being paid to the band's departure from SST, a label he calls "no longer any fun," The Meat Puppets must be beginning to wonder exactly what they've gotten themselves out of and into. At the very least, Kirkwood has come to this scathing, and perhaps true, rationalization.

"If you make a record that's fine. You've made your artistic statement to the world. If you make a bunch of records, you're making product. The number you sell is bullshit, if you sell any, you are a fucking commercial artist."

But, as anybody who has heard songs such as "Touchdown King," "Mirage," and "Popskull" would realize, The Meat Puppets don't transfer this sense of being helpless drones to commercial society into their songs. They realize, as Kirkwood points out, that their life has some good in it.

"Life is bitter sweet... Some of our songs have a smattering of that, but we have a lot of different emotions, no one predominates. The songs reflect life in all its sundry flavors."

At last, another label to slap on the backs of Arizona's greatest hippy music makers. Reflectors of life. Maybe, in the end, it's bands like the Meat Puppets who will prove to be right, bands who believe in fucking around a whole lot more than they do in giving serious interviews. And with the Meat Puppets, fucking around intrinsically suggests their music.

"We let the music run the show. We rely on the magic of the moment, if something special happens, then fine, it should be interesting by itself. If it isn't, then fine, we aren't going to blow off some smoke-pots then watch the audience go wow."

Sisters ignores Chekhov's intent

BY ERICA SESSLE

Three Sisters
Factory Theatre
to September 29

Normally, I love going to the theatre. And normally, I love seeing a Chekhov play. But when I attended a performance of Chekhov's *The Three Sisters* at The Factory Theatre, I was completely disappointed. Nothing depresses me more than seeing a potentially wonderful cast wasted on a soulless production.

A co-production between Equity Showcase Theatre and The Banff Centre for the Arts, *The Three Sisters* is a play that should deal with the nuances of human relationships. Chekhov was a social realist, and his vision of what was happening to Czarist Russia is a theme that occurs throughout this text. The three sisters in the play, Olga, Masha, and Irena cling to the old forms of their lives while ignoring the fact that the world of the wealthy landowner is passing away. Chekhov accomplishes this through carefully constructed portraits of his characters who become central to the unravelling of his themes.

This process is most realized in the character of Vershinin, whose idealistic philosophies in him from seeing the destruction not only of his society but also of his own family. Chekhov is not romantic in his portrayal of this destructiveness: as he shows the wealthy philosophizing on their situations instead of doing anything about them, he also reveals the people who function in this destruction. Natasha and Protopopov work with the apathy and use it to their advantage.

Director Laszlo Marton, chose to ignore Chekhov. He is so intent on showing his bright, witty and clever disposition to the text, that he directs the actors towards choices which inhibit the characters from revealing themselves gradually. Instead, the characters became two-dimensional, almost cartoon versions of what was originally intended. This senseless and shallow direction is indicative of Marton's approach to the entire play. One of the techniques in directing Chekhov is understanding how to balance Chekhov the ironist with Chekhov the observer of human psychology. Unfortunately, this director encouraged the players to make choices that swayed them in one direction only. This version of *The Three Sisters* tried so hard to make the text funny, especially in areas in which it was not intended, that the production lost not only the sincerity and subtly of the writing, but also the humanity of the characters.

In *The Three Sisters* themes of lifelong frustration, of unrequited love, of soul destroying marriage, of partings without the hope of reunion, are conveyed by Chekhov with touches so light that only the most accomplished acting can communicate it to the audience. Some of the actors were able to produce strong performances regardless of Marton's direction. Actor Seana McKenna not only captured Masha's strength and confidence but also her deep ennui. Susan Coyne also captured her character's strength, although it was done in a much more timid manner. Unfortunately, the performance of Stuart Hughes was very disappointing. Although he added a boyish charm to the character of Andrey, I could not believe the character to be an intellectual.

Perhaps one of the most moving scenes in the drama occurs between Tusenbach and Irena, when they fail to express their desires and fears. Michael Simpson carried this scene off extremely well, with all the sincerity required, while Robyn Stevan almost slaughtered it through her inability to understand the text and her character. Stevan made the mistake of being hysterical herself instead of creating a character that was prone to hysteria.

It is almost impossible to destroy *The Three Sisters*, as the writing is so well crafted. But to see such gifted actors have their talent wasted by an impatient director is too much too bear and creates a show that is too painful to watch.

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Chip eating and animal noises: A crazy man and his synth

BY REKHA LAKRA

Henry Gwiazda
The Music Gallery
October 3

If you are expecting Henry Gwiazda's concert at the Music Gallery to end your Thursday evening on a relaxed, soft, melodious note — think again. His style, which he calls a "music collage" is likely to shock, bewilder and provoke you. But that's his intention.

He combines rush hour traffic sounds with tribal drum beats, breaking glass, spiritual chanting, tropical rain-forest birds and other sounds that one doesn't normally hear mixed together, and certainly not in the context of music. Don't count on the bizarre titles of his pieces such as "Where You Live" and "Man Eating Chips Listening to Violin" to clear things up for you either.

But that's alright with Gwiazda. As he says, "People react in different ways because of all the sound I use."

His unique approach to music allows each individual listener to get their own message; be it environmental, mass confusion or simply pure enjoyment. "If that is a by-product of my music, then that's fine with me," sums up his relaxed attitude.

Basically, sound is what concerns him. He started off buying a sampler, and just began incorporating the noises that we live with everyday into a musical mush. Since then, Gwiazda has been bringing his bizarre auditory evening to places as varied as Europe, New York, Chicago, Dallas, and Los Angeles.

Gwiazda is not one of those artists that uses his music to make a profound statement about the state of the world. Instead, he is in a sense a pure artist only interested in the final product: music.

This Minnesotian first became interested in "expressive musical possibilities" at the age of twelve. He played in Rock Bands while attending junior high school. Currently, he holds a PhD in composing and is now teaching composition and theory at Moorhead State in Minnesota. Gwiazda has no idols. However, he was influenced by the Beatles and the jazz band Weather Report. As well, he incorporates the work of poet Louise Gluck into his music. Her words are mixed into his piece entitled "Sinfony." Not because it has some significant meaning but because, as he points out rather profoundly, "I like it."



Henry Gwiazda

If you are going, and only those with open minds should, you are in for a highly charged night of fast-paced driving rhythms but a show unadorned with the usual glamour and glitz of the music business. As he points out, "I write the kind of music I like, regardless of whether it is popular or not."

In any case, this concert promises to be interesting. And hey, for five bucks, you are guaranteed an adventurous Thursday night. Who can complain?

Dr John jazzes it up



James Brown
Love Over-Due
Attic

James Brown. Sheesh, what more can be said. For the most part, my current bevy of heros and heroines have either been jailed, deified at an early death, or, like the rest of the hyperactive jet set, have found their ugly carcasses at some rehab centre in Iowa. Upon their subsequent return, they are NEVER the same. Alas, the tragedy of James Brown's new LP *Love Over Due*.

Understand that the music my parents enjoy, I too have developed an appreciation for. It is with this LP, though, that the crossroads of genetic determinism ceases to fuse. Tired tracks such as "Show Me", and "Later For Dancing" will undoubtedly secure the master of funk a stolid footing in the great casino halls of Las Vegas. This album found my parents jigging away wildly, leaving me to sit in isolated bemusement.

Brown's thematic content gropes after friendship, and that overused and melodramatic annoyance, love. For your sampling pleasure, I have kindly inserted the following from "You are my best friend":

"You are my best friend/We all got faults, all got different lives/I got my problems, you got yours too/Just me and you, Just us too"

Another prime example from "It's time to Love" reinforces my point: "Put a little love in your soul, and let the good times roll." "Move On" and "Dance, Dance, Dance to the Funk" are the only tracks that come close to capturing the essence of Brown's vitality.

Granted, James Brown was never regarded for his poetic brilliance. Still, if dance is your forte, you had better be prepared to slip on those blue suede shoes, and prepare to dance the nostalgic night away.

James Brown must have matured quite nicely while in jail. Either that, or he didn't start off on a good foot while incarcerated. At best hummable, and worst, amorphous, the energy and lyrical content have "matured", and all I can say is "hey, this LP was a really, really nice listening experience." And it was too.

TOUISSANT FARRELL

Bluesiana II
Various Artists
Windham Hill Jazz

Mac Rebennack, better known to most as Dr. John, the ivory-tingling guru of cajun rhythm and blues through the seventies, has led a relatively unilluminated musical career that has seen meagre popular reward for his exceptional talents. Never a sell-out, he is usually recalled only for his smash single of 1973, "Right Place Wrong Time." Though a great song, it does little to reveal the varied strengths of his artistry and recordings.

The title of his latest project, *Bluesiana II*, would suggest an effort at presenting New Orleans style, cajun-spiced blues. However, it is the label, Windham Hill Jazz, that truly gives the focus of this album away. Dr. John, a pianist possessed with an extremely jazzy style of play, has never been known as a "jazz" musician though his home of Louisiana is a hotbed of jazz activity — hosting the New Orleans Jazz Festival annually, and producing some of the finest jazz musicians; it is with these people whom Dr. John has wisely chosen to play.

The result of this apt combination is a funky, upbeat, warm feeling jazz that serves primarily as a showcase for the musicianship of the individual artists. "Funkalishus" and "Skoshuss" are both displays of jazz-funk horn prowess, while "Santa Rosalita" is a percussion/drum extravaganza. Each song

See Dr. John, pg 12

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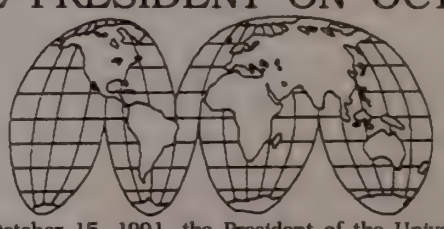
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HEY ALL YOU KIDS OUT THERE IN T.V. LAND...

Tiananmen memorial exhibits the bleakness of hope

BY GLENN SUMI

Echoes After The Storm
York Quay Gallery
to October 27

With the political stage being dominated recently by events in the Soviet Union, the Middle East, and Eastern Europe, the horrible spectacle of June 4, 1989, in Beijing's Tiananmen Square has faded from most people's memories.

Now there is an exhibition of art commemorating the lives of the thousands of people affected by the massacre. Entitled *Echoes After the Storm*, the exhibit, on view at Harbourfront's York Quay Gallery until October 27, contains works by 24 artists from China, Canada, Hong Kong, and the United States.

"As long as we don't forget, the people in China will triumph"

Before June 1989, China was experiencing remarkable growth in the arts, in part due to the open door exchanges with the western world. Earlier that year, the first major exhibition of avant-garde art was organized at Beijing's National Gallery, containing work by one hundred and seventy-seven artists.

According to the organizers of *Echoes After the Storm*, most of these same artists can no longer show their work and many are still being detained for their support of democratic reform. The number of people detained since the attack on the Square is estimated to be in the tens of thousands.

All of which makes the present exhibit, currently touring across North America, a powerful statement about art and freedom.

At the exhibition's opening last Friday, a spirit of hopefulness was evident.

"Sometimes when artists go through terrible experiences, they produce dramatic works that remain with us for many years," said Toronto Board of Education trustee member Olivia Chow. "These works remind us of humanity, and show us that we always have to struggle for peace and democracy. We cannot forget nor can we give up hope, because only when we come together can we have any chance of obtaining democracy."

Dick Chan, one of the organizers of the exhibit, expressed similar feelings.

"Silence is the biggest enemy of human rights and democracy," said Chan. "The key to a better China and a better world is participation, especially at this very moment, when the people of China are not free to speak themselves."

Speaking for these silenced people, then, are the exhibited works of art, which range from traditional Chinese calligraphy to the most abstract of pieces.

Not surprisingly, many of the works contain images that have special meaning for those intimately familiar with recent Chinese history.

Cheung-Sang Ma's "Declaration at the point of the Bayonet" contains vivid portraits of 26 men and women, most of whom are recognizable as activists and intellectuals, many of whom are imprisoned. While their colourful likenesses seem to suggest Warholian icons (image as reproducible product), embodying the sort of American people.

Ka-sing Lee's photograph "The Square, 1989-1990" derives its strength from its simplicity. We see red and black armbands, which became symbols for protest during the massacre, frayed and scattered randomly over a floor of pale cloths, and the stark effect is chilling. Where, the viewer wonders, are the owners of the armbands?

Equally powerful is Diana Li's "Relationships," one of the few mixed-media works in the show. Li takes portraits of nameless prisoners (each identified by a number) in various stages of disintegration, and combines them with Maoist tracts on subjects like children, industry, and ideology. Serenely stationed in the center of the piece is a portrait of Mao himself, oblivious to the destruction around him. The key "relationship," Li seems to imply by her title, is that between oppressor and oppressed, victor and victim.

Speaking for these silenced people are the exhibited works of art

Not all the pieces are grounded in specific historical detail. Indeed, some of the more effective works are those that abandon particularity for a more general, and consequently universal, effect.

David Li's powerful photograph "Light" takes its title from the few strands of light seen through an imposing iron chain in the foreground; the photograph's symbolism is underscored by the chain's mightier-than-thou dimensions.

And Yeng-qian Li's "Open Door" is a nightmarish painting depicting alienation. Using as her setting a nameless institution (a hospital? a government building?) with endless corridors and mere glimpses of people coming and going, that, unfortunately, are not translated for those unfamiliar with the language — a handicap that sometimes prevents the viewer from fully appreciating an artist's meaning.

For instance, in Sam Lam's poster-like painting "Cry," which depicts a blindfolded man's screaming face, the huge, blood red Chinese characters that dominate the work are coyly positioned to underscore the work's meaning. By inverting one of the characters, Lam changes the literal meaning of his work from "democracy" to something resembling "absolute power."

Unfortunately, not all of the works display the same sophistication and ingenuity. Some, like Hai Wong's "Dead on the Fourth of June," in which three smiling women, boarded on a train, form the peace sign, their eyes blacked out (presumably to protect their identity), are a little too obvious, despite their good intentions.

Still, it's difficult to criticize these works. They are all powerful, and worth seeing, if only because they are sincere, active responses to a violent event. Although most are bleak, they point the way toward hope.

Organizer Dick Chan said at the exhibit's opening: "I'm confident that as long as we don't forget what happened two years ago, the people in China, just like the people in the Soviet Union, will be sure to triumph."

One can only hope that he is right.



Ron Sears

The Jeff Healey Band took the stage at Toronto's Rock 'n' Roll Heaven last Thursday to end their 17 month world tour. The show was billed as an end of tour party before the band begins work on their third album. The real excitement and highlight of the evening was the "All-Star Jam". Colin James and members of his band came on stage for nearly an hour, and the show kicked into high gear. With a minimum of talking, and a maximum of playing, the two blues rockers gave the crowd a guitar lover's dream.

JODI LUTZ

Technological blur

BY KIM DIGGINS

IMmediaCY
The Music Gallery
to September 29

To describe *IMmediaCY* in a few words, I'd have to say it was a strange sort of progressive technological blur. Or better yet, an experience similar to that of being caught in a Radio Shack when all the equipment comes to life and goes mad. Packed with commentary on the computerized age and a whole lot of weirdness, *IMmediaCY* was an unexpected (and possibly unintentional) laugh.

The techno-show was put together by a Montreal-based group called Pomo Como, an unusual theater company composed of artists and scientists from a variety of fields. According to the extensive program, one of the fundamental goals of Pomo Como is "to investigate, take part in, and problematize the cultural expressions of the post-industrial age." An example of one such "cultural expression" seemed to be the pair of computer musicians who performed in their underwear with their bodies powdered white and decorated with numbers. I think the two key words to keep in mind when viewing *IMmediaCY* are: "experimental theater."

Under the direction of Rafael Lozano, an abstract image of society's wildly evolving outlook was created by taking the audience through a people created computerized wonderland with the smug and absurd Operator Surface (Andreas Kitzman) as the inept guide. Fast-flickering images on television monitors, film screens, as well as the ceiling were used along with a computer soundtrack that would have either thrilled or scared the hell out of any Depeche Moder. Believe it or not, they also managed to fit some acting in the play as well as some modern dance (performed by Kelly Hargraves), both of which added to the whole multi-media collage.

Strange stuff, and thought-provoking too. In the erratic material presented was the idea that human beings have to try to do, see, and remember as much as they can of this sorry world before the legacy of the Lizard is carried out and we all become worm meat. The remembering motif was especially prevalent; the presence of the medieval Guilio Camillo (Will Bauer) and his Memory Monument, the dancing Mnemonist, and the entire idea of computers and memory banks were all used explicitly to get the point across.

However, not everything was quite so crystal clear. For example, I couldn't see the significance of the videotaped clip of the aging feminist questioning whether or not a tube of silicone has a gender. Nonetheless, it seems that the element of confusion was intended, as it fits in with the idea of a blindingly fast-paced world where many details slip by unnoticed or misunderstood.

Although a little more than slightly off the wall, I got a real kick out of *IMmediaCY*; I was walking down the street laughing way out loud after the show. A real switch from the mainstream fare, *IMmediaCY* will either confuse you into numbed silence, or split your guts wide open.

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MENUS AVAILABLE IN THE PROGRAMME OFFICE

Bryan bores with soulless songs

continued from pg 10

is orchestrated as a continual trading session of instrumental solos highlighted by the occasional interlude of Dr. John's gravelly, yet honey-coated voice. This, one can hear with pleasure on the jazz-blues masterpiece, "San Antone." Most impressive perhaps is the superior horn work by David "Fathead" Newman on saxophone and Ray Anderson on trombone, although the drum, percussion, and bass playing are also of rare quality.

With music this fine, it is fortunate that the production of the recording succeeded in capturing the live-in-the-studio sound essential to a true jazz experience; and only rarely does the characteristic Windham Hill attitude (lethally placid, mellow, and new age) creep into the vitality of the performances. Neither those who know classic Dr. John, or those who know classic jazz could find it unfulfilling. The composite nature of this music is universally appealing.

ERIK SCHATZKER

Art Bergmann
Art Bergmann

Polygram

Art Bergmann's new album was obviously written after watching a lot of television during the Gulf War, and wrenching himself into an outrage — as far as career moves go its the best turn he's taken. Despite cultivating an image as some sort of an Iggified insolent punk case, his two previous albums were sadly tame, merely hinting at any sort of chaotic brilliance.

Even John Cale, producer of explosive debut albums from Patti Smith and The Stooges, couldn't harness his bile into anything more than a glossy sputter of guitars and keyboards on Bergmann's debut, obscuring his evident songwriting talents.

Luckily, something has inspired him to realize, if not the promise of his talents, at least a cogent target at which to lash against. Songs like "Baby Needs Oil", and "God's Little Gift" hunger for some resolution out of a guitar squall.

Bergmann still finds ample time to dwell on relationships and characters living on the edge, often engaging them as metaphors to bounce off his angst ridden political diatribes. "Faithlessly Yours" is unexpectedly pretty pure pop confection, while "Remember Her Name" pursues the dead end aspirations of a groupie, invoking the archetypal tragic queen of such tales, Marianne Faithfull.

Unfortunately Bergmann does swerve toward insipid once or twice ("I Can't Change The World"). It's a miserable forecast that we can soon expect a deluge "consciousness-raising" pop; now that we're a generous distance from all those deaths, invisible as they were, its safe to be righteous again.

CHRIS FREY

Bryan Adams
Waking Up the Neighbours

A & M Records

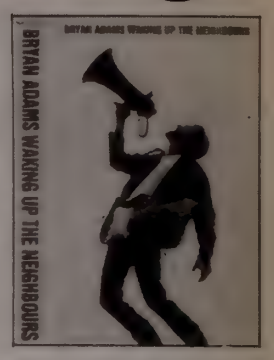
Bryan Adams fans have been patiently waiting over three years for this album. It wasn't worth the wait.

Casting off Jim Vallance, his long time writing partner and choosing instead to collaborate with British writer/producer Robert John "Mutt" Lange, Adams seems destined to get into more trouble with his fans than with the CRTC, which recently ruled that this album did not meet their standards for Canadian content because he co-wrote his songs with Lange.

Bryan Adams is not deep. His popularity has always rested on the fact that he can drum up a good song, with memorable melodies and catchy, though repetitive, lyrics that invoke that good summer I'm-driving-down-the-highway-with-the-window-down-and-not-a-care-in-the-world feeling. A formidable task.

But with this album's fifteen songs, listeners are waking up to a tired old formula that, frankly, is just boring.

This is not a new Bryan



Adams. It is not an old Bryan Adams. It's just a bad Bryan Adams.

The first two songs set the scene — for the most part — of what is to follow. "Is Your Mama Going To Miss Ya" and "Hey Honey - I'm Packing It In" sound about as appealing as their titles.

"Don't Drop That Bomb On Me", the last song on the album is Adams' attempt to be politically conscious, but as his last album showed, Adams doesn't have a whole lot to say. The chorus of this song — "Don't drop that bomb on me/ Save that little tree" — seems to say it all.

However, within this smattering of hoarse-rendered "babys" and "yeahs", there are a few good tunes that hearken back to the good old days of vintage Bryan. There are at least five - count them - good songs on this album, including "Can't Stop This Thing We Started", and "Do I Have to Say The Words?".

It's clear, however, that Bryan fans will not be quite so anxious to wait for any future offerings. Three years' work just hasn't come up with the material that Bryan has been capable of in the past. Maybe he's getting old. Maybe he's losing his voice.

One thing's for sure, if the neighbours are woken up with this album, they are not going to be happy.

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VARSITY SPORTS

MONDAY EDITION
SEPTEMBER 30, 1991



Brian Zomer hauls in Eugene Buccigrossi's 33 yard pass for a touchdown

Steven Leung

Blues' Derek Barber cuts down the Gryphons

BY ALEX FERRON
Varsity Staff

GUELPH — The Guelph Gryphons may have had a packed stadium on their side, but for the Varsity Blues, Lady Luck was the only fan they needed.

Derek Barber's last minute interception at the Blues goalline sealed the 16-11 Varsity win over Guelph before 7,200 fans in Guelph's Alumni Stadium Saturday.

Blues 16 -- Gryphons 11

The Blues offense rumbled for 387 yards, 238 of them on the ground, but for the second straight week, Toronto could only manage one touchdown.

"We may not be doing that (scoring points), but winning is always nice, especially on the road." said Blues coach Bob Laycoe.

While it was only the third game of the season, the Blues were in a must-win situation in order to remain in the hunt for a playoff spot. The result sent them to 2-1 and into second place ahead of Waterloo.

Varsity's lone six-pointer, a 33 yard toss from Blues pivot Eugene Buccigrossi to wideout Brian Zomer in the second quarter, put the Blues ahead 10-3, opening a lead Guelph could not overcome.

As has been the case for the entire season, Blues all-star tailback Lorne King did not play. Sidelined by a nagging injury to his toe, King is classified as day-to-day.

The Blues will welcome his return, but the King's heir apparent could very well be Marcus Bokeleman. Bokeleman posted his second straight 100 yard game — he gained 124 yards on Saturday — leaving Blues followers to wonder exactly how much King is missed.

The Blues offensive hero was freshman kicker Stuart Brindle. Brindle, ably filling the cleats of departed kicker Andrew Astrom, booted three field goals, including a crucial 31 yarder in the fourth quarter.

A major factor in the Blues win was the strength of the Blues' pass defense, which was burned repeatedly last week by the Western Mustangs.

Guelph quarterback Rob Kitching threw for 252 yards in his first start as a replacement for Wally Gabler Jr., who suffered a broken collarbone last weekend. But the Blues, still stinging from Western's aerial attack, surrendered only one touchdown to redeem themselves.

"The pass defence played well," Laycoe said. "We were able to stay on top of the their receivers. It helps when your guys are the same size as the other team (referring to Western's 6 foot 6 receiver, Tyrone Williams)."

Kitching completed 23 of his 46 pass attempts, but the most important pass of the day was one which he shouldn't have made.

After a Frank Marof touchdown in the fourth quarter cut the Varsity lead to five points, the Gryphons drove deep into Blues territory with less than three minutes left in the game. A first down conversion on a 3rd and 12 play brought the Gryphons to within ten yards of paydirt.

After being flushed out of the pocket by the Blues pass rush, Kitching hurled the ill-advised pass — straight into the waiting arms of Barber, ending the drive and wrapping up the Toronto win.

Laycoe said he wasn't surprised by the solid effort the Gryphons displayed Saturday.

"When you look at the team, they're not as bad as their record might indicate," said Laycoe. "They almost beat Laurier, and they played Concordia dead even."

OUAA Standings

Team	W	L
Laurier	3	0
Western	3	0
Toronto	2	1
Waterloo	2	1
McMaster	1	2
Windsor	1	2
Guelph	0	3
York	0	3

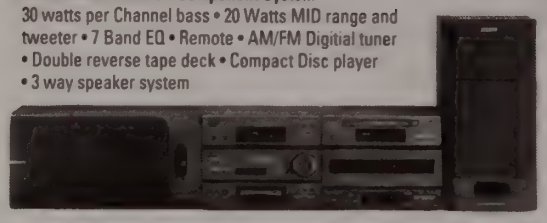
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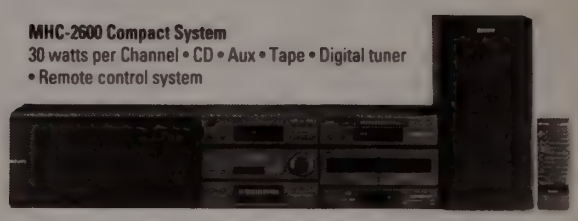
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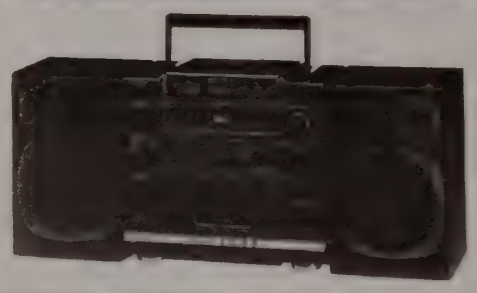




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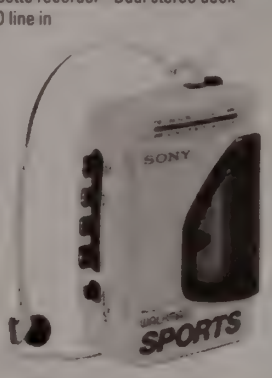
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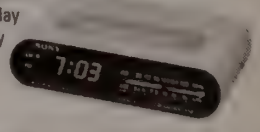


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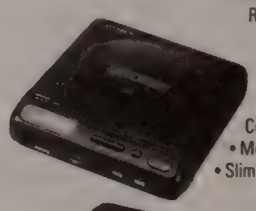
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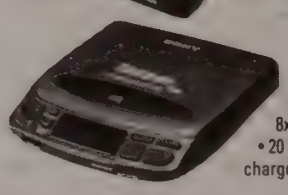
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Varsity Events Calendar

FREE WEEKLY LISTINGS

MONDAY SEP 30

RAJA YOGA CENTRE -- Australian Charlie Hogg talks on Living Calmly in the Eye of the Storm. Friends House, 60 Lowther St. 7:00 - 9:00 p.m. Free.

UNITED COALITION AGAINST RACISM -- General Meeting. Graduate Students Union (basement), 16 Bancroft. 4:30 p.m. All welcome.

UNIVERSITY OF TORONTO ENVIRONMENTALIST COALITION (UTEC) -- General Meeting, everyone welcome. 44 St. George St., 3rd floor. 4:00 p.m.

TUESDAY OCT 1

GLOBAL DEVELOPMENT NETWORK (GDN) -- Film "Distress Signals" w/ discussion following. Followed by a general meeting for those interested in the GDN. Lash Miller Building, rm 161, 80 St. George St. 6:00 p.m. Free

U OF T UNDERGRADUATE GEOGRAPHY SOCIETY (TUGS) -- Information seminar for those interested in going to Graduate School for geography, Planning or Environmental Studies. Sidney Smith Hall, room 2125. 4-5 p.m.

INTERNATIONAL STUDENTS ASSOCIATION IN ECONOMICS, COMMERCE AND BUSINESS STUDENTS (AIESEC) -- Career Day, wine & cheese after. University College, east & west halls. 10:30 a.m. - 4:30 p.m. 5:00 p.m. - 7:00 p.m. wine & cheese. Also on Wednesday, October 2.

WEDNESDAY OCT 2

UNIVERSITY OF TORONTO OUTING CLUB -- Fall General Meeting. George Ignatieff Theatre. 7:00 p.m. Free refreshments, door prizes.

CANADIAN INSTITUTE OF INTERNATIONAL AFFAIRS STUDENT GROUP -- Open House. CIIA National Office, north wing of UC, entrance off the Quad. 4:00 - 5:00 p.m. Free. Refreshments will be served. All welcome.

UNITED COALITION AGAINST RACISM -- People of Colour Caucus. GSU Basement. 1:00 p.m.

THURSDAY OCT 3

ROSCOE'S PUB -- Largest dance floor on campus. Wetmore Hall, New College. $1 New, $2 others. 9:30 p.m. - 2:00 a.m.

CAREER CENTRE -- "The Inteview - What to Expect" An employer Panel discusses how graduating students can prepare for their interviews. Also includes a "live" mock interview. Robert Gill Theatre, 3rd floor Koffler Student Services Centre. 12:00 - 2:00 p.m. No cost pre-registration at Career Centre or by calling 978-8014.

U OF T UNDERGRADUATE GEOGRAPHY SOCIETY (TUGS) -- General elections for executive positions. Run for a position or become a class representative. Get involved! For all geography students. TUGS office, Sidney Smith Hall, room 594 (in basement). Drop in anytime betweem 10 a.m. and 4 p.m. to vote. Nominate yourself for the election at the TUGS office by September 30.

U OF T CANADIAN BORN ORIENTAL STUDENT SOCIETY -- General meeting. Medical Sciences Bldg., 1 King's College Circle, in room 2172, at 6:00 p.m. New members welcome.

VARSITY CHRISTIAN FELLOWSHIP -- "Spike It - Go Wild" Volleyball/Games night, all students welcome! Meet at Library Science Bldg. - by revolving doors. 6:00 p.m. - 8:00 p.m. Call 978-7969.

FRIDAY OCT 4

INTERNATIONAL FOLK DANCE CLUB AT U OF T -- Open House Dance and Instruction. Faculty of Education Gym, Bloor/Spadina SE corner. 8:30 p.m. - 12:00 a.m. Free.

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SATURDAY OCT 5

AFRICAN STUDIES PROGRAMME -- U of T Day Africa and the Caribbean. Come and celebrate new and exciting developments in the African Studies programme with the Faculty in African Studies and the African Students Union. Wetmore Lounge, New College. 9:00 a.m. - 3:00 p.m. Free.

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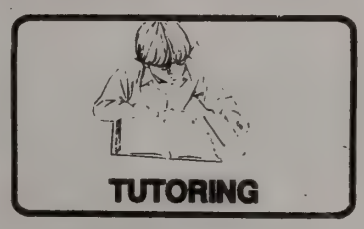
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U of T victorious again

Rugby Blues overcome sluggish start to win

BY FLORIAN VON GUTTENBERG
Varsity Staff

On Wednesday, the two men's rugby Blues teams were victorious in successive games.

The Blues dominated the first game from the very beginning, but it wasn't until the halfway point of the first game that John Foot managed to get the Blues first try.

First period ended at 4-0 Blues.

The second period showed some improvement on the Blues part. John Foot achieved two more tries Aaron Detler made one. and Adam Burke kicked the Blues to a 22-0 finish over Trent.

The second game proceeded similarly to the first, with the Blues prevailing, but a larger problem became apparent: the Blues need work on their finishing.

"Trent defended well in the first half [of game one], but they aren't such a strong team. We have to finish a bit better" said Blues' head coach Jake Lipsett.

"If we play a bigger, stronger team [than Trent] we're in trouble if we can't finish better" Adam Burke said. "We must concentrate more, and finish what we started. We could have had at least 50 points".

The team, not only burdened with this occasional lack of concentration, was also hurt somewhat in the first game by the loss of Foot, who received a leg injury.

The Blues, however played a tight, aggressive brand of rugby, which made for exciting matches. The next game is on Sunday at 1:00 against RMC.



U of T Rugger squad won Wednesday



Hard drivin' men's soccer team squeaks past York

Soccer team beats York

U of T's men's soccer Blues won their first game of the season Wednesday, defeating the York Yeomen 2-1.

The Blues had lost their first two games going into the match, dropping games to Carleton and Trent last weekend — both by a score of 1-0.

Against York, the Blues dominated the tilt from the outset. Angelo DiMichele (who returned to the team along with Peter Sarantopoulous and Tim Rosenfeld after a two game absense) opened the scoring at the 44th minute of play, thanks to a pinpoint cross from Enzo Sallese.

Rich Marchese potted the Blues second marker at the 60th minute of the match. Marchese benifitted from a beautiful set-up courtesy of Mario Deluca.

York scored at minute 75, but that was all the offense the outplayed Yeoman could muster.

Coach Jim Lefkos was satisfied by the win, especially after the two tough losses they took last weekend.

"I'm impressed by everyone's play," Lefkos said. "The team really showed character — coming back to play such a strong game after the disappointment of last week."

The Blues played Wednesday without All-Canadian striker George Agyropoulos. Agyropolos, out for his third straight game, was nursing a sprained ankle. He was expected back for Saturday's game against Carelton, which the Blues lost 4-1.

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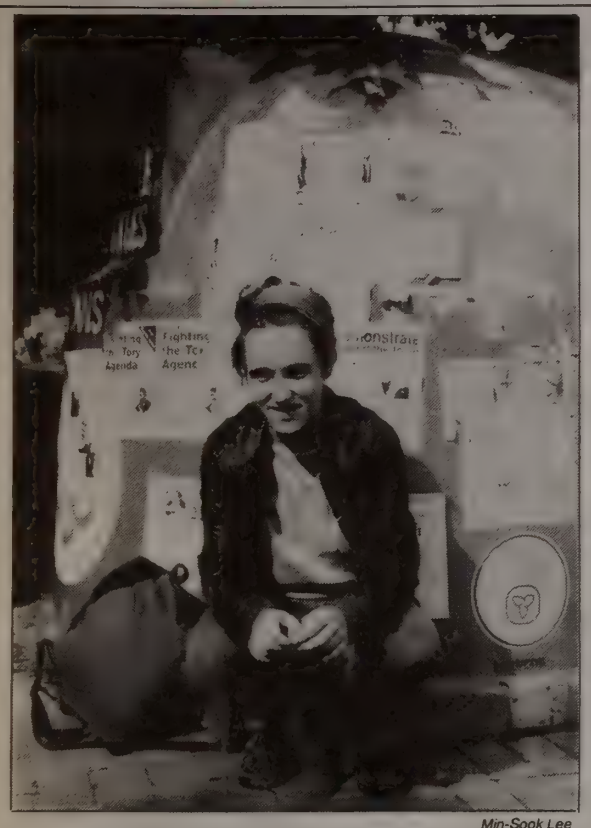
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RAGING REVIEW REWIRES THE TV

The VARSITY

VOLUME 112, NUMBER 12, THURSDAY, OCTOBER 3, 1991

AN OTHER TEST, ANOTHER TELEVISION SHOW, ANOTHER DAMN NEWSPAPER



Min-Sook Lee

Just hangin' around, waiting for the World Series.

Group lobbies in the big league

BY MAYLIN SCOTT
Varsity Staff

Ontario's largest student lobby group says attempts by U of T's student council to lobby the provincial government on $200 will fail miserably.

"That's completely ridiculous," said Chris Lawson, researcher with the Ontario Federation of Students. "U of T's SAC (Students' Administrative Council) hasn't had a meeting with the minister (of Colleges and Universities) in years. If they had a meeting with the minister, it would make their entire year. With us, it's a monthly event.

"Frankly, they're just one student organization and have been told as much."

Lawson said the $200 SAC allotted to lobbying is more metaphysical than anything.

"It measures what SAC takes to be priorities," he said. "Political lobbying: $200, parties: $110,00."

He said OFS has a budget of $580,000 to lobby the government.

"Wow," said Bart Arsenault, vice president of SAC.

"Wow," said Stacey Papernick, External commissioner for SAC.

Papernick said she can't do anything on the $200. And with the recent announcement of record cutbacks to post-secondary education, lobby efforts are needed more than ever, she added.

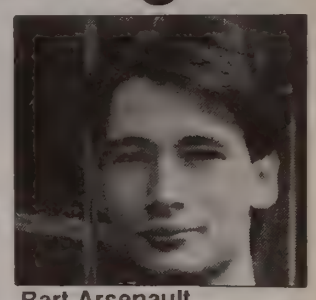
"It is my view that we must join the federation to be heard and to improve our lobby efforts," she said. "We definitely could be more effective with the leadership and resources they have, to change things."

She said she will be approaching the SAC board this term to get a referendum question on joining OFS on the SAC ballot in the elections in April.

Arsenault said there are as many debates on both sides of the issue of joining OFS as there were three years ago. The referendum to join back then was defeated by 59 per cent of the students who voted.

"What SAC thinks is only a reflection of what the students believe," he said. "If there's another referendum to join OFS, it'll be up to the students to decide."

But both Lawson and Papernick disagreed. They said SAC in 1988 deliberately tried to influence students because Tom Brown, then external



Bart Arsenault

commissioner, didn't want to join.

"At the U of T referendum, there were organizers keeping

See Commissioner, page 2.

Ryerson shut out of Robarts books

BY WILSON LEE
Varsity Staff

U of T has rejected Ryerson's proposal to share Robarts Library, saying it can't even meet its own students' needs.

"Robarts is currently underfunded as it is, overcrowded, and generally at its capacity," said Carole Moore, U of T's chief librarian. "An influx of users would put an increased strain on the library and consequently, upon U of T students to whom we are responsible."

U of T, the Ontario Institute for Studies in Education, and the Ontario College of Art are the only three post-secondary schools in Ontario currently not participating in the direct borrowing program. The program allows students from participating schools to access and utilize each other's libraries.

U of T has refused to join the program because of a fear of large numbers of students from other centrally located schools in the metro region such as York University and Ryerson Polytechnical Institute.

According to Moore, U of T would suffer under the direct borrowing agreement.

"In a direct borrowing arrangement with Ryerson and other Ontario universities and colleges, U of T will lose more than it can gain."

But U of T is presently involved in a free direct borrowing program for graduate students and allows Robarts to be used as a reference library by students from other universities and colleges.

A library card, which includes borrowing privileges, is also available for an annual ninety-dollar fee.

Richard Malinski, chief librarian at Ryerson Library expressed disappointment, but said he understood the reasons.

"It's unfortunate that U of T is not involved in the direct borrowing program, but I can sympathize with their decision. I'm optimistic that an alternative arrangement can be made in the future."

But Deena Ladd, vice president of education of the Ryerson Student Union, said both U of T and Ryerson were at fault.

"The principal issue here is the sorry state of Ryerson library. I hope U of T's refusal to establish a reciprocal borrowing agreement will put more pressure on the Ryerson administration to deal with the problems of underfunding.

See Secondary, page 8.

Pub service singles out licensing

BY NANCY HOWDEN
Varsity Staff

The campus pub business is booming but Campus Beverage Service is concerned with inconsistencies in the new Liquor License Act.

Bill Paolini, head manager of U of T's Campus Beverage Service, said he was trying to amend the Liquor License Act to suit the needs of campuses.

"There are a lot of inconsistencies with the new Liquor License Act. We're hoping to drop the age of majority rule as well as the food law," he said.

Currently under the Liquor License Act, patrons must show government-issued photo ID. The problem, according to Paolini, is that not all provinces issue photo ID, but only Ontario ID is acceptable in the province.

CBS already has a policy whereby all patrons must show proof of age no matter how old they are.

"It's our policy to ask for ID even if the person looks thirty because the [Liquor License Board of Ontario] sometimes sends people to check up on us, posing as a patron without photo ID and if we don't refuse them entry, we're caught. We have to play by their rules."

CBS would also like to see the LLBO's food laws changed for campus pubs.

The food law requires all licensed pubs in Ontario to keep at

See Lack, page 2.



Boppin' at the Hangar.

Weekend classes relieve part-timers

BY BARBARA ZAKOWSKI
Varsity Staff

Woodsworth College is offering Saturday classes this year, a move some say makes university education more accessible.



Woodsworth College Mark Lyall

Woodsworth director of Programming, William Bateman, said the courses, which were offered over twenty-five years ago, are designed for those students who have full class or working schedules during the week. At present, Woodsworth is only offering seven courses in subjects ranging from Fine Arts History to Calculus.

"Students feel fresher than they do at the end of a working day. And we wanted to accommodate those students who have class time conflicts."

The Saturday courses also lessen the competition for classroom space in the week, Bateman added.

"It's true that as the enrollment increases the university resources are tight and many different courses exhaust the large rooms."

Deanne Fisher, liaison officer for the Association of Part-time Undergraduate Students, said the courses benefit part-time students the most.

"A lot of people find it (attending Saturday classes) much less stressful. If you work 9-5 and then you have to attend an evening class it can be tiring and stressful," she said. "Having these Saturday courses opens up university education to people who don't have the time to attend it during the week."

Students' Administrative Council president Peter Guo, said he thinks the courses are a good idea even though he didn't know they were being offered.

"This is the first I've heard of it. But anything that makes student life easier is good," said Guo. "I just hope they don't have exams on Saturday. I have this thing about writing exams on the weekend."

A third year full-time St. Mike's student, who wished to remain anonymous, said that despite the limited selection of courses the idea is a sound one.

"I hope at some point there will be a greater selection of courses but for now this is a superb start. It certainly makes post-secondary education accessible for students with packed schedules."

Next year, Bateman said, Woodsworth hopes to double the number of courses now being offered.

"So far the response has been positive so it is our expectation to increase the number of courses and sections, But it will always be a modest undertaking."

Inside

Protests planned for U of T Day, pg. 3

Campus radicals confess to TV sins, pg. 9

Doogie becomes a man via brief intercourse, pg. 13

Lack of facilities

continued from page 1.

least five food items on a menu. These can include soups, salads, pizza and non-alcoholic beverages.

Barry Tucker, executive director of the Liquor License Board of Ontario said the law was implemented for health reasons.

"It only makes sense. People are more health conscious these days anyway. As far as campus pubs go, the licensed establishment has to make available light meals, including non-alcoholic beverages, to slow alcohol absorption into the bloodstream."

But Thomas Sutton, pub manager for Roscoes at New College, said college pubs lack facilities other licensed bars have.

"It's impractical that food for campus pubs is mandatory. We have no facilities though we still offer food. We have pizza and everyone who wants some can have some but it's impractical to expect a menu with five line items."

Sutton also agreed with Paolini about ID.

"People from out of province without photo ID should be accepted into the pub but those same people should also be carrying an age of majority card."

Pub attendance remains steady

BY NANCY HOWDEN
Varsity Staff

Despite problems last year with poor attendance, campus pubs are back in business -- at least for this month.

Roscoes, the New College pub has had one dry and two wet pubs and have increased their capacity this year from 300 to 315.

Andrew Wickam, the assistant manager, said the increased capacity has helped solve last year's problems with lineup flowthrough.

"We now have a 400 flowthrough and CBS has been amazing. Any problem we've had, they've sorted it out fast."

Brian Fraser, assistant manager for The Attic at Scarborough College said a new system implemented this year has also helped solve The Attic's lineup dilemma.

"What we've done is to let people into the downstairs area then call them up when we have space."

Bill Paolini, the manager of U of T's Campus Beverage Service, said it's hard to tell early in the year how well pubs are doing.

"Pubs are going through changes each year so we don't know exactly how attendance will shape up until later in the year."

The Vic Pub, Victoria University's college pub is in business this year after closing in the middle of last year due to massive debts. No changes have been made in size or with scheduled events, said Paolini.

"Vic has a varying capacity depending on which rooms they use," he said. "If the Terrace room and Ned's are both open and both are wet pubs, capacity can reach 246. They're doing OK after last year's closing."



The managers of Roscoes and Reznikoff's, the University College pub, said they hope plans for October will keep students coming.

"We're in the middle of planning event nights for October like sort of an original theme night," said Alex Lukashevsky, the Reznikoff's pub manager. "A combination of the flu and schoolwork kept some people in their rooms for the last one and we want them out for October."

Wickam said Roscoes will be focussing on carrying the momentum through October with an Octoberfest party on the 17th and a Halloween bash on the 30th.

"It's in the embryonic stages but I think it's going to be amazing," he said.

Trevor Driscoll, business manager of SAC, said changes to the Hangar -- the SAC pub -- like the added patio and more band nights have helped bump up attendance.

"September is by far the most successful month and revenue for September makes up for the down side in summer," he said.

Driscoll added their band nights have been sellouts with local favourite Andrew Cash next on the agenda for October. Changes to the Hangar also include an outside video show.

Commissioner hopes to win

continued from page 1.

OFS from campus," said Lawson. "We sent materials and information to SAC and it piled up in a corner of Tom Brown's office. We got no support from SAC.

"It's not apathy we're fighting but resignation. However SAC's own polls show that their students are upset about underfunding and overcrowded classrooms."

But Arsenault said SAC was a stronger lobbying group three years ago.

"You have to consider the political party that is in office," he said. "When the Liberals or the PCs are in power, they are more open to student presentations, but the NDP government just closes the doors. You have to wonder whether they care about students.

"SAC itself, as an organization would probably stay neutral during a referendum, but individuals won't, I can quite see that."

Papernick said the fact that she is supporting it as External Affairs commissioner will hopefully help win a referendum.

"I think most people on the board are unsure of what joining the federation means," she said. "People are becoming more aware this will be an issue of External this year."

Lawson said OFS would like U of T to join.

"It's a cliche, but there is strength in numbers. It would provide us with a fair bit of moral leverage with the government and the media."

U of T and Wilfrid Laurier are the only two universities in Ontario that do not belong to OFS. Students of member universities pay a yearly fee of $3.

Go underground



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Subway Loop Group struck to study York route

BY JOHN A. VINK
Canadian University Press

TORONTO -- Future York students could be riding the subway right to the edge of campus if the university wins a heated battle currently underway.

The Ontario government's $5 billion Let's Move program calls for a subway route linking the existing Yonge and Spadina lines. Of the nine loop route proposals submitted to the TTC last year, five are still being considered by the government.

One proposed route, the Steeles Loop, brings the subway to York university's doorstep with a station on Keele Street. Trains would run along Steeles Avenue, linking Wilson and Finch stations.

This route is the most expensive with a price tag of $1.25 billion.

A campaign was formed last year to lobby the government to choose this route. Called the Loop Group, it is a coalition of organizations, municipalities, and ratepayer and homeowner associations. York University is also a member.

The Loop Group has hired University of Toronto dean of Engineering Dick Soberman to prepare their own technical data, which should be completed by the end of this year, according to Robert Richardson, director of Public Affairs for York University.

"This way we're not dependent on what the TTC and McCormick Rankin say," Richardson explained. "We want to make sure we have technical data for when we are lobbying and we can say, 'Yeah, we have technical data and its backed up by an expert.'"

The group is also preparing their fall campaign. Rob Centa, external vice president of the York Federation of Students and a Loop Group member said the campaign may include public rallies.

"There's been talk of a demonstration at Queen's Park to show the strength of conviction of northwest Toronto, saying 'We are under-serviced by the TTC and if you are going to make the loop, the logical place is across Steeles.'"

The TTC's original plan was to construct the shortest and cheapest path, possibly running up Bathurst Street and across Finch, according to John Sepulis, project manager of the Let's Move department at the TTC.

Sepulis said the shorter route is still a popular proposal, and politicians will have to decide if more can be gained from a longer and more expensive route.

The TTC and the consulting engineering firm McCormick Rankin will release a report early next summer which deals with the environmental impact of each of the five proposals.

Sepulis said the TTC will make the findings public in January and hopefully reduce the choice to one or two routes. Routes are considered based on up to eighty factors, including cost, social impact, and the findings of public meetings, Sepulis added.

Richardson said he is optimistic about the Steeles being chosen.

"It's the one commanding the most community support."

The Steeles loop is also a better long-term investment for the government, according to Richardson.

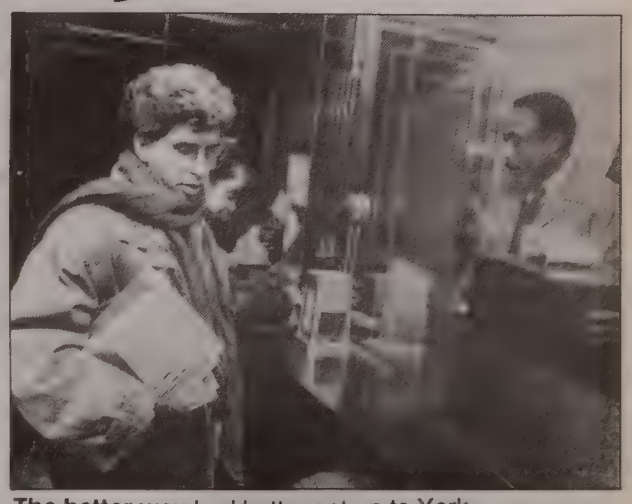
"The big issue of course is cost, and our route, being the longest, would be more expensive and some people would see that as a negative. But we don't. We see that as an investment and doing it properly the first time.

Centa said a subway station would improve the quality of life for all York students.

"It really makes it hard for students who have to commute. The students living in residence have up to three or more hours a day for studying than the ones who commute."

But even if the Loop Group succeeds in winning York a subway station, the subway link is still a long way into the future, Richardson noted.

"If you're a frosh this year at York, I don't think you can expect to jump on the subway in two years and come up to the university. This is a long-term plan that will take five to ten years."



The better way had better get up to York.

Protests may foul up U of T day

BY ANN AMBIEL

The sixth annual U of T Day may be disrupted by a rally held to protest racism in the library system.

But events will take place as scheduled this Saturday on the Erindale, Scarborough and St. George campuses.

"The idea behind U of T Day is to encourage all different communities, prospective students, current students, faculty, staff and alumni to see the university at its best," said Rivi Frankle, director of Alumni Co-ordinations.

But protestors will be using the occasion to say U of T's best is none too good.

The Committee To Defend Wesley Cason, a U of T library worker who supporters say was fired because of racist and anti-union policies in the library administration, will be demonstrating outside Robarts Library before marching to King's College Circle to protest in front of the Homecoming Parade.

"We're rallying in front of Simcoe Hall to demonstrate that U of T is not wholly an institution to be celebrated," said Emily Andrew a committee member. "School patriotism can't cloak some of the larger issues we have to examine."

Activities planned for the St. George campus include displays and demonstrations by academic groups, clubs, the Engineering Stage Band, a Children's tent and a homecoming parade and football game.

"Many people, including thousands of volunteers have been working on this for months," said Frankle.

The Faculty of Education is planning a display on Front Campus which will include two workshops and two information sessions.

"The workshops and sessions are intended to inform people about the application process and to help people prepare and better their chances for the application process," said Gerald Whyte, associate registrar at the faculty.

The homecoming parade will begin at Convocation Hall and will run until noon where it will be judged at King's College Circle.

"We're continuing the U of T spirit that started with Orientation," said MaryLouise Kearns, SAC Services commissioner, and co-ordinator for the Homecoming parade. "We're proud to be U of T students - and the response should be great."

Erindale campus will also be hosting a number of events for U of T day and also to celebrate its twenty-fifth anniversary. Plans include a tree planting ceremony on Friday, an art gallery opening, an open house, a pub night and a hotel gala.

"We would like to encourage alumni to come and celebrate our twenty-fifth anniversary and to also encourage students and faculty to participate," said Holly Benson, director of Erindale campus.

Scarborough campus's planned activities include a jack-o-lantern carving contest headed by principal Paul Thompson, a barbecue and scarecrow making contest, an arts and crafts fair and drama productions.

"We're hoping to have a good time," said Brian Scott, co-ordinator of Promotion and Special Events of Scarborough campus. "We'd like to involve the entire community, we'd like to make the university more accessible,"

Non-academic code comes into play

BY MAYLIN SCOTT
Varsity Staff

A new U of T code outlining punishments for non-academic offences will be presented this fall.



Petty theft could cost a fine.

Rick Martin, chair of the Special Committee on Non-academic Discipline, a committee of Governing Council's University Affairs board, said the code will cover offences such as vandalism, misuse of computers and other university equipment, petty theft and personal harassment.

"We have the outline of a new code of behaviour," he said. "It will cover students, not faculty or staff, although there's a general sense that the same principles apply to them also."

He said staff and faculty are already covered under the code of misconduct that is a part of their employment contracts.

David Neelands, assistant vice president of Student Affairs, said a university code is needed to cover all of the faculties and colleges because non-academic offences can occur by students from one faculty on the property of another. Currently, each faculty and college can only deal with offences committed by their own students.

"The current policy doesn't work," said Neelands. "We delegate to each college and faculty their own rules, but non-academic offences involve students in different faculties, in different places. We need to deal with the cases that fall between the cracks."

The new policy would continue to be enforced by faculties and colleges. Students would be able to appeal decisions to a review board, which would consist of students, faculty and staff.

Although students were worried last year that loud protesting might fall within the criteria for a non-academic offence, Martin said this will not be covered by the policy.

"It wouldn't be covered unless there was a really determined attempt to disrupt an exam," he said. "The feeling on the committee was that protesting is what we're here for. Why students are anxious to have a non-academic code is because, in the past, students would be subject to academic sanctions for non-academic offences."

Martin said the last time a non-academic code was proposed was in 1973 when it was defeated by student opposition.

"(Governing Council) produced a general code, with a section dealing with academic

See Non-Academic, page 8.

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EDITORIAL

TV trauma

The articles on TV in this issue of *The Varsity* will make a number of claims. They will, among other things, state that TV is good for you. That TV is bad for you. That TV, as a reflection of mainstream values subverts its own intentions and in doing so presents a tableau of hypocrisy so thin that even those people who can think of nothing else but *Who's The Boss* successfully interpret certain TV paradigms as societal warts. Naturally, this is all bullshit.

The truth is that each person interprets TV on their own level, on terms that are often a mystery to the rest of us. We sit incredulously on the edge of our seat and watch things which the people in the next house consider high art. Some, if they could articulate the complicated sentences, might insist that *American Gladiators* is beauty; a Fellini for the masses if you will. Others lay their bets on their favorite sit-com (*Who's The Boss? Three's Company, Cosby, We've Got It Maid*) and will settle for nothing other than three reruns a day of shows they've already seen twice. This adamant refusal to miss a show, and the more obscure but still evident paradigm in which we relate and even refer to those shows in our lives, suggests something. It suggests that TV does far more than reflect life. It shapes our lives. What we watch is just as relevant as what we study, or where we grew up.

So let's stop screwing around with the airwaves: quit the censorship, remove the 19th century values that are desperately clinging to the beast that is our multicultural, multisexual, multicrazy world.

Certainly, there are vanguards of TV experimentation which suggest that something is going to happen. *Twin Peaks* used to be one. *Saint Elsewhere* and *Hill Street Blues*, almost despite themselves, had elements of truth in their over-glamourized plot twists. *The Simpsons* and *Married with Children* must also be credited for bringing a certain level of twisted wit to dumbfounded North American audiences. And of course shows such as *Cops, Rescue 911* and *Emergency Room* which either film real life or recreate it have elements of the kind of unpredictability that marks true drama.

These shows, of course, are rooted in the firm belief that we only want to see the surface: the pain, the drug busts, the screaming child's blood spilling out all over the emergency room floor. And soon, perhaps, they will go beyond these attention getting platitudes and open up whole new fields of television. Vast plains of rage that, for once, expose the underside of TV society: the hatred, the hypocrisy, and foul truths that go far beyond Jack Tripper pretending he is gay to appease his landlord or Bob Barker dishing out the home entertainment systems for the right price.

Let's open the TV industry the same way writing has long since exposed itself to almost anything, and the same way that nowadays any loser with a movie camera has a chance to get on the big screen. Funniest American Home Violence isn't cutting it. Let go of the remote control and let us, the people who live and die by our favorite episodes of *Alice*, decide on TV programming. I'll watch what I want, and TV executives can watch *Bay Watch* on the sunny beaches of their own staid and predictable minds.

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Screenings October 3 at 4 pm

Election October 8.



Analysing men's responses

Discovering the true meaning of Jello

BY NICOLE NOLAN

During the Jello fight at Victoria college's orientation, a first year woman had her head slammed against the concrete surface of a tennis court. She didn't like it. In fact she saw it as an infringement on her physical integrity and dignity.

Moreover. she analyzed her personal experience in the larger context of attitudes towards women in Canadian society. She dared to ask the question, "Is it normal for a woman to come home after having her head slammed into the pavement or with a bloody nose or a black eye?"

Many people have objected to the connections made, by this woman, between her experience and other women's experience of violence. Many of the responses to this incident have involved a denial that a woman accidentally having her head injured during a "fun" orientation event has anything to do with violence against women. They have reasoned that since no one at the Victoria Orientation planned to hurt women, she cannot legitimately see what happenned to her in that context.

The assumption here is that violence against women is some sort of clearly recognizable aberration. Unfortunately this is not true. The power relations which make violence against women endemic are actually an all-too-average part of Canadian society.

The assumption that violence against women is some sort of recognized aberration ...this is not true

In fact the responses themselves demonstrate the connection between this woman's experience and that of survivors of relatively more damaging kinds of violence. The reactions to her, published in both *the Varsity* and *The Strand* are very similar to the responses commonly given to survivors of violence.

In a letter published in both *the Varsity* and *the Strand*, which intended to prove how "pathetic" her "snivelling" is, Roger Leistra blames the woman herself for having her head slammed into the pavement. This seems strange, but according to Leistra, the woman is at fault for not realizing the tennis courts were not fenced in at one side. Because the woman did not leave the tennis courts, she is responsible for what happened to her.

Similarly, Mike Malcom writes in a letter to *the Strand*, "...you could have left the tennis courts." The question as to whether it is reasonable to expect a first year student to find her way out of an unfamiliar place in the middle of the night, is never addressed.

The implication is clear — no matter how obscure or difficult it might be, if a conceivable avenue of escape exists, then it is the woman's fault for not having taken that route. The responsibiltiy of the assailant for his actions or of the Orientation Executive to their guest are never even given the time of day.

Women who have been raped are also held responsible for what has happened to them. A woman's failure to use possible routes of escape like screaming or running away is interpreted as acquiesence. Survivors of domestic violence are asked, "Why didn't you leave or phone the police?" And yet people who are robbed are never blamed for not being sufficiently armed. People who are shot are not condemned for walking in front of the bullet.

Aside from blaming the woman herself for having her head slammed into a concrete pavement, the majority of those who responded said that even if it did happen, the woman was not a "true victim". Leistra writes that any woman who has "truly experienced abuse" would not have used the phrases the woman used in her article. He says "Statements such as these are generally associated with females who have been through genuine traumas (ie. rape). You were in a jello fight nothing more. How does this shame you into thinking you were a "victim?".

When these men evaluate whether a woman's experience is "real"... they are perpetrating a power imbalance.

Fulton writes that there is "real violence" against women at U of T, implying that what this woman experienced was not "real violence" and says that she takes away the credibility of these women. Scott Notman rightly says that date rape and intentional beating are serious issues, but denies the seriousness of this woman's experience.

Leistra and Fulton never ask themselves whether they have the right to say whether someone else's experience is valid or not. Though they don't seem to realize it, when these men evaluate whether a woman's experience is "real" or "serious" or "genuine" they are perpetuating a power imbalance between men and women.

So far, men have had far more say in defining what is "real" and what isn't. The lack of this power has proved a barrier to women who are survivors of sexual assault and violence. Survivors of domestic violence have been told, until recently, that wife-beating is not a "serious" or "genuine" problem. Letting women define their own experiences and valuing those definitions has been and will be integral to stopping violence against women.

Interestingly enough, though the men who responded to this woman chastised her for speaking as a survivor of violence, they had no qualms about speaking for those people themselves. Leistra writes, "Imagine how the true victims feel when they hear you complain... I get this feeling their hearts don't really go out to you." The same goes for Fulton. Even though he is not a woman who has experienced violence he tells her, "...you do the entire cause of stopping violence against women a disservice by taking away its

See Knee-jerk, page 6.

Spirituality key to better understanding

BY DAVE MCKEE

I use the word "spiritual" in a different sense than most people. I take it to mean a philosophy expounding an interconnectedness among human beings and between humans and the environment.

A just society, then, is one in which relationships between men and womyn, between people of different races and sexualities, and between humans and the natural world are based on equality and mutual health or benefit. This is what I understand "right relations" to be.

At the beginning of the summer, I participated in the annual Leadership and Development Program of the Student Christian Movement of Canada. The program included the SCM National Conference, a "joint program" conference with visiting SCM'ers from El Salvador and Cuba and a two week study tour of Nicaragua.

I saw the study tour of Nicaragua as having a threefold purpose: to learn about North - South/ First World-Third World relations through the experience of Nicaragua, to visit a variety of social justice organizations and womyn's collectives, and to develop alternative leadership skills through an extended, intense collective experience.

The benefits of the program are countless, and one of the most important to me is a renewed understanding of social analysis and social justice activism from a spiritual perspective.

Viewing society organically leads, I believe, to a social analysis which links the various "wrong relations" which exist and attempts to identify the unjust philosophy or spirituality which creates and maintains them.

Sexism, racism, heterosexism, child abuse, Northern Imperialism and environmental destruction can all be linked together and examined under the broader spiritual or philosophical category of "Patriarchy." Having identified a root cause of several oppressions, it is then possible to encourage the development of justice-oriented spiritualities which, by nature, will confront and correct them.

While in Nicaragua, we had a discussion with some men about human relations and sexuality. They were all very sexist and homophobic, and they felt that sex was a purely physical action that a man did to a womyn. There was no room for exploration of sexuality as a aspect of individuality; there was sex, but no sexuality.

It is my belief that a spiritual understanding of sexuality would promote a more enlightened view of human relationships

This attitude is not alien to Canada. The lack of spiritual sense often leads to alienation from self and from others, and the subsequent adoption of dominant social norms (in this case sexism and homophobia). This results in fear and insecurity, the abuse of power, and the development of narrow social models which are strictly adhered to.

It is my belief that a spiritual understanding of sexuality would promote a much more enlightened view of human relationships in general.

Why? Because inherent in such an outlook is a view of ourselves and of others based on self-actualization, wholeness and equality, rather than on competition, dominance and self-deceit.

Dave McKee is co-coordinator of the SCM collective at U of T.

back talk ...

Croatia 2

The purpose of the following letter is to provide a clear understanding regarding the issue of separation by Croatia from Yugoslavia.

The evolution towards democracy is an ongoing process seen world wide. The steps towards democracy are occurring now within Yugoslavia by the Croatian people. This separation is due to the engulfing suppression inflicted historically and presently on the Croat state and its people by the Yugoslavian government and by the "Serbian state". For example; "the act of speech" is government regulated. Professing oneself as being Croatian is unacceptable, and such acclamation is followed by condemnation, by the Yugoslavian government, in the form of imprisonment. The acceptable public terms offered were "Yugoslavian", or/and "Serbian".

As well, in the educational system within Croatia, Croatian children are only taught the Serbian language. Choice is not given. It is important to note that the Croatian and Serbian languages are both phonetically and grammatically different; thus one cannot learn to speak and write Croatian by learning the Serbian language.

Such suppression is a direct violation of any definition of democracy, and is a step backwards in the evolution of mankind towards building a free world where no man rules the voice of another. I must honestly say that I do not support the ethnic violence between Croatia and Serbia, but one cannot hide the fact that democracy was not achieved without the shed of blood.

Henry Grbac
Fourth year Physiology

Trash

I cannot believe some of the trash some people will post up in public, around U of T. On a traffic pole at the intersection of Willcocks and St. George, I was shocked and appalled at a poster, for a night club, of two naked women, sitting sprawled on two chairs advertising their vaginas and breasts.

It was embarrassing and degrading not only to women, but to anyone who had to tolerate it.

So I tore it down and four others I came across. What bothers me the most is that, for the most part, U of T students just ignored them. I know I could not be the only person angered by their presence. As students of U of T where are we going to draw the line on what is acceptable expression and what is not.

Desiree Grant
Vic IV

?Albert?

The article in the last issue of *the Varsity* by ?Albert?, "Sad paradigm of competition the ruin of sport", begins with a promising title but founders in fuzzy thinking.

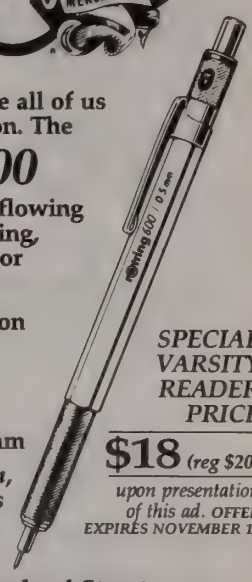
The piece contains the germ of many good ideas but these ideas are poorly developed and the reader is left drowning in the hackneyed and vapid liturgy of the New Age. Here's why:

"The paradigm behind most, if not all, of our activities is the paradigm of competition, of victory." Am I thinking of victory while food shopping? While on the toilet? "Competition" and "victory" are two completely separate concepts. Many people play sports with the honest belief that what matters "is not whether you win, but how you play the game." A victory founded on breaking the rules never feels right, and, by definition, is not a victory at all.

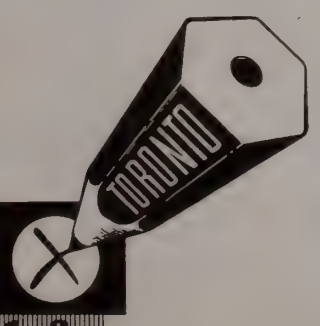
?Albert? (his real name) states that "the one and only goal (of sports) is to knock the bloody hell out of another person." Rubbish. Think of the range of sports (from archery to yoga) and of the people playing them. Are men (?Albert? ascribes the competitive instinct only to males), who play badminton, or toss a baseball

See Back talk, page 7.

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Knee-jerk judgements

Continued from page 4.

credibility."

Even *the Strand* — though it emphasized in its editorial the importance of listening to the survivors of violence — could not stop itself from judging the woman's experience. The article and editorial in *the Varsity* are termed "elaborative" in *the Stand's* editorial. The "poison pen" column — whose content requires editorial approval and is therefore part of the editorial — describes *The Varsity* as "bodyslamming" the issue and adds that according to rumour, the woman herself believes *The Varsity* "overdid it".

The rumour, according to the woman herself, is not true, but that is not even the issue. The rumour was just a cheap attempt at using the woman's voice to back up what *The Strand* already thought. Regardless of what the woman said, *The Strand* obviously believed the issue was overdone..

In comparison, when second year student Douglas Wolfe was assaulted on Devonshire place last fall, *The Varsity* gave it almost identical coverage — an article, an opinion piece, and mention in an editorial. Yet no one felt moved to comment that the coverage was overdone.

Nearly all the men who responded to this woman's opinion piece, as well as *The Strand*, purported to be concerned about violence against women. But being concerned does not mean making knee-jerk judgements or calling the person "snivelling" or referring to them condescendingly as "my dear wonder frosh." It means the first question you ask yourself is "Is it normal for a woman to come home after having her head slammed into the pavement or with a bloody nose or a black eye?" no matter what the context was.

ok, so not everyone finds it funny, but it only comes once in a while so what the what? bryan, vintage, bryan rules where's that pizza???



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back talk ...

Continued from page 5.

around trying to "knock the hell out of each other"? What about curling, golf, gymnastics, swimming, skating, soccer, water polo?

Surely the silliest part of the article is that which suggests that men play sports because they "are denied physical contact with other men, like touching and hugging", and that sports let them touch each other without either party thinking the other is gay.

Yes, western men are neurotic and almost hysterically terrified of intimacy, but not just with other men. The logical corollary of the argument is that if men did hug each other and walk holding hands or with an arm casually draped around their shoulders (as is done throughout Europe, Asia and the Middle East), they wouldn't play sports. That, of course, is not true.

People play sports for the same reason they have since the dawn of time: as a method of keeping physically fit (since we don't hunt anymore) and as a way of proving to our comrades that we can exhibit grace under pressure.

Far from being the sinister thing the article makes it out to be, sport is the purest form of human achievement, one in which people assemble together under known conditions and strive to attain ever-higher levels of athletic performance, patience, and respect for both themselves and their opponents. Sport is a metaphor for all the small achievements and setbacks we encounter every day of our lives; it is the struggle of the human spirit itself.

Gee, I thought I was just playing football.

Dag Spicer
Trinity College

Fed up

I'm fed up with criticism. It's not that I want to ignore them, it's just that I'm finding them harder to deal with on a daily basis.

The kind of criticism, or "general observations" if you will, that I'm having trouble with are the unsupported general ones that an average student is bombarded with on a daily basis. We get them from professors, classmates, newspaper editorials, or any other soap box orator on or around campus.

On a daily basis we are told that society is crumbling before our very eyes, civilization as we know it, is a complete failure, in general: we're no good, never will be, we're doomed to die horrible deaths.

It seems like more and more of our soap box orators are content to just point out our problems rather than offer possible solutions to them. For instance, I had one professor who dropped verbal bombs such as "society is disgusting" or "Humans will be extinct in 10 years" on a regular basis in class without supporting these statements or offering suggestions to how we, as students, could at least attempt to alter these situations. Isn't that why we're students - to try and solve the problems facing us?

For the average person, such as myself, daily criticism can become overwhelming. It seems as though the only choices for the future are to either never leave the confines of one's room or adopt the "eat, drink, and be merry for tomorrow we die" attitude. After all, it all seems rather hopeless, right?

Granted, it is unrealistic to think that all problems could be completely solved overnight, but shouldn't we at least try to solve them instead of just pointing them out and waiting for someone else to come along and right our wrongs.

Even though the world's problems, our problems, seem overwhelming, youthful idealism shouldn't be crushed in its earliest stages by unsupported predictions of doom which don't offer remedies. Yes, we should be told of the horrors of the world, but also given the motivation to act against them.

One person alone can't wipe away the atrocities of the world, but they can perhaps make a difference no matter how small it may seem. A person could improve their own little corner of the world by devoting themselves to a particular cause, be it the plight of the homeless, animal rights, or environmental issues. It's all well and fine to criticize something, like politics, but why not take it a step further and participate in politics?

And with this, I'll step down off my soap box.

Anonymous

Jello 4

I am writing in response to the two letters in the September 26 issue of *the Varsity* by Roger Leistra and Andrew Fulton.

What these two men cease to realize is that what makes one a victim is the feeling of being victimized. Since neither of these two men are the female student injured in the jello fight during orientation, they have absolutely no right to tell her that she is over reacting, that she should not feel shame and that she is being melodramatic, nor do they have the right to imply that she did not experience "genuine trauma". To her, she was indeed victimized and it was a shameful, terrifying experience.

Please guys, spare us your patronizing, superior attitude and consider for a moment that the whole world does not feel, or see things the way that you do. (Please also consider the strength it took for me not to call both of you sexist pigs).

Kristin Fitzgerald
Erindale College

... an' leave it simmering in the hot pot. for three or four days: onions peppers turnips carrots 'taters spices so the gamey flavour fades and that, uncle edsil said, is how you cook yer roadkill groundhog...aside from his no front teeth edsil also shaved his head (you can't tell when you see him 'cause he never takes off his dirty red john deere cap 'cept of course to shave his head) once a year every New Year's Day completely bald and then lets it grow then shaves it the next year and so on -- claims he saves a lot of money....

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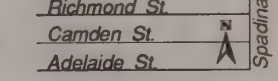
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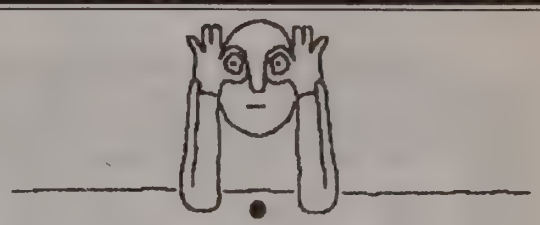
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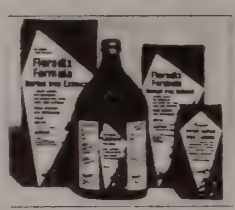
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Housing service under review

BY AGNES BELLEGRIS

U of T is trying to make its Housing Service less confusing to students.

David Neelands, assistant vice president of Student Affairs, said the process of obtaining housing can be very confusing to students because they are not sure how to obtain information.

"We are attempting to expand our mandate to make our service better for students," he said.

The housing service provides U of T housing on Charles Street for students with families, offers an off-campus landlord registry with approximately 20,000 listings and gives information to students regarding campus housing.



St. Charles Street housing.

"We are trying to get housing information to students in timelier fashions," said Norma Coole, communications officer and acting coordinator of Housing Services.

She said the service plans to make a bulletin available to high school students documenting U of T housing and the estimated costs for students. Another bulletin will be sent with supplementary application forms once a student has shown interest, she added.

"Every first time applicant to U of T gets a housing bulletin.

"By mid-November a new revised housing guide detailing comprehensive information will be available to anyone requesting information on housing. All bulletins are being distributed now to the various faculties and departments to meet the specific needs of students and Housing Services staff are available for consultation."

Michol Hoffman, University Affairs commissioner of the Students' Administrative Council said she was not aware of any problems with the Housing Service.

"I am not aware of the issue but I will bring it to the attention of Student Affairs so we can help in any way possible," she said.

Non-academic offences

continued from page 1.

offences and non-academic offences," he said. "They approved the academic part but not the other because students were opposed to it. The feeling was, if it wasn't an academic offence and it wasn't a criminal offence, it shouldn't be there. It was seen as restricting the liberties of students.

"There's been an interesting reversal in this. Students now believe a code is necessary. One reason is students can be the victims of non-academic behaviour, for example, women often find themselves in threatening positions."

Martin said police are not interested in hearing about someone until a crime is committed, but this new code can deal with threatening behaviour in its initial stages.

"It's necessary because the courts have never expected to deal with all things that are happening," he said. "The direction from them in a lot of cases is that the university should be handling more of these problems."

Neelands said possible types of punishment could include reprimands, fines, restrictions from certain parts of campus and the removal of certain privileges.

The policy will be presented for discussion before the University Affairs Board of Governing Council -- U of T's highest decision making body -- this term.

Secondary

continued from page 1.

"Secondary is the issue of U of T not helping and sharing resources with a neighbouring institution during a critical time of underfunding."

Julie Smyth, a fourth year undergraduate student in the Business program at Ryerson, agreed.

"The hours at Ryerson library are just insufficient and the lack of resources makes it difficult to prepare papers and assignments. Students are forced to do research at other libraries, especially the Metro Reference library, but that is a reference library, and not as good as Robarts."

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VARSITY ALL TV REVIEW
THURSDAY EDITION
OCTOBER 3, 1991

Married with rhetoric: Left Wing lackies Bundy family's biggest fans

BY NAOMI KLEIN
Varsity Staff

When I, as if watching the movements of a stranger, would sink into a comatose state on the couch, my eyes glazed over, pupils dilated, with a bag of All Dressed Ruffles to watch the latest episode (or even a rerun — it didn't matter) of Fox's runaway hit series Married With Children, I felt no joy.

Lying on this bed of affliction, I felt as cheap as the laughs on the show. Cheaper still than the laugh track that haunted my tainted life. Cheaper than the remote that stigmatized my cursed palms. Cheaper even than Christina Applegate's latest get-up.

If I was Catholic, I would have confessed. I would have confessed every Sunday at 9:30.

Because I am Jewish, I suffered alone. I carried the guilt. It affected my work, my personal relationships. I needed help. Because the show is now on every weekday at seven and then again at ten, I needed a lot of help.

I needed a Married With Children Support Group For the Socially Conscious.

But, sadly, no such group exists. Like Alice Walker who wrote "I write the books I need to read," I searched for the people I needed meet.

I began my search for similarly fallen feminists at the U of T Women's Centre. In their brochure, they claim to offer peer counselling and support. If only that was what I received from co-ordinator Suzette Reid.

"It's just too awful. It's really sexist and it gets worse every week," said Reid as my face blushed on the other end of the phone line. "You have a slutty dumb daughter. You have a lazy wife who won't work and lives off her husband. It reinforces the idea that that is what women are like for men who don't want to pay alimony or child support."

Alleged Politics

Great. Here I was thinking that I was only hurting myself, that despite my alleged politics, I was still pathetically susceptible to demeaning humor that runs roughshod over every thing and everyone I care about. Now I find out that my weekly half hour of sin is contributing to the starvation and eviction of women and children in directly proportionate numbers to the increased ratings of this accursed show.

How could I have watched it? How could I have laughed at its dangerous jokes? How could I ever look in the mirror again?

After Reid's devastating speech I croaked out "Is there *anyone* there who watches Married With Children." Tiffany Vienot, a member of the Women's Centre and a fourth year Women's Studies and Labour Studies student came to the phone.

My talk with Tiffany filled me with hope. You see, Tiffany, whose politically correct credentials far outweigh my own, is a bigger Married With Children fan than I could ever hope to be. It's not that she watches it more often, it's that she has shed her shame.

Vienot, through rigorous postmodern deconstruction of the sitcom genre, has managed to make it politically correct to watch Married with Children — by far the most offensive show on T.V. (Needless to say, Tiffany is a genius, she had mastered political rhetoric to such a mind-boggling degree that she is in the process of reclaiming sexism).

According to Vienot, Married with Children is so offensive, so consistently abhorrent, that it is mocking its own offensiveness and the sexist and heterosexist status quo.

"I think that Married With Children is satirizing the picture perfect family who sing and dance together. It makes a mockery of the whole idea of the nuclear family."

According to Vienot, Married With Children portrays a world of social justice and equality that is perfectly consistent with her own politics. You see, when watching Married With Children, everyone is offended and demeaned equally. There is no pride or strength for anyone, with no discrimination on the basis of sex, race, class, or sexual orientation.

She is a bigger Married With fan than I could hope to be. It's not that she watches more often, it's that she has shed her shame.

Thus the Fox Network presents us with one of the few examples of a level playing ground either on T.V or in the eurocentric patriarchal society where we are all forced to live.

"I saw an episode on Sunday where Peggy and Marci were taking about how pathetic the men in their lives were who couldn't perform in bed," she explained. "It is subversive because everyone in the whole entire show is completely pathetic."

Jamieson Cochrane, co-chair of Lesbians, Gays, and Bisexuals at U of T and a recovering Married With Children fan, disagrees. Cochrane still watches the show on occasion and finds its portrayal of gays surprisingly positive.

"They had an episode with a gay couple and I thought that they handled it quite well. One of the guys was always cooking for Al and Al wanted him to stay and get rid of Peg," recounted Cochrane.

But he worries that Married With Children's gay positive subtext may come at the expense of the female characters. Cochrane maintains that misogyny is a disproportionately powerful force in the programme, thereby tipping the delicate scale of equal degradation for all.

"It (Married With Children) is totally degrading to women. Even though it seems that the women have power, Marci, before she got married was always hungering after men and the daughter Kelly is such a slut everything she does is directed towards men."

But many women, leading student feminists included, would object to Cochrane's dismissal of the Kelly character played by the immortal Christina Applegate.

I decided to pay a visit to the U of T Women's Centre annual open house, to see whether any consensus could be reached on the Applegate debate.

"Chistina Applegate is totally hot," said one woman as she breezed by the desert table, unequivocally disproving Cochrane's theory that everything Kelly does is directed towards men. "I love the outfits," said another.

I found myself asking: can feminism be pushed too far? Is it possible to "reclaim" oppression?

Elissa Horscroft is the Women's Issues Officer for the Ontario Federation of Students. She had been deliberating over these questions since she stopped watching Married with Children.

"There are parts which I find really funny and parts which just sicken me," said Horscroft who fondly remembers past episodes but maintains that the show is still a threat to the general less enlightened public. "It's hard," she admitted.

Tell me about it.

With nowhere else to turn, I contacted the most earnest, the most morally authoritarian, the most leftist organization I could think of: the International Socialists.

Surely if this persistent group could hold on to its values even as entire continents denounce their socialist roots, they wouldn't sell out to the slick sitcom on Fox which makes a mockery of every hard working member of the proletariat.



It's them damn Bundy freaks again.

Dave Joffe, the Mother Theresa of the U of T left, was kind enough to drop by *The Varsity* office and give the worker's perspective on Married With Children.

"I like it," said Joffe. "I don't think it's significantly more offensive than the other sitcoms which are offensive in a less obvious way. There is sexism and racism in all sitcoms, it just happens to be more explicit in Married With Children."

Joffe finds Al Bundy the most endearing character although he denies that he identifies with the Al character.

"I have a soft spot in my heart for Al. I don't identify with him but I like him."

Tired of looking to the outside for answers, I turned to my socially conscious colleagues in the student press. Surely we, members of Canadian University Press, with its infamous Statement of Principles which states that "Canadian University Press, as an agent of social change, must... assist Canadian students in acting against any system where it is found to be preserving hierarchies based on power and privilege, or to be oppressive to women, lesbians, gay men, and bisexuals, the physically challenged, indigenous people, or ethnic, religious or other minorities" would cure me of my shameful addiction.

CUP Social Change

Given that on every episode, Married With Children will invariably attack at least five of the eight above listed marginalized groups, surely John Montesano, president of CUP, would show me the error of my ways.

"Yes, I watch the show. Only once a month but that's a lot for me," said Montesano, from CUP's social change headquarters in Ottawa. "I think it's different from everything else on television. I thought its style was intriguing."

Montesano did, however, offer some criticism of the show. He hates the Frank Sinatra song "Love and Marriage" at the beginning of each episode.

Krishna Rau, Editor of the paper in which this article is appearing is renowned throughout the land for his unflinching moral standards. Since Rau took the job as *Varsity* editor he has not had time to watch one of his favorite shows: Married With Children.

"I miss it," said Rau. "I miss the opportunity to relax for a half an hour every week my rigidly politically correct anarchist commtunist views."

Isolation

Rau, like so many others, doesn't only see Married with Children as an escape. He maintains that this show of shows sends us socially responsible messages as it repeatedly presents us with exaggerated versions of the stereotypes we see on other programs.

"It deliberately subverts the whole sitcom genre by grating on you," he explained.

Yet somehow I still don't understand.

What does all this mean? If it means that I can watch Married with Children twice a day (and three times on Sundays) and call it a political statement, shouldn't I be overjoyed, blessed with the best of all possible worlds?

For some reason, my search for company in comedy made me feel more isolated than ever. Although I now know that I am not alone on this island, it remains that it is sinking into the aquatic abyss known to many as social change.

I wondered what was happening — to all of us.

I went home after my day of research. It was seven o'clock on a weekday. I sat down in from of the T.V. with my roommate Claudette, who works for Greenpeace and watches Married With Children at least three times a week. She noticed that I looked more distraught than usual that my eyes were refusing to glaze. "Do you want some All Dressed Ruffles?" she asked. "Sure," I answered.

One man's quest for visual violence

BY J. ALEXANDER FERRON
Varsity Staff

Fuck this bullshit TV these days.

There's not enough good-old-fashioned bloodletting on the tube and I don't like it.

Take a look at the brand new season the networks have unveiled. If I were them I'd keep the shows under wraps.

What do we have? A sitcom here, a dramedy there. In other words nothin'. If I wanted to watch these bland pieces of trash, I'd tape Hallmark cards to my funny box and never turn it on.

Used to be a time when the networks would premiere a good dozen shows that consisted of two crucial elements. Violence and violence.

Remember that TV classic *SWAT*? From the theme on down it was quality TV. They never even bothered with a "story." Who needs plot when you have guns blazing and cars being blown up. The guys from *SWAT* would go into highly sensitive situations, where negotiation and patience were needed — and blow the scene to high heaven.

They didn't cry with the victims. They didn't have sensitive portrayals of the psychological aspects of being mugged. More often than not, they blew the victim away with the villains and considered it a good day. Double the pleasure.

Are there any *SWATs* in the TV picture this season? Of course not.

Listen to the blurb for I'll Fly Away, a new NBC TV offering.

I'll Fly Away, an emotionally charged drama set the South of the late 1950's chronicles the lives of small-town prosecutor Forrest Bedford, his family and their newly-hired black housekeeper Lilly.

I've got two questions.

Does she carry a piece?

Is she a Shaolin Kung-fu master?

I don't think so. The only charges I want to see on TV are explosive charges.

Sitcoms these days are even worse. Look at *Family Matters*. The father in that family is supposed to be a cop. Does he ever get shot at? Just once I'd like to see him come home, bleeding profusely after being pumped full of lead by young toughs.

Sitcoms never used to be so bad. Remember *Good Times*? It was a show that you could cool out to. Instead of five violent acts per half-hour, you could count on one or two.

Do you recall when J.J. got shot by a gang member and James shot him in revenge? Classic TV. And this was a comedy. Not only did you get the requisite violence, you got a truckload of laughs to complement it.

I'd like to see him come home bleeding, pumped full of lead by young toughs.

Of course, to get the sort of TV that I'm talking about, you have to go through the Tipper Gore's of the world. I don't see what her problem is. Violence on TV only validates her name.

Entertainment isn't the only villain here, my friends. TV news is another bastion of blandness. Just a few years back, an elected official called a news conference and committed suicide by shooting himself in the head. In front of the rolling cameras. Did they hesitate to show this on the 6:00 report. No damn way. In fact, they ran slow motion replays and asked trauma doctors to dissect the happenings.



Old: *Starsky and Hutch* plots mayhem.
New: *I'll Fly Away* feigns emotion.

With this in mind, when the Gulf War started, I rushed home, hoping to catch a smidgeon of the wicked carnage that was going to be taking place, live. Did I see any? Answer it yourself, punk.

Violence is good. Remember the classic NBC television program *The A Team*? Remember how it uplifted the collective spirts of all viewers, from 8 to 80? Violence and the pursuit of it is a way of life. I don't like to see it being threatened by the mealy-mouthed, naysaying jack-asses, who only want to see loving and caring on TV.

I want to see loving and caring, *Incredible Hulk* style. Loving and caring about wanton destruction, that is. The Green Beast From The East was the height of TV immortality. Ever since that show and *The Six Million Dollar Man* were cancelled, TV has gone straight down the garbage chute.

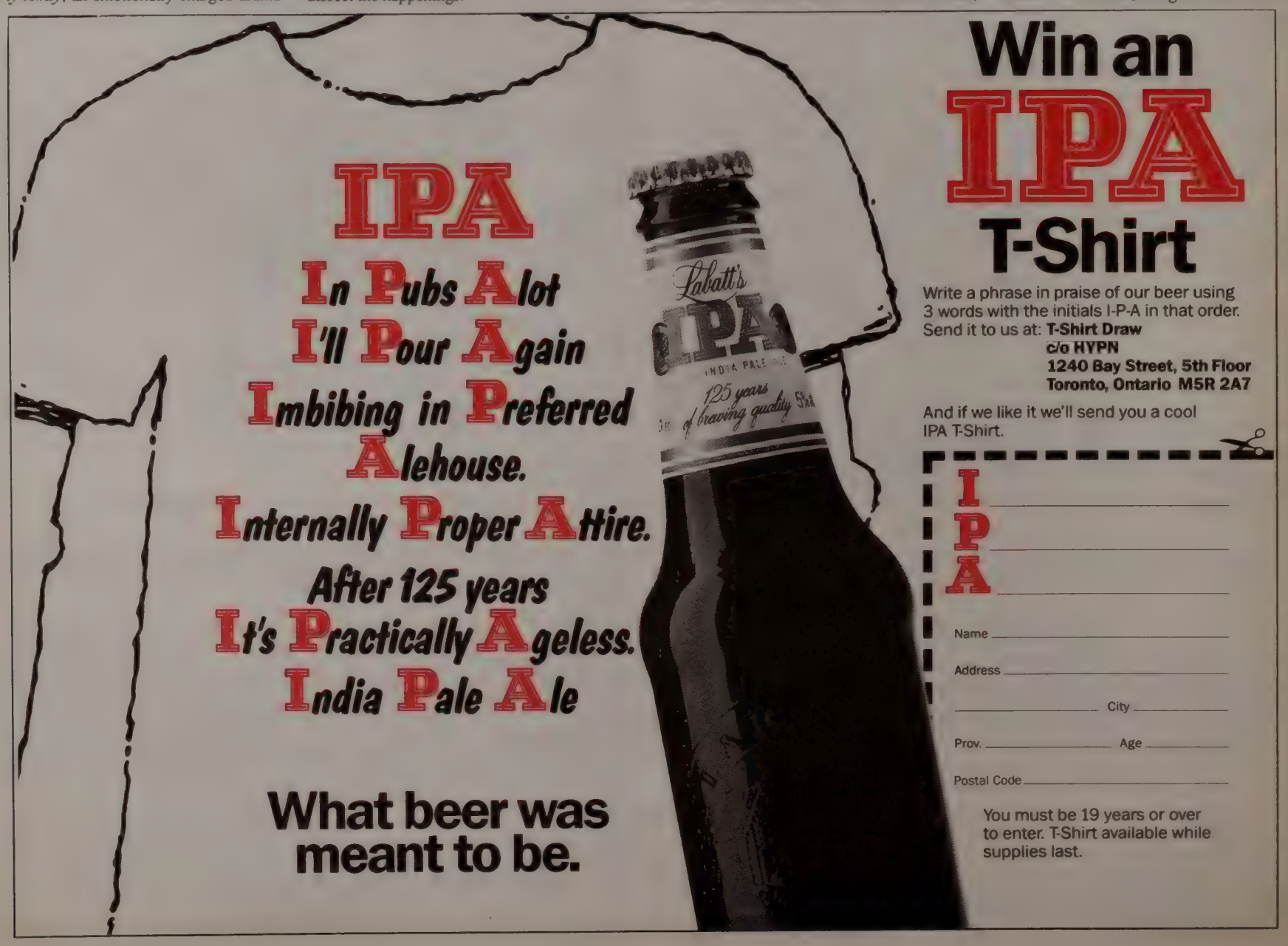
List the ten best shows of all time. What, there's the *Mod Squad*, *Kojak*, *Get Christie Love*, *Shaft*, *McCloud*, *Columbo Mystery Trio*, and of course, the immortal *Starsky and Hutch*.

What makes people hold these shows in such high regard? Is it their writing? Perhaps it's their lighting schemes. Maybe it's the brilliance of their sound synchronization coupled with the genius of their key gaffers. Or it could be that these shows dished out spine-crunching, car-tumbling, bullet-to-the-head television spectacle in abundance.

Spare me your faint protestations about the intelligence of *ThirtySomething*. Don't bother telling me about how you cried after watching the Christmas episode of Full House. I don't want to hear about the Shakespeare-like storytelling flair of *Beverly Hills 90210*.

I want to see the Earnie Shavers-like power punching techniques (as seen in *Hardcastle & McCormick*). I want to see the straight outta NASCAR auto chase scenes a la *Dukes Of Hazzard* (Bo and Luke Duke, along with sister Daisy).

Get me a six pack, a double cheese-burger, put Hunter on the tube, and get the hell out. Pronto.



Beverly Hills perfects youth

BY TERRENCE DICK

"...my children, or today's teenagers, they're not interested in the future." — J.G. Ballard

Circle round the stoop of my parents' porch kiddies. I'm gonna disseminate some non-progressive advice to ya that might clear up a couple of those rampant contradictions that ruin your sleep; though I doubt your moms and dads will approve, so don't tell them.

Now, I've thought a lot about it and the older I get the more I realize that growing up is not so good. In fact, it's not even recommended. If you've got the choice between wearing a suit, being responsible and protecting others, or running around, playing with toys and singing at the dinner table, which would you choose?

The reason you might be confused with what I'm saying is that you already know being a kid is where it's at. Sure parents and teachers and librarians tell you to act your age but there's another voice, the voice you really listen to, which speaks the gospel like I spread it. You know what it is, just say it: YOUTH CULTURE. There ain't nothing else. Actually a couple of you juniors might not even be in the ring yet but I wouldn't worry, I'm twenty-one (and three-quarters) and get along best with seven or eight year olds. Youth Culture as it stands is a teenage epoch, so maybe I'm not the one to talk. Still, I was one for a while, and I've studied. And you know, being a teenager sorta sucks while you're there. I hated it the first pass but I'm looking forward to it now, I see it coming round the bend and this time, I've got a program.

One week Brandon gets drunk and goes to AA. Next week Dylan gets drunk and goes to AA.

My program used to be *Degrassi High* but it closed down which was truly sad because they only got a year of high school and that environment is central to the mind-set in question. Then I tuned into *A Different World* but U.S. teens only last teenagedom through their first year of college and though the second season might have faked it, with Dwayne and all getting jobs and futures, they are not kids. I might have survived awhile watching MuchMusic but man, it is just too unprofessional.

The crisis in my twelve step program to teenage reentry came just prior to the fall season premieres last year. There were two shows which had potential. I was rooting for *Hull High*, but with hindsight and recognition of my ability to fast forward through all the balladic sections (I taped it a lot), I realize it was not to be. The true savior emerged. Slowly, like any champion, but surely, there is no greater contemporary voice for the alogical, polyvocal, consumeratively eschatological corpus that is Youth Culture than *Beverly Hills 90210*.

This show exudes teenagerism, and better yet, it exudes repetitive teenageristics (my own specialty). Hold to your heart every twentysomething actor that makes their weekly appearance amid the unchanging weather of camp Beverly Hills. Cheer as every new season marks the return of the Walsh brethren and their cohorts for another year of high school. *BH90210* marks the most Gallic warping of time since *M*A*S*H* gave us the Alan Alda Super-sensitive extended mix of the Korean War. Furthermore, these kids have scripts. There is nothing this life isn't missing more than scripts. Anyone could whip through history into syndication with a script. All the non-general, organically personal problems you have could easily be solved with a script. And don't worry about international strife because that only happens on TV anyway.

Scripts are necessary to the well being of every neurotic world citizen today. Jerry Seinfeld would be a suicide if he hadn't scripted his traumas. He's still coasting toward it and the only thing that'll save him (and unfortunately destroy his show) is if he gets a kid. That's why *Who's the Boss?* survives while *Newhart* dies. That's why *The Marshall Chronicles* won't get picked up full time. He's too neurotic. Teenagers don't get therapy, they get to the end of the episode and everything is wrapped up and they start again next week when it's someone else's turn to have a problem. They're in the time warp. They have no problems.

One week Brandom gets drunk and goes to AA. Next week Dylan gets drunk and goes to AA. Next week Kelly's mother gets drunk and goes to Betty Ford. No one ever gets pimples.

And then if we had a script like them, if our concern of the week was getting too melodramatic, we could turn our attention to the secondary lighthearted plot. David Silver could bother some girls or Donna could not be as vacuous as she seems.

Life is not like your parents and Sigmund Freud tell you. Life is like your TV tells you. You know kids, there is so much stuff in that funny little box you're always looking at, that I bet you could find just about anything you want in there. Because TV is good, and TV is kind, and TV is the best of everything. And if you remain in doubt, listen to Ballard:

"I think it's terribly important to watch TV. I think there's a sort of minimum number of hours of TV you ought to watch every day, and unless you're watching 3 or 4 hours of TV a day you're just closing your eyes to some of the most — synthesis of reality, and the creation of reality that TV achieves. It's the most important sort of stream-of-consciousness that's going on! I mean, not watching TV is even worse than say, never reading a book"

— J.G. Ballard.



I love those *90210* families.

Lynch lunges for peak bucks

Video spouts new footage

BY STEVE GRAVESTOCK
Varsity Staff

The Twin Peaks Videos
Directed by David Lynch

Twin Peaks, David Lynch's foray into television, shocked viewers out of their couch potato lethargy. His series was highly stylized and completely different from almost everything that preceded it; he stuck to the night time soap opera format but he threw in all sorts of curves, from dream sequences involving dancing dwarfs to Zen obsessed FBI agents.

You could quibble with the series conclusion, especially the rather mathematical resolution of the plot's expressionist elements, but you had to admire Lynch for his chutzpah. The finale was so extremely stylized and crammed with in-jokes you could hate it, feel insulted and still respect him for putting it on the air. And at the very least, it came to a full expressionist conclusion with good and evil splits and doppelgangers running amuck.

Though Lynch is best known for his distinctive, quirky style, he's also an actor's director. Some of the featured performers had never done anything this good before (for example Peggy Lipton and Michael Ontkean) and some hadn't been heard of in years (*West Side Story's* Richard Beymer and Russ Tamblyn) and reappeared perfectly revived. Others were used properly for the first time ever (Sherrilyn Fenn and Dana Ashbrook).

The video release of *Twin Peaks*, with a new solution and some new footage, reveals a couple things that weren't evident last year. Though it was obvious that he played with structures, it wasn't so obvious how completely Lynch had adapted his style to TV rhythms. The video version seems awfully slow without the commercials. In addition, the tape is simply the premiere episode where the principals are introduced; consequently, the piece doesn't have the same weight since none of these threads are going to be picked up on.

What's really disturbing about the release of this video though is that it has no real reason to exist, at least not in this form. The added stuff looks amateurish and crummy. And Lynch adds on one of the series' most infamous scenes at the end in a context which renders it totally meaningless. I guess he realized that the first episode seemed inordinately straight by itself and so decided to toss in a little meaningless, gratuitous weirdness to live up to his rep. The series had to be released on video, of course, but promising something new when you have nothing new to deliver seems like blatant opportunism to me, ie. it's a rip-off.

Lynch has turned *Twin Peaks* into a cottage industry, selling diaries, tapes, mugs, T-shirts, etc. and this video belongs in the same category. I can't really blame him for going for the cash. After *Blue Velvet*, he couldn't get anything funded despite the fact that the movie was very successful with critics and even turned a modest profit. As Maerose Prizzi once said, "He was an American. He saw his chance for a buck and went for it."

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Old good, new bad.

New Generation premiere makes it clear that Star Trek is schlock

BY WYNNE HARTVIKSEN
Varsity Staff

Everybody knows that there's nothing more dangerous than a pissed off Trekkie. Get them guys going and they'll pull out their phasers (bought conveniently for $19.95 off some late night home shopping show), threaten you with instant annihilation, and pounce on your neck screaming of your very destruction by the evil Vulcan death grip they're about to inflict.

These are the kind of people who pay big bucks to see outdated actors prance around in beer-gut revealing polyester or spend weeks trying to figure out how to distort their forehead in order to get that" brain on the outside" Klingon look. They are dangerous and should not be tampered with.

All this in mind, it was with great surprise that I viewed the season premier of *Star Trek, The Next Generation* last Friday night. I wonder if its present writers will feel safe in their beds. I know I wouldn't if I had written the junk that came spewing out of my TV.

When the only decent (heck probably the only) science fiction show on prime time gets its plots from *Dynasty* reruns, you know you're in trouble.

Last seasons cliff hanger was, in all objectivity, the best in *Star Trek* history. A pending Klingon civil war, the resignation of that lovable security officer, Worf, from the Federation and the return of the popular (yet very dead) character Tasha Yar, played by Denise Crosby was enough to spark even the casual viewers imagination. The fact that Crosby now appeared as the commander of the Enterprise's arch-enemies, the Romulans, just added to the anticipation. Unfortunately, expectations are rarely met.

The follow up to this cliff hanger was sadly convoluted, untrue to previously developed plots and characters and sadder than even the saddest of soap operas.

Bringing back Crosby was tricky at best since Trekkies hadn't really fallen for that *resurrection de Spock* a few movies ago, but *The Next Generation* crew decided to boldly go where every soap has gone a million times before.

Realizing they couldn't bring back the actual character of Tasha without major explaining, they used an isolated time-warp episode that briefly resurrected Tasha last season, combined it with some Romulan captors and came up with Tasha's daughter, now fully grown and looking exactly like mommy minus the wicked Romulan hair cut.

Unlike mummsy, Cela is the commander of Rommulan forces and bent on the destruction of the Klingon empire and victory over The Federation.

Now, I've seen one too many "evil-twin" soaps not to see the connection. Oh sure, they varied it by making this new nasty character a daughter instead of a twin, but the idea is the same.

If this wasn't bad enough, the rest of the episode was just as bad.

Worf, previously the nasty Klingon security chief of the Enterprise, was now fighting the Klingon civil war as a true Klingon warrior, bar brawling and all. From the portrayal of the Klingons as grog guzzling head bashing bastions of brutal stupidity, it is of great surprise that these were the same dangerous aliens who once threatened The Federation and the crew of the original Starship Enterprise.

If this wasn't far enough away from character, Worf became the gentle Klingon in spite of his loathsome companions and after his side was victorious, returned to The Enterprise to resume duty with little more than a sentence. It is ridiculous to believe that The Federation would so easily accept back an officer who had quit.

The only decent moments in the entire episode surrounded Data's first escapades as commander of his own ship. Data easily put his delinquent first officer in line with a stern command from his electronic mouth.

Redemption, as this episode was called, is all that the crew of the *Next Generation* can hope for now. Last year's season premiere, *The Best of Both Worlds*, was also abysmal. All we can hope for is that this season will improve as much as the last one did.

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Doogie gets laid

BY MATTHEW KAMINSKY

Suave, slick and handsome, twinkling blue eyes and a taste for long hot sticky sex before noon. Doogie Howser, M.D. If he were to die tomorrow, perhaps that is how he would want his obituary to read; Doogie, after all, lost his virginity on the season opener of his eponymous show.

But Doogie is not just any person. He was the embodiment of politeness and innocence. There was once a time when I could no more have imagined Doogie with a condom in hand than with a machine gun strapped over his shoulder at a jaunty angle. Mothers once gazed upon Doogie's fair visage and pondered why their renegade pot smoking children could not have followed in his sweet footsteps.

Doogie was not satisfied with his life as an un-man. He considered that even given his status as an upstanding 18 year old member of the medical community, he was not yet a man. No, a leap into manhood could only be achieved through a leap onto a ready and willing woman. But sadly, Doogie being such a complex and sophisticated character, the makers of his show could not suffice with a straightforward plot entitled "Doogie attains manhood." Doogie could not take a path directly from his hospital to a female admirer's bedroom.

Some woman with a brain tumor who mistook Doogie for her long dead husband created a totally gratuitous and extremely annoying plot complication. Needless to say, the ever resourceful Doogie managed to overcome the dilemma presented by tumor woman. He provided care for her on the night he should have been proceeding with the seduction of his girlfriend, yet still managed to get some booty the following morning.

I anticipate Doogie will receive a call informing him that he should deliver a baby he can call his own.

Before going any further, I should note that safe sex was definitely on the minds of the producers of this particular episode of Doogie. Undoubtedly, Trojan sponsored the program since their condoms certainly graced the screen often enough. However, I am not sure whether or not Doogie remembered to wear a condom before setting into Wanda the woman he loved. I anticipate Doogie will receive a frantic call some 7 weeks from now informing him that he should expect to deliver a baby into the world he can call his own. I sense a Doogie sequel in the making. Doogie jr. could well be talking by the age of 3 weeks and attending Harvard Meds by the age of 4 years. Yeah, so about that sex scene, those 3 minutes of passion wherein Doogie "made loooove" to his girlfriend and sent her off to university with a smile on her face. It all started in a bathroom, and if it had only ended in the bathroom, the sex might have at least been entertaining. Instead, Doogie managed to manoeuvre Wanda into a bedroom. There, they melted into each other, panted for a while, and generally had a good time while listening to a Motown growler belt out a familiar sounding sex anthem.

I was listless and had to stifle a yawn when observing Doogie's romantic grapplings with Wanda. This would not have bothered me so much if not for the mountain of hype surrounding the doctor's sexual awakening. Given the show's producers had put so much effort into titillating the public with advanced notice of the nature of the season premiere, I expected something a little more dramatic from Doogie with respect to his philandering.

Steven Bochco, the producer of the series, enjoys addressing issues of social import in the various series with which he is associated. Why couldn't he have made the season premiere fun? Now if Doogie had been gay, I would have been impressed. If Doogie had been a seducer of "women of colour", Bochco's willingness to play with society's expectations of whom a pleasant young white man should take to bed with him would have entertained me.

And, damn it all, as a firm believer in animal rights, why couldn't Doogie have slept with the dog from *Married With*, who has been hard up?

"Big guy" can't rescue WKRP II

BY CHRISTOPHER ANDREWS

Growing up in the age of television, we have seen all too much garbage thrown our way. However, out of this sea of refuse, the occasional sitcom peeks through with something special that turns it into a comedic institution of sorts. Along with such greats as *M*A*S*H*, *WKRP In Cincinnati* developed a strong following with its unique brand of wit and originality.

Its strength lay in its characters, all of whom complemented one another. Who couldn't appreciate the madcap follies of the one they called "The Doctor", or his radio cohort Gordon Sims, aka Venus Flytrap, the schoolteacher turned-soulman d.j.? Or the glamorous and cheeky receptionist Jennifer Marlow who, with the help of the often drugged Bailey Quarters, provided some of the best laughs on the show? It would take little time to find throngs of comedy-lovers who today still faithfully watch two or three episodes per day, thanks to that television institution, the rerun.

Although these characters vital to the show's charm are absent from the new *WKRP*, I went into watching it with an open mind, hoping to find at least a shimmer of the brilliance that was once there. Sadly, I was disappointed. Despite the presence of sales manager Herb Tarlek and everyone's favourite hick, news director Les Nessman, it became quickly obvious that even resident "Big Guy", Arthur Carlson, cannot save this show. To put it bluntly, it stinks.

Gone are the witty one-liners that made this show so remarkable. Gone are the exploits that, from the early eighties until now, caused many a side to split. The only reason I didn't turn it off halfway through was that it wouldn't be too fair to review a show after only seeing half of it. It was tempting though.

In the original show's heyday, Carlson, Herb and Les were able to provide us with many laughs. In hindsight, maybe it was the cohesiveness of the show and its characters that made it such a classic. Who knows? It was just of those things, something special that comes along every now and then with a staying power that keeps people coming back for more. You can be sure that the new *'KRP* has nothing more than the name in common with the original.

One could sit and analyze, and go into great detail about this new show, but why bother? It is so bad that the only reason it merits anyone writing on it is that people need to be warned. It would be unfair to sit idly by while hordes of *WKRP* lovers raised their hopes unjustifiably.

As often happens with comebacks, whether in television, sports or politics, the people attempting these comebacks are trying to recapture something they once had, something that is simply not there anymore. This has never been more true than with the creators of the new *WKRP In Cincinnati*. Its main problem is that it simply is not funny. If you really want a good laugh, read *The Sun*.

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One philosopher's struggle for TV bliss

Pointing out the pointless

BY JEFF RABIN

Tuesday night last I was sitting in a small seminar room at St. Mike's simply unable to get my head about Bertrand Russell's paper, "On Denoting."

It was true that I had a lot on my mind. I had just returned to Residence swearing that I never would. I was hoping to graduate this year and had just changed my program. It was the last day to change courses and I had courses to change. There was too much to read and the books weren't in yet.. And to top it all off I had a bad head cold.

So said you can probably understand that I was experiencing some difficulty focusing my thoughts. Anyway, you know Russell's "On Denoting," that classic of Early-Anglo-American-Analytic Philosophy. You don't remember it? Here let me refresh your memory. The gist of it is this:

"My theory, briefly, is as follows. I take the notion of the *variable* as fundamental; I use '$C(x)$' to mean a proposition in which x is a constituent, where x, the variable, is essentially and wholly undetermined. Then we can consider the two notions '$C(x)$ is always true' and $C(x)$ is sometimes true'...."
(Russell, Bertrand, "On Denoting," 1905)

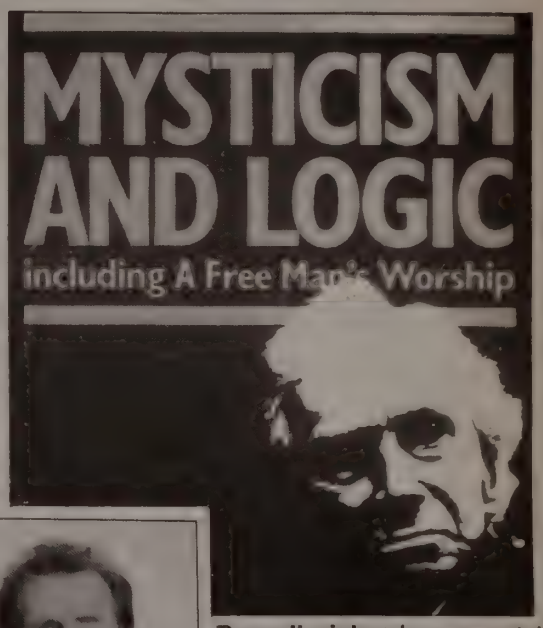
They say true genius lies in the ability to clearly elucidate what we supposedly knew all along. When we come upon such we say: "Aha! It's so obvious. How did I miss it." So, thus thinking, I eagerly awaited for that flash of insight that would ground Russell's concept of denoting in my head with that crystalline purity that it, so they say, deserved. That flash of insight never came, this adding yet another worry to the growing list that I was forced to deal with that late Tuesday night.

So said I returned to GateHouse miserable, hoping to banish such thoughts from my mind forever. I asked/demanded of my friend Philty (that's what they call him) "let there be something stupid on." *Married with Children* he replied.

I admit it. I'm coming clean. I like television, and television just doesn't get much better than *Married with Children*. I sat there before the television open mouthed, head forward, laughing, uncritical, disembodied.

For that half hour I lost all sense of time watching the trials and tribulations of the Bundy Family: Of Al the failed shoe salesman living in his high-school football past. Of Peg, content with doing nothing. Kelly, dying for crew-slut glam stardom. And of course, Bud, with his stupid hair cut, acne, and brains, desperately trying to get lucky, or alteratively, divorce himself from his family.

If television be the Windex of the soul, *Married with Children* must be varsol for the brain. There I was talking back, rooting with Peg's emasculation of Al. Sympathizing with Bud, desiring Kelly, and glad I never played football in high-school — couldn't, am too uncoordinated.





Russell wishes he was watching M.W.C.

I'm lying. I'm sorry. None of these thoughts in any verbalizable form were running through my head as I watched *Married with Children*. This theorizing comes later. For that half hour the images merely played off my brain in a Kierkegardian "Eternal Moment," wiping clean my *tabula*, leaving it *rasa*. To tell the truth, I can barely remember that episode. Something about Kelly having a cold. I don't know. I don't care. I don't have to justify myself before myself or you. I'd done my reading for the next day. I was happy, guilt free.

If I am having trouble conveying that thirty minutes of stupid ecstasy before the TV bare with me. The division between me and the screen had dissolved. I have nothing to prove. I won't say *Married with Children* is "Post-Modern." I won't say it's subverting that white supremacist view of the Nuclear Family and thus good, or that it's a De-Construction of the American Dream, this allowing political correct old me to watch it. All I will say is that I was glued.

I know you are wondering how I am going to conclude this piece. You think that I'll say that in a transcendental flash of insight it all became clear. I, by watching *Married with Children*, came to know exactly what Bertrand Russell meant in "On Denoting."

What does this all have to do with Russell you'd ask. And I'd answer, "nothing, nothing at all, *pas de tout*. None of this theorizing happened. As a matter of fact I can hardly account for that half hour that Tuesday night, nor do I care to. For me, it just doesn't come much better than a night of *Married with Children* and I don't think I really need to explain myself. So there.

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BY DAVID JOFFE

Barrie remains *Lucy* capital
Rating reruns

With the beginning of the new school year come the triumphant appearances of new programming schedules from television stations across the Metro-Hamilton-Buffalo-Tonawanda area.

Since watching reruns comprises a good portion of our collective TV absorption time, it is important that we critically examine the rerun programming which each station offers.

We will restrict our attention to weekday programming for the most part, weekends being an entirely different realm of TV watching. U of T being a respected academic institution, each station will be given a letter grade as part of the analysis.



Welcome Back Kotter can be seen at almost anytime of the day

CBC Barrie (CKVR)

CBC Barrie is the undisputed champion of rerun programming in the region. Starting its rerun day fairly late (11:00 A.M.), the station then bowls us over with the triple barrage of the old *Bob Newhart Show* at 11:00, *Andy Griffith* at 11:30, and the classic rerun to end all reruns, *Leave It To Beaver* at noon. Afternoon reruns include the charmingly campy *Batman* at 4:00, the witty *WKRP* at 4:30, and *M*A*S*H* at 5:30. CBC Barrie is the only station bold enough to put a rerun into a prime-time slot with the hard-hitting *All in the Family* at 7:00. Late night programming continues this strong showing with *Perry Mason* at 12:30, *Mary Tyler Moore* at 1:30, old *Bob Newhart* again at 2:00, and the ubiquitous *I Love Lucy* (who doesn't) at 2:30.

Watching CBC Barrie is truly experiencing the full thrust of the last 40 years of North American culture. The sheer volume (6 hours per day) and diversity of reruns combine to give the station an exceptional A+. Hoorah for CBC Barrie and a job well done!

CBC Toronto (CBLT)

While not as prodigious as its Barrie counterpart, Toronto's CBC station still packs a hefty rerun agenda. Afternoons contain the British *Coronation Street* at 2:00, *Alice* at 2:30, *The Facts of Life* at 3:00, *WKRP* at 4:00, and *Taxi* at 4:30. Late night has *Newhart* at 11:30 and at midnight, that gem of gems, *Welcome Back Kotter*. CBC Toronto is not afraid to challenge us with shows as wretched as *Alice* combined with classics like *Taxi*, and the midnight *Kotter* is a true godsend for Toronto's insomniacs. All in all a good showing: A-.

CBC Peterborough (CHEX)

CHEX gives us a solid line up with *The Flintstones* at 11:30, *WKRP* at 4:00, *Taxi* at 4:30, *ALF* at 5:00, *Newhart* at 11:30, and *Welcome Back Kotter* at midnight. This line-up is made the more impressive if you consider that all of the shows are run at exactly the same times as the identical reruns from CBC Toronto (*WKRP, Taxi, Newhart, and Kotter*) and CFPL London (*Flintstones* and *ALF*). This lack of originality is what rerun programming is all about; CHEX gets an A- for its bold redundancy.

FOX Buffalo (WUTV)

Fox Buffalo is the up and coming force in reruns in the region. Mornings are full of your old favorites with *Merrie Melodies* at 6:30, *Chip and Dale* at 7:30, and *Tom and Jerry* at 9:00. Afternoons bring *I Love Lucy* at 1:00 and yet another *Tom and Jerry* at 2:30, with a respectable late night line up of *M*A*S*H* at 11:00 and *Hogan's Heroes* at 1:30. This selection is varied, but too much reliance on cartoons detracts from an otherwise decent showing. Grade: B-.

CTV Kitchener (CKCO)

A weak daytime lineup, consisting only of *Beverly Hillbillies* at 12:30, is counterbalanced somewhat by a strong late night showing with *All in the Family* at midnight, *Soap* at 12:30, and *Too Close for Comfort* at 1:30. The choice of *Too Close for Comfort* is curious since no one watched it when it was on the air to begin with. A mildly interesting line up. Grade: C.

YTV

The only specialty station to air reruns, offers us the *Muppets* at 6:30 and *Bonanza* at 12:30 P.M. Much as I love watching the boys of Ponderosa, this scant line-up rates no more than a D+.

City TV

City was the true disappointment of the batch, offering us only *SCTV* (once at 3:00 and once at 10:30). Too many Late Great Movies and not enough *Lucy*. Grade D+.

CFMT Toronto

This station gives us the odd choices of *Three's Company* at midnight and *227* twice, once at 12:30 A.M. and again at 1:00. Grade: D+.

CTV Toronto

Remaining weak in the rerun department with only the *Flintstones* at noon and *Magnum P.I.* at 12:30 A.M. Even Higgins can't save this line up. Grade: D.

CFPL London

Equally weak, giving us only *Merrie Melodies* at Noon and *ALF* at 5:00. Grade: D.

Global

Global's rerun selection is almost unbelievably bad, with only the *Mighty Hercules* at 6:30 A.M. CHCH Hamilton offers us only *Soap* at 5:00, PBS Buffalo just *Captain Kangaroo* at 10:00, and ABC Rochester only the maudlin *Little House On The Prairie* at 4:00. Is this supposed to be programming? All of these stations receive a D- and are asked to see the prof during office hours.

TV Ontario

TVO offers us no reruns whatsoever. Between 4:00 and 6:00 in the morning, when perfectly good *Rhoda* episodes could be shown, the TV Guide lists something called *Trigonometric Functions and You* (I'm not kidding!). Come on Daniel Richler, what do you think television is!?!? Grade: F.



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Soaps are fun

A guide to day-time television

BY KAREN GORDON



Jack Deveraux at your local mall. *Wynne Hartviksen*

Nothing epitomizes TV quite like daytime drama. You know you're watching it and you know you hate it but the effort involved in pressing the off button on the remote control seems too emotionally demanding to consider. The truth is that if the TV was silent, you'd be left alone, helpless against rapidly approaching deadlines or forced, alas, to think.

It means that there in the silence, you'll begin to think about where you're going in life. What area of study you are interested in pursuing. What possible career you could be qualified for. Maybe you'll even come to the point where you want to just pack it all in and apply for grad school.

But there there, the TV is still on and Young and Restless star Nicki has a hairdo that is looking particularly ravishing — if not particularly stiff — today.

The best televised soap operas are the formidable *The Young And The Restless*, the stark *Days of Our Lives* and the intriguing *Another World*. Often I can't tell which one is which and so I mix all the story lines together. They make more sense that way.

This leads me to one strict warning for daytime drama viewers. Never ever watch alone. If you find yourself eating lunch with Jack Abott or lying around with Victoria Hutchins, you've gone too deep, you've crossed the barrier from soap enthusiast to a bubbly addict of schlock. Soon, almost unconsciously, you will be planning your day around the *Days* time slot, making sure to watch the late afternoon run of *Young and the Restless* in order to avoid the half an hour overlap of the noon showing of *Another World*. It is extraordinarily hard to return to the land of the living once you become buried knee deep in the universe of artificial plot conventions and pretty people. Heed my warning or you'll end up with a disease that can be tempered, but never cured.

My second warning is no less crucial for a soap viewer. Always remember this — you hate everyone. Of course this is best facilitated by obeying Rule number 1. Watching with a fellow daytime drama appreciator will, by natural instinct, bring out the cruelest, most biting comments that you have to offer about soap characters who are almost too unbelievable to bother hating. Therefore, memorize Rule number 1 and let nature take its merry course.

I do have one more word of caution. Beware of character manipulation. There will always be characters who were once "Bad" and now seem to have reevaluated their ways and have, consequently, turned over a new leaf. Hate them with a consistent vehemence.

Jack from the Young and the Restless is a perfect example. A complete low-life most of his life, Jack falls in with the hairdo queen of Genewa city, his wife Nicki, and is transformed into a concerned husband and father.

Another Jack — this being the infamous Jack Deveraux — has recovered from his scheming, revengeful, and murderous ways to become Salem's number one cub reporter and loving husband of Jennifer.

Both men deserve unabridged, uncut, raw, passionate disgust.

Likewise, every one of the soap women may be completely disregarded unless, by some perversity, you have a thing for pouty blank stares, gigantic cheek bones, and girls with a license for love.

Most deserving of your hatred is Cricket on *Y and R*. In addition to the traits above, the second year law school student\wife of 'Rock On' pop star Danny speaks with a most infuriating Michigan\Chicago accent and uses it to spout forth highly up-tight self righteousness. But what can you do — the actor is actually the producer's daughter. No wonder they don't show her in bed.

Yet all is well in my soap opera soul. If you choose to heed my warnings and follow my two simple rules, you will have earned the right to surrender yourself to the culture of daytime TV drama with no trace of guilt or pain and a total disregard for your own quality of life. You are on the road to a life of bliss in another world, marked by a large hourglass measuring the days of our lives while the young try to catch the restless.

Call For Submissions

In 1978 the Governing Council approved a Policy on Social and Political Issues with Respect to University Investment. Pursuant to this policy, over 300 members of the University submitted a petition calling on the University to "divest its holding in companies engaged in the production or marketing of tobacco products or their parent companies," and to "place a permanent ban on any future investment" in such companies. The Presidential Advisory Board on Social and Political Issues with Respect to University Investment invites written submissions from the University community regarding the petition for divestment of the University of Toronto's tobacco interests. In particular the committee desires to understand your position, as it relates to:

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- *ii) divest its shares of tobacco related companies?*
- *iii) refuse to accept research grants and donations from tobacco companies?*
- *iv) other?*

C) If the University chooses to divest its shares of tobacco related products should it disassociate itself from

- *i) tobacco producers only?*
- *ii) tobacco producers and affiliated companies?*
- *iii) tobacco producers and those who provide services and goods to the tobacco industry e.g. advertising agencies, retailers, transport companies, makers of filters, etc.?*

D) Any other advice you wish to give the Advisory Board.

The Advisory Board has accepted the premise that tobacco products are harmful to public health and therefore is not seeking advice or documentation on this particular aspect of the tobacco issue.

Kindly forward all such submissions to: Dr. C. D. Sadleir, Chair of Presidential Advisory Board
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VARSITY SPORTS

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Eugene Buccigrossi's strong arm will have to throw some TD's in order for the Blues to win

Steven Leung

Homecoming Showdown

Undefeated Golden Hawks bring run and shoot to Toronto

BY ALEX FERRON
Varsity Staff

The Gamblin' Golden Hawks roll into town Saturday — with their run and shoot offence in tow.

Wilfrid Laurier's head coach Rich Newbrough comes into Saturday's homecoming clash with the Blues undefeated. Laurier's shoot-out-the-lights offence is racking up the frequent flyer miles in the air, and as they proved last week in a 63-7 romp over Windsor, they can run with the best of them.

"It's just a bunch of second year kids, really," says Newbrough. "They've been executing well, from the quarterback to the receivers, and that's all you can ask for."

Cynics point to the teams Laurier has beaten — all in the second division, and predict that come Saturday, the Hawks' feast will come to an end. Coach Newbrough, however, bristles at that suggestion.

"There's no doubt that we're moving into the tougher part of the schedule," says Newbrough. "But the teams we've beaten aren't all that bad. Guelph gave Toronto a bunch of trouble last week, and both McMaster and Windsor have won a game this year."

On defence, the Hawks have done a capable job stopping the modest opposition that Mac, Guelph and Windsor have offered. How they'll fare against Toronto, one of the better offensive squads (though not in scoring) remains to be seen.

Toronto vs Laurier
Varsity Stadium, Saturday, 2 p.m.

But Newbrough has one mission in mind, regardless of the Blues' scoring prowess.

"We're counting on seeing Mr. (injured Varsity tailback Lorne) King," says Newbrough. "That Boekleman guy is doing well for them, but King's got a little more size and a little more experience.

"There's only one game plan that a team can use against Toronto's defence," Newbrough adds. "And that's stop Lorne King."

Key defensive efforts were chiefly responsible for the Blues' two wins this year.

If the Blues secondary can repeat the strong play of last week (two interceptions, excellent coverage), the Hawks run and shoot might be in danger of misfiring.

"All I can say is, you've got to dance with the girl you came with," says Newbrough. "(Varsity head coach Bob) Laycoe wouldn't change in the middle of the year, and neither will we. You have to stick to your system."

Newbrough says that his offense has been stopped before, most recently against Windsor.

"The Lancers did a helluva job against the pass," Newbrough says ever-so-coyly. "We wanted to get passing yards against them, they stopped us, so we had to use the run."

They rushed for seven touchdowns.

"Every offence can be stopped," Newbrough says. "But we're not depending solely on the pass or solely on the run. It's a mix."

The Hawks wanted to win at least two of their first three in order to satisfy pre-season projections. They surpassed those expectations to go undefeated. Now, at 3-0, Laurier faces the Axis Powers of the OUAA, Western, Waterloo and Toronto.

"I'm optimistic about Saturday's game," says Newbrough. "I really think we can win."

❑❑❑

While Laurier charges into Varsity Stadium with a full head of steam, the Varsity Blues are wondering when they'll get a break.

After running into the never-say-die Gryphons last week, the Blues had played three straight intense matches, and the homecoming game against Laurier isn't likely to provide them with much slumber.

After gaining more than 300 yards in each of their three games and having exactly four touchdowns to show for it, the Blues must be praying for the return of their offensive leader, tailback Lorne King.

Reports say King feels ready to come back Saturday, but coach Bob Laycoe isn't so sure.

"Who knows if Lorne will be back?" says Laycoe. "It's really in the hands of Lorne."

Some observers feels that the Blues' anemic point totals stem from King's season-long absence from the gridiron. But Laycoe disagrees with that theory.

"We've won three out of four games (one exhibition) without him," says Laycoe. "The other guys have really come in and picked him up."

Laycoe feels that this year's point totals, while disappointing, are not out of the ordinary, and in fact, are quite similar to last year's stats at this time.

Combined record of the teams Laurier (3-0) have played this season

2 -- 7

Combined record of the teams Toronto (2 -- 1) have played this season

5 -- 4

"When you look at the totals between last year and this year, we've gained about 100 more yards, and we've scored less points," Laycoe says. "But within last year's point totals are a couple interception runbacks and a punt return for a touchdown. Our offensive output is much the same."

Last week's 16-11 squeaker over Guelph provided Laycoe with some reason to be cheery, but overall he believes the team can play much better.

"We had our first real blocked punt, but the team can improve upon last week's performance," Laycoe says.

While Laurier has relished beating the patsies of the OUAA, the Blues have had to contend with Western and Waterloo. This Saturday's meeting signifies a crossing of the Rubicon of sorts for the two teams. The path for Laurier only gets tougher in the coming weeks, while the Blues can look forward to going the rest of the campaign relatively unchallenged, barring disaster.

"Laurier has a good team. They've given up very few points and they've scored many," Laycoe says. "They're coming in here with a great deal of confidence, but I think they'll find that we are a better calibre opponent than the ones they've played."



The King Watch: Will he be sitting in the stands Saturday?



Rowing team destroys competition at Head of Henley

Rowing team wins Henley

BY ALEX FERRON
Varsity Staff

After encouraging results at the Head of Henley regatta September 28, rowing coach John Bullen is enthusiastic about the coming season.

"Overall, we were impressed," Bullen said. "This has been the first race that we've been able gauge how much the rest of our competition has improved."

Bullen's team, the lightweight women's 8, came up with a strong performance Saturday. The women's 8 defeated the nearest college team by a staggering 38 seconds. Even more impressive was their 8 second margin of victory over a club team that went undefeated this summer.

"We won the OWIAA championship last year, and I think that we have a good chance to repeat," said Bullen. "The competition may have stiffened, but I feel that we are up to the challenge."

Other contenders for the OWIAA title this year are the always strong McGill, the tricolour from Queen's, and of course, the Western Mustangs.

On the men's side of the coin, Bullen felt that it would take an extraordinary effort from the male rowers in order to secure an OUAA title.

"It'll be difficult for the men to win this year," Bullen said. "They'll be up there in the top ranks though."

A coveted, if unofficial title is the combined (women's and men's) total points championship. Bullen was confident the title would belong to U of T in 1991.

"We'll come close to winning that banner," Bullen said. "If the women can stay on the same level as last year and the men stay close to the top, we can do it."

Blizzard going to Mita Cup

BY L. L. HERCZEG
Varsity Staff

Despite the ejection of goalkeeper Pat Onstad two-thirds through the game, Toronto Blizzard eked out a narrow victory Sunday over the North York Rockets in overtime play in the CSL semifinals. The Blizzard is now headed for the Mita Cup final in Vancouver.

But the show went to the Rockets, who displayed the best of their talents in spectacular and often stinging offensive play.

And according to devastated Rockets coach Fiorigi Pagliuso, who was ordered off the field after giving the finger to the referee, the Rockets had won a moral victory.

"The Blizzard is a pretty good team. They shouldn't need the help of the referee," Pagliuso said, complaining about the penalty kick against his team three minutes after the kick-off. Pagliuso said the referee ruled out a North York goal which three of his players saw trickling beyond the goal line.

North York won the regular game 2 to 1 against their rivals, and extra time was called to break the tie caused in the series by last week's Blizzard victory. The Blizzard won the extra game 1-0.

After securing a quick lead in the regular game, the Blizzard's impetus slackened and the team fell back to a calm wide-field play which Rockets had no trouble handling. The lord of the storm was right midfielder Peter Gastis, who led probing attacks on the Blizzard goal from deep downfield, and tied the game with a showpiece charging goal at 34 minutes.

While Gastis carried on with his flying solo attacks, the second half saw more bland, fault-ridden play on Blizzard's part, with many of its key players unable to capitalize on clean opportunities. At 25 minutes of the second Blizzard's Paul Peschisolido put a shot off the crossbar, followed by a two on one against the North York goalie ten minutes later.

North York's Eddy Berdusco, the second most productive striker in the league, stole Blizzard's hopes for a tie match by tripping on a loose ball in front of the penalty area and landing it in Pat Onstad's empty net.

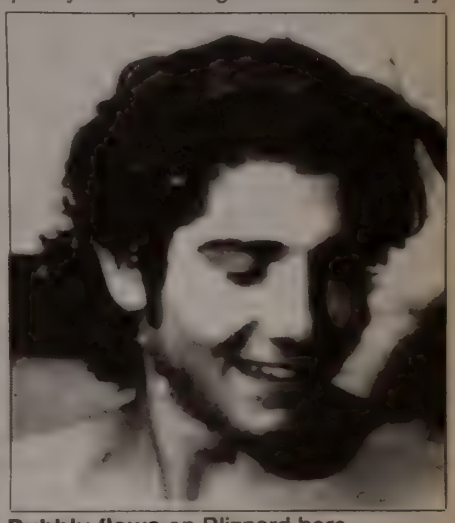
The Blizzard then staged a half-hearted comeback with Gino Di Florio at the helm.

Shortly after Berdusco's goal, Onstad downed a North York player in a scoring position before his net, thus earning a red card minutes before the end of the scheduled game.

The Blizzard didn't expect Onstad to leave early for the showers which forced Blizzard coach Roy Wiggemansen to have a cold goalkeeper stand in for the anticipated penalty shootout.

"We were all ready for the penalty kicks," said Wiggemansen, referring to the last tie-breaking device — shootouts — which would have been called if no one had secured a lead in extra time. "We worked on the penalty line-up all week."

But Wiggemansen was spared from having to test his replacement goalie in the shootout when Peschisolido scored just a few minutes before extra time ran out. The always alert Peschisolido swooped down on a ball from North York's defence and just booted it past the sleeping Paolo Ceccarelli.



Bubbly flows on Blizzard hero

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See complete rules and regulations located at the ballot box location for other ways to enter. All entries must be deposited by no later than the Contest Closing Date of 5:00 pm Monday November 4th, 1991. No retail purchase is necessary to enter

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The VARSITY

VOLUME 112, NUMBER 13, MONDAY, OCTOBER 7, 1991

AT U OF T THE BEAVERS STAY IN CAGES BUT THE MICE RUN FREE

$13 million cut from universities

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- The Ontario government announced Wednesday it will slash $13 million already promised to colleges and universities for 1991-92.

It's part of a move that will take $600 million out of funds allocated to health, social assistance and education and put them into other soaring costs, including welfare and northern Ontario fire-fighting.

Redistribution is necessary, since increased spending isn't an option in the government's new deficit-fighting stance, said Tim Nau, communications director for the ministry of Colleges and Universities.

"We're reaching into our pockets and pulling out cloth," Nau said.

The $13 million represents roughly a one-half of one per cent cut in the $1.96 billion promised for this year.

The cuts won't affect the provincial student assistance program or new funding for campus safety and native education, Nau added. And they'll be implemented at the end of the fiscal year, to allow universities to budget for them.

But universities will probably still cut back on programs for underrepresented groups since they're the ones least solidly established, said Pat Adams, communications director for the Council of Ontario Universities.

"How can he say they won't be affected?" she said.

The government is also delaying $50 million in pay equity payments, though Adams said she didn't know how that would affect universities and colleges.

The cuts are also a bad omen for next year's funding announcements, Adams said.

"I think it's very depressing and distressing. If this, as they say, is not the bad news, what the lord is going to happen to us in the spring?"

Chris Lawson, researcher for the Ontario Federation of Students, said although the cuts weren't as bad as expected, he was worried they would set the tone for university crackdowns on faculty and staff wages and tuition fee increases.

"They'll probably decide this necessitates a $100 breathing fee for students."

The announcement also has Ontario's faculty association worried the NDP are bending to business lobbying rather than keeping to their policy of spending to end the recession.

"I think they're acting like a Conservative government, and I think that we have enough Conservative governments around," said Glen Brown, communications director for the Ontario Confederation of Faculty Associations.

Spending money on universities is a sounder financial move than restraint, he added.

"This whole obsession with balanced budgets is a fad. It has very little basis in economic reality."



Maylin Scott

Elvis the beaver swims in his wading pool: On display at U of T day.

Cannizzo responds to ROM controversy

BY NAOMI KLEIN
Varsity Staff

After almost two years of silence, Jeanne Cannizzo, curator of the controversial *Into The Heart of Africa* exhibit, has publicly defended her position.

In an article for an American anthropology journal published this summer, Cannizzo defended her exhibit -- which displayed African artifacts brought to Canada by missionaries at the Royal Ontario Museum -- against allegations that it promoted a racist and imperialist view of Africa.

According to Cannizzo, *Into The Heart of Africa* did just the opposite.

"Quite the opposite was likely to be true," she wrote. "for the illustration exposed a rather brutal historical reality and made it clear that the imperial advance was not some sort of adventure story but resulted in death and destruction."

However, critics of both Cannizzo's exhibit and her silence during the debate are angry that her article did not recognize their

Varsity Feature

criticisms.

"The article is one-sided from the maker as opposed to the viewer who would have had a totally different perspective" said Ras Rico a spokesperson for The Coalition for the Truth About Africa.

Debate has raged over how the story of Africa's colonial past should be told and who has the right to tell it ever since the ROM announced plans to use their African artifacts in an exhibit about Canada's missionary past.

The Coalition For The Truth About Africa held weekly protests outside the ROM, some of which ended in arrests.

The exhibit, scheduled to go on to the Canadian Museum of Civilization in Ottawa and to Vancouver, was cancelled after its

See The, page 9.

U of T berates $1.9 million clawback by NDP

BY MAYLIN SCOTT
Varsity Staff

U of T administrators and students say recent funding cuts to universities could be the start of a devastating trend.

Last Wednesday, provincial NDP treasurer Floyd Laughren announced a withdrawal of $13 million in this year's funding to colleges and universities as part of the government's plan to reduce its $9.7 billion deficit. U of T has lost $1.9 million.

"We're extremely disappointed," said U of T president Rob Prichard. "It's the first time in memory that the government has withdrawn funds already promised to the university.

"It comes at a time when universities are already brutally underfunded, and a time when the premier and the minister of Colleges and Universities acknowledge publicly that we are underfunded by more than $400 million."

Stacey Papernick, External commissioner for the Students' Administrative Council said the cuts are significant.

"(13 million) is a lot of money," she said. "These cuts will have a great impact. It shows that the province is not putting their money where their mouth is. They're ripping students off, students who voted for the government because they said education was a priority."

Peter Guo, SAC president agreed.

"The clawbacks have begun," he said. "It shows next year will be even worse. We have budgets set, commitments made. Where is U of T expected to swallow another $2 million cut halfway through the school year?"

But Dan Lang, U of T's registrar, said the $1.9 million loss is not so bad if it is a one-time cut as the government has announced.

"If they really mean it to be only a one-time cut, then it is serious but not disabling," he said. "It's not so much the amount, but the status of it that's

See U of T, page 8.



Dan Lang

Student degrees taking longer

BY BARBARA E. ZAKOWSKI
Varsity Staff

Almost half the undergraduate students who enroll in a Canadian university will not complete their degrees in four years, says a recent study.

A study conducted for the Association of Universities and Colleges in Canada says about 42 per cent of students enrolled from the fall of 1985 to the summer of 1990 had not graduated five years after admission.

"That's a fairly high percentage," said Sid Gilbert, a professor of Sociology at the University of Guelph, who conducted the study.

George Pederson, president of the University of Western Ontario and of the Council of Ontario Universities, said he was concerned about the high attrition figure, and attributed it to lack of government funding.

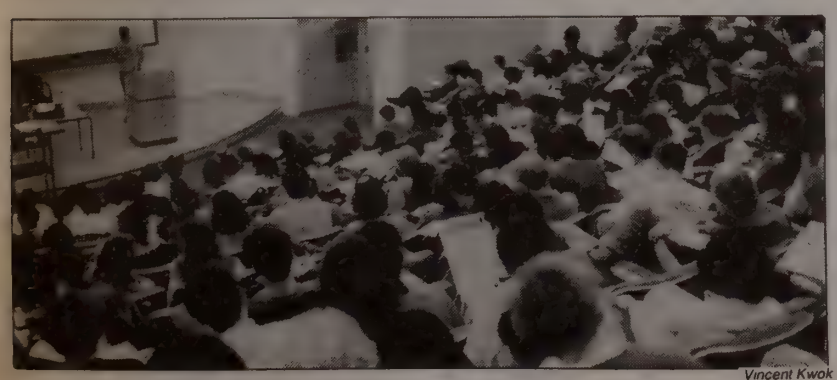
"As you get less and less resources you get less and less in the way of support systems, and larger classes," he said. "I would be lying to you if I said we provide better education now then we did ten years ago. There is no question that university education is hurting very badly."

Gilbert said he recognizes post-secondary education is severely underfunded and the study recommends universities allocate their current resources differently by having academic orientation sessions, transition year courses, greater student-faculty contact and counselling.

He said this would foster a more encouraging environment for first year students, where most of the undergraduate attrition occurs.

"We know that the first year of studies is traumatic for some students. Universities should take a look at having good professors in the first year. In many cases they don't have to be hired, the good professors are already there." Chris

See Women, page 8.



Vincent Kwok

Will you be out in four years? Chances are 42 per cent of you won't.

Inside

Feeling stressed? There's a reason, pg. 3

Pogues minus Shane equals the great unknown, pg. 11

Waterpolo team wins at Western, pg. 14

HART HOUSE

So many things to so many people

Upcoming Events

THE JUSTINA M. BARNICKE GALLERY
Oct. 10 - Nov. 7
East Gallery - Akira Yoshikawa, "Empty Your Cup", and installation.
West Gallery - Debra Cherniawsky, drawings and scupltures.
You are invited to meet the artists on Thursday, Oct. 10, 6:00 - 8:00 p.m.

THE

TINDERBOX

CLUB

UofT's SHOWCASE OF ALTERNATIVE AND FOLK MUSIC
ARBOR ROOM - 9:00 PM - NO COVER

Oct. 10 COURAGE OF LASSIE
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Oct 17 PARADE
A multimedia band based with the local underground Shadow label-electronic sounds with processed guitar and haunting female vocals.

Oct 24 OPEN STAGE - THEME T.B.A.
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THE HART HOUSE MUSIC COMMITTEE PRESENTS The Five Hundred &Thirteenth Sunday Concert. **JONATHAN PLOWRIGHT** (piano) October 20, 1991, 3:00 p.m. The Great Hall of Hart House. Program: Scriabin, SONATA NO. 2, Beethoven, SONATA IN C# MINOR (MOONLIGHT), Mozskowski, FIVE SPANISH DANCES, Liszt, CONSOLATIONS, Schubert, FANTASIE IN C (THE WANDERER).
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*** *Mr. Danny Tam* ***

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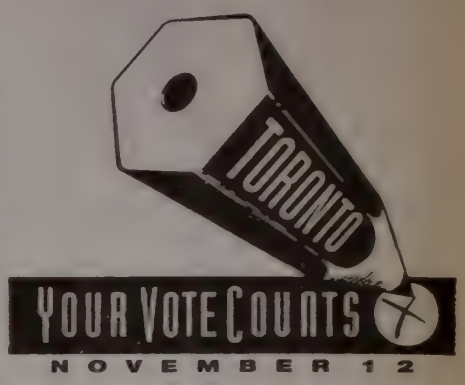
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Enumeration at Sid Smith

BY MAYLIN SCOTT
Varsity Staff



Students will get the chance this week to be enumerated for the upcoming municipal elections.

Tod Mawhinney, a third year Philosophy student and member of the U of T New Democrats, said students have been struggling to get city workers onto campus.

He said enumeration, which was conducted by the province, was done over the summer when students weren't around.

"The problem is that the enumeration wasn't done properly," he said. "City Council was not looking to add students to the list.

"It's insane. As soon as I heard, I was astonished. You try to get as many people out to vote, that's what democracy is."

Mawhinney said he was contacted by the Jack Layton campaign to help organize and act as an agent for enumeration.

Lisa Caton, co-ordinator of the student vote registration project for the Layton campaign, said the city clerk will be on campus at Sidney Smith Hall, Monday to Thursday of this week, between 10am and 2pm.

"The province did a horrible job in enumerating students," she said. "There have been complete residences that have not been enumerated. I think the province tried to do a fast job. One person in New College tried to enumerate people in the line-ups for lunch, but what if some students didn't have lunch that day? They were not consistent."

But Peter Finestone, co-ordinator of Elections in the City Clerk's office said the province did its job, and the city is going on campus mainly to revise and correct the list.

"This is the first time that the province has done any special work with a municipal election," he said. "They have spent some time on the campus getting names. We're just going now to correct any problems."

Finestone said even without being enumerated, students will still be able to vote on election day.

"If your name is not on the list, you can go to a poll, take an oath and can officially get on the list and vote," he said. "It's better to go with some identification. A letter with your name and address on it is a pretty good piece."

All residents who have lived in Toronto between September 3 and October 12, have the right to vote.

Chris Lawson, researcher with the Ontario Federation of Students said OFS is mounting a campaign to encourage students to vote.

"Overall turnout for municipal elections is 30 per cent," he said. "My suspicion is that not a lot of those are students, unfortunately. But if you live in Toronto and take public transport or walk home at night, all of these things are affected at the municipal level."

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Patty Kiseilis, CA (1989). North York, Ont.

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Jean Marc Delaney, CA (1990). Moncton, N.B.

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David Somerville, CA (1990). Hamilton, Ont.

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Faye McCann. CA (1991). Edmonton, Alta.

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Protesters rally for library worker on U of T day

BY MAYLIN SCOTT
Varsity Staff

Not everyone celebrated U of T day.

About 30 protesters rallied on Saturday, calling for the university to re-instate Wesley Cason, a library worker who claims he was recently fired because of the administration's racist and anti-union policies.

"Welcome to the scene of the crime," said Emily Andrew, a member of the Committee to Reinstate Wesley Cason, outside Robarts library. "The reason why this campaign is so important is to show that students and staff will not stand for institutional racism and the harassment of union supporters.

"Wesley is representative of many union activists who are currently bringing their case before jurisdiction," she said. "He may be made a scapegoat unless we can succeed in re-instating him."

She said the committee is circulating a petition that already has 700 signatures supporting Cason's case.

Shouting "Hey, hey, ho, ho; U of T racism has got to go," the protestors began their rally with speakers in front of Robarts, followed by a march to King's College Circle, where they were drowned out by the sounds of the Homecoming parade and the U of T Day activities taking place on the opposite side of the field.

Hollis Joe, president of the union representing library workers, said discrimination in the workplace cannot be tolerated.

"What is needed is the goodwill of the employer," he said. "We must be dedicated to all work together, black and white and red and blue.

"We dedicate today the Wesley Cason day and we'll be marching down the street showing where we stand on racism and discrimination in the workplace."

Gordon Cressy, vice-president of University Relations, said the presence of the protesters during U of T day festivities did not bother him.

"I think this is real life," he said. "U of T Day is to celebrate the university and if people have concerns, this is the time to express them."

He said the issue has gone to arbitration and will be decided on October 21 and 22.

"The university's position is that this is an issue that relates to the job and not to race," he said. "It will be up to the arbitrator to make a decision. I'm one who takes the issue of race very seriously, I've been involved 25 years in the struggle.

"My understanding from Human Resources people is that we're on very solid ground in this case."

But protesters argued that U of T has a long history of racial problems.

"They took credit for bringing the Sisulus (African National Congress leaders) two weeks ago, but this is the same university that only in February agreed to divest their remaining pension plan," said Atieno Odenyo, a member of the African-Carribean Students' Association. "And they are now considering building an observatory on Mt. Graham on sacred Apache land. We want the university to know we won't be silent or passive about these issues."

David Joffe, a member of the International Socialists said university policy on cutbacks spells trouble for workers.

"We know that (U of T president Rob) Prichard has the same economic agenda as Mulroney and Wilson, of spending cuts and tuition hikes," he said. "Cutbacks also include firings and they will be people that are the most vulnerable in the workplace, people of colour and women."



Maylin Scott

Following the trail of the Homecoming parade: protesters call U of T racist.

New retirement plan starts renewal

BY LINDA MORRA
Varsity Staff

U of T is instituting a new retirement plan for faculty in an attempt to hire younger professors.

Laleah Macintosh, director of compensation with the department of Human Resources, said the addition of new professors would be good for the university.

"Renewal is a positive thing," she said. "There is an influx of new ideas, new thoughts.

"On the other hand, we will lose some excellent professors. The goal of the institution, however, is to encourage faculty renewal."

The retirement plan allows any professor or library worker who has been working for U of T for at least 10 years to retire at 55.

But the university can refuse to allow a professor to retire. Michael Finlayson, vice-president of Human Resources, said if there is a great demand for the professor, the university can reject the application.

Bonnie Horne, the president of the Faculty Association, said students would not be affected.

"[A professor] can only go if it is mutually agreed upon. It is not a question that all the stars will rush out because of the plan."

But some student groups expressed doubt that the plan would function properly.

Deanne Fisher, liaison officer of the Association of Part-time Undergraduate Students said she could foresee increased problems with classes.

"If they can replace all who retire, it seems like a pretty good situation," she said. "(But) my suspicion is that they won't and that will make classes larger."

Finlayson, however, said the plan would not greatly affect undergraduate students, although graduate students might experience some negative results.

"Undergraduate students won't notice," he said.

"Graduate students might be adversely affected. Often the case may be that graduate students may come to work with senior professors and find they are not available. But these professors don't vanish. They continue to do their work and to help graduate students."

Finlayson said the new plan is more financially generous than the previous retirement plan, lowering the reduction cut in annual pension for early retirement from 5 per cent to 3 per cent.

Horne said many faculty members supported the plan.

"There's been a lot of interest shown in the plan. Numerous calls were made by those who are very anxious to explore the early retirement plan and find out what it might do for them."

Macintosh agreed.

"There seems to be a lot of support for the program," she said. "We have received many positive calls."

NEWS continues on page 8

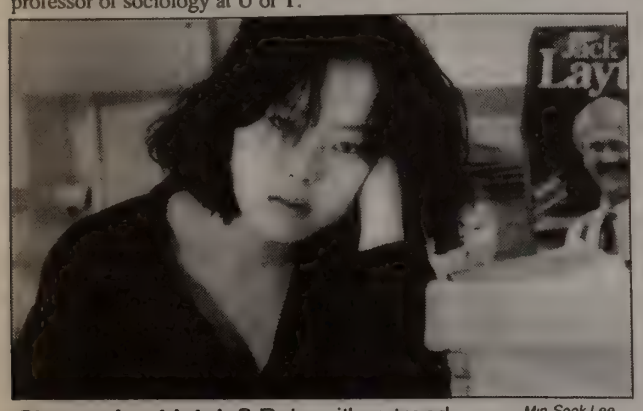
University stresses students out

BY BECKY FONG
Varsity Staff

With tests and assignments looming, it is all too common to hear students say they are "stressed out".

And stress experts say university students experience unique kinds of stress.

"What is unique to the student is multiple roles - several independent tasks going on at the same time," said Blair Wheaton, professor of sociology at U of T.



Stressed out lately? Relax, it's a trend. Min-Sook Lee

Wheaton said there are few jobs that constantly evaluate a person's performance as consistently as when you are in school.

One of the ways to measure that performance is testing -- a stress factor students often cite.

Because professors' test and assignment dates may conflict, students are given the task of trying to juggle all their courses and attempt giving equal time and effort to them, Wheaton said.

Even university administrators admit the demands the institution places on students is a major stress.

"The institution itself induces distressful reactions with academic hurdles students are presented with," said David Neelands, assistant vice-president of Student Affairs. "Some classes have a highly competitive atmosphere and at various times in the year -- about eight weeks into the term or exam and deadline times -- students start to feel the results of stress."

Wheaton said students often spend too much time just thinking about such work.

"What I often notice is one of the ways people deal with stress is to ruminate about it, -- 'I've got this test coming up and I'm not going to do well,' -- and they spend 50 per cent of the approach time ruminating about it."

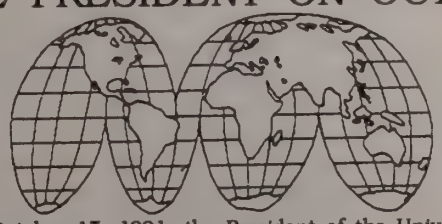
"It's almost like fussing about the stress of it is easier than actually studying and it's really the worst thing to do."

Wheaton said students are not unique in being stressed. He said everyone has stress, and cited a recent study in which people were

See Tests, page 8.

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EDITORIAL

U of T day

When the weather starts to turn chilly, when the nights get shorter and when the leaves turn colour, it must be U of T Day.

When cockroaches star in petting zoos, when administrators sell hot dogs and when protestors disrupt parades, it must be U of T Day.

On Saturday, the university trotted out its usual public relations extravaganza for the graduates and the future students and the donors and the potential donors.

Beavers had to endure hours of snotty little kids and snotty student journalists petting them and going ga-ga over a three-month old buck-toothed rodent named Theodore.

But unlike the beavers and the administrators, there were students attending U of T Day who, for some strange reason, had things on their minds other than looking through telescopes or kissing snakes.

The Committee to Defend Wesley Cason, a library worker supporters claim was fired because of racist and anti-union policies in the library administration, insisted on holding a demonstration and trying to make people aware of their concerns.

But U of T, for the most part, carried blithely on, ignoring the protestors and their concerns. Worrying about racism and unions is, after all, such a downer. It wasn't one of the attractions mentioned in the multi-page ads in the *Toronto Star* and, besides, how can anyone be expected to give money if people keep harping on racism?

Why can't people realize that U of T Day was supposed to be a celebration of the university and its history and all the lovely, wonderful things that happen here? Really, everyone has got to learn to just relax and lighten up at these things.

As MaryLouise Kearns, the services commissioner for the Students' Administrative Council, said "We're continuing the U of T spirit that began with Orientation."

Everyone remembers Orientation. That was when SAC threw a $110,000 party for first-year students. Of course, they refused to mount a campaign against date rape or to properly fund women's issues programs. But that was because SAC knew how to have a good time and didn't want anything insignificant like the safety of women to interfere with it.

U of T also understands this principle. The provincial government might have just announced it's taking back almost $2 million of current funding to U of T and cutting next year's funding to a record low. But, the beavers were so goshdarned cute no one noticed the university just ignored that and had a party.

President Robert Prichard may have seen in the funding cuts a golden opportunity to fulfill his dream of making students pay much higher tuition fees. But, it would surely have been churlish to try to make those attending this celebration think about funding problems.

After all, our own student council — the aforementioned and highly respected SAC — has only seen fit to allocate $200 to lobby the provincial government. Allocating any more would have meant the completely ludicrous step of cutting back on that Orientation party.

And now that the $110,000 hangover is starting to wear off, it was time to have another party.

So how could anyone possibly be upset about U of T Day? It was a rousing success, you know.

The VARSITY
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People have the right to an education

BY ROB CENTA

"A society which aspires to overcome social and economic inequality must provide educational oppourtunites which break social barriers and by-pass economic disadvantages. Education is a right...it must be available to all persons." - Ontario Federation of Students' Statement of Principles.

For twenty years, students in the province have been organizing under these words to demand a high quality system of post-secondary education that is accessible to all. Ted Graham, on the other hand, last week argued in *the Varsity* that education is not a right and that we must cease being "crying infants". His conclusion, based on a series of faulty assumptions and arguments is most assuredly, and thankfully, false.

Mr.Graham suggested that "instead of clamouring for a right to an education, we should work to reinstate our right to earn an education" and states that "if I desire an education, I'm free to earn it by gaining a scholarship, working a job, or asking for charity from my family or others."

Unfortunately, Mr. Graham appears out of touch with the realities faced by many students and potential students in the country. I wonder if he is aware that many Universities, as a result of the funding cutbacks, have been forced to reduce the number of scholarships offered to returning students? York University, for example, cut the scholarship budget this year by 71 per cent. This means that students with better than straight A averages will receive no assistance.

Is he aware that during the summer of 1991, 14.5 per cent of returning students in Canada were without a job? Is he oblivious to the fact that many students come from families who can not, or will not, provide them with "charity" to keep them in post-secondary education? Does he know that "charity" from the government, presumably in the form of OSAP, is completely inadequate to meet the needs of students in Ontario and will leave many of them hopelessly in debt? Moreover, with applications skyrocketing by 44 per cent this year (with no corresponding increase in funds available), the situation will only get worse.

Mr. Graham also feels that we should "finally make some responsible decisions about our education by attending a school closer to home if we can't afford to rent or finding a summer job". I wonder what advice he would have for a francophone student in Northern Ontario who wishes to go to University? Or, for that matter, a student with a disability who doesn't have a accessible campus anywhere near them? Or, for that matter, a lesbian, gay or bisexual student who has been thrown out of their home because of their sexual orientation? Or the 169,000 returning students who were out of work this summer?

Mr. Graham argues that the government faces dwindling revenues "thanks to policies designed to spread the wealth" and thus can no longer afford to subsidize public post-secondary education. Neil Brooks, Osgoode Hall tax law professor writes that, in fact, Canada's spending on social services (23.85 of its Gross Domestic Product), is lower than the average member state in the Organization of Economic Cooperation and Development (25 per cent) and well below what most European countries spend (over 30 per cent).

Rather, dwindling resources are a direct result of the federal government's political decision not to tax certain sectors of society, namely corporations. According to Statistics Canada, in 1987, 93,000 profitable corporations did not pay income tax, although their profits totalled $27 billion, excluding dividends. In addition the federal government has gradually shifted the tax burden in this country to place it squarely on the shoulders of the individual. In 1950, corporations and individuals each paid about half of the income tax collected in Canada but in 1989 individuals paid 88.1 per cent of all income tax collected.

But perhaps Mr. Graham's biggest mistake is his assumption that the primary benefits of a post secondary eductation accrue to the students. He views education as an investment in one's future and must, therefore, be financed by the individual alone. The Ontario Federation of Students believes that education is a social good, the benefits of which accrue to society as well as the individual in attendance. Therefore, society must shoulder the burden of providing this education. This principle has been accepted with respect to elementary and secondary education. Why then is this principle not being extended to post-secondary education?

It is true that those who receive a post-secondary education may reap a financial reward from their degree. A truly progressive system of taxation would allow for those who do so to pay back into the system that provided them with their education. This is a far more egalitarian way of financing post-secondary education than our increasing reliance on user fees (tuition fees) which restrict the range of people who are eligible to attend.

There are mechanisms available to the government to provide the necessary funds to maintain a high quality, accessible system of post-secondary education in this country. What is currently lacking is the political will to allocate resources to education. It is not the time to drop our demands for a tuition fee freeze, or to give up our belief that education is a right. Rather, it is the time to redouble our efforts to exert pressure on both levels of government to live up to their promises.

However, we will not do it as individual students or as individual schools. Our strength lies in our numbers and in our resolve. The Canadian Federation of Students and the Ontario Federation of Students are effective organizations committed to improving the quality of, and the accessibility to, post-secondary education in Canada. If University of Toronto students believe that education is a right for all, not a privilege to be enjoyed by the elite, if they are concerned about the deteriorating conditions of their university, and if they wish to join the Canadian student movement, then they must pressure SAC to hold a referendum of joining these organizations.

The alternative is to see the vision of Mr. Graham become the reality for post-secondary students.

Rob Centa is the Vice-President of External Affairs for the York Federation of Students.

The woe of university underfunding

BY CHRIS LAWSON

The tale of university underfunding is a litany of woe.

Chapter one is tragi-comedy — equipment being taken directly from engineering labs at the University of Guelph to be displayed as historical artifacts at the Museum of Science and Technology.

Chapter two is post-modern gothic — the banal reality of concert hall classrooms, empty library shelves and cancelled coursed.

Chapter three is metaphysics — the abstract notion of a 22.3 per cent decline in real funding per full time student since 1986.

Financial starvation informs the fabric of all our post-secondary institutions. The above examples illustrate the problems we face. It means university administrations have stopped hiring professors, and rely more and more on part-time and sessional lecturers as well as teaching assistants, paying them abysmally low wages to do a professor's work. It means students write less, speak less and learn less.

Financial starvation informs the fabric of all our post secondary institutions

Both the Ontario and Canadian Federation of Students have long decried the decline in quality of education, and the fact that it is largely inaccessible to people without at least middle class financial means. But beyond complaining, students need to analyze the problem to find a fair solution.

There is a long trail to follow when one tries to figure out where the money went. Generally it starts with the federal tax system. Since its election, the Conservative government has made more than 30 changes to the tax system, mostly to capture additional revenue for income tax. In his major tax reform two years ago, finance minister Michael Wilson reduced the number of income brackets from 10 to three and reduced the top rate from 34 per cent to 29 per cent. So a steel worker earning $30,000 is taxed at a rate only five per cent lower than a corporate executive earning ten times that.

The corporate tax rate has also been lowered, and corporate tax loopholes have allowed billions of dollars of potential revenue to slip away. All the while, the federal government has cutback its spending on social programs including post-secondary education, in the name of restraint.

In as much as federal transfer payments for post-secondary educations amounted to 72.7 per cent of the Ontario government's expenditures on post-secondary education in 1988-89, the federal government bears a tremendous amount of blame for the funding crisis we face. "Restraint" on the growth rate of federal transfer payments will cost Canadian post-secondary institutions $9 billion by 1994-95.

But even if the federal government had not cut back on its transfer payments, there would still remain the question of federal-provincial accountability for the transfer payments. The act that governs the payments says about 28 per cent of the total payment should be spent on post-secondary education programs. But there is no real accountability mechanism.

There are alternatives to the current tax system which would be more fair, and provide the government with more money to fund post-secondary education and pay down the deficit.

The Canadian Tax Foundation estimates Canada would net $1 billion extra in tax revenue if it followed the lead of Britain and Australia in eliminating the Business entertainment deduction.

They should increase government audits of corporations. Over the last 15 years, auditing has been reduced from 7.4 per cent of corporations to 1.8 per cent. Revenue Canada indicates that every dollar spent auditing large corporations generates $17 of revenue.

Restoring progressivness to the personal income tax system would yield additional revenue. Just increasing the tax rate on the top 5 per cent of earners by 1 per cent would yield an extra $300 million per year. Returning the top income tax bracket to 37 per cent would bring in $1.4 billion per year.

If the federal government cries poor when it comes to funding post-secondary eduction, it is not because of some over-riding fiscal trend that hamstrings their ability to set tax policy. It is a conscious political choice to sacrifice our need for high quality accessible education for the perogative of big business and the very wealthy.

Chris Lawson is a researcher for the Ontario Federation of Students.



Cut Trinity College, now *that's* comedy — *Vincent Kwok*

20 things we can axe

BY NAOMI KLEIN

I don't know about you, but I am sick and tired of hearing about student rights as if university students are some kind of marginalized group ranked only slightly higher on the socioeconomic Richter scale than homeless people and migrant workers.

Sure the provincial government just announced cuts that translate into a two million dollar reduction of U of T's operating budget but these are tough times and we have got to start rolling with the punches.

More power to them, that's what I say.

And one can only imagine where the money is going: OSAP reform, welfare, childcare, health care, and unemployment insurance for all the students who had to drop out of school because of tuition fee increases.

So, for all you snivelling whiners out there, lesson # 1 is: when the axe falls something has got to get chopped. Lesson # 2 is: be constructive. Lesson # 3 is: seriously consider dropping out of school and collecting UI.

With this in mind shed no tears for my carefully compiled:

Top 20 Things That Rob Prichard Should Cut After The Recently Announced 2 Million Dollar Cut To U of T's Operating Budget.

20 The Status of Women Office
19 *The Varsity*
18 Health Services
17 The Faculty of Arts and Science
16 Blondie's return ticket home
15 Deans of Students
14 Common room televisions
13 *The Varsity*
12 The politically correct
11 The politically incorrect
10 SAC's lobbying budget
9 One hour of Peter Guo's orgasm
8 ACSA
7 The Vic Pub
6 The Campus Police
5 Tenured faculty
4 The unions
3 Trinity (now *that's* comedy)
2 The students
1 *The Varsity*, the official student voice at the University of Toronto from 1880 to 1991

back talk ...

Trinity 1

Red alert...red alert...our intelligence sources have informed us that a group of people is intending to have some fun...don't they know that homeless people don't have homes?...we can't have this...this is a job for...the joke police. My question for Richard Berman — indeed for anyone who has made it their personal mission to be morally outraged — is this: where does it end? When is their quest fulfilled?

Perhaps once nefarious relics of hatred such as Trinity's Episkopon are duly disbanded, a group of ethically upright students can be formed to monitor joke telling in public places such as cafeterias and park benches and report the sinister results to blood-thirsty defenders of righteousness everywhere. Ah, but there must be a code, a code to enforce ... "Pardon me for interrupting your lunch sir, but you have just violated statue XXIII, subsection 2.7: Humour involving sexual relations between men and women is absolutely forbidden unless both are consenting adults and have proper respect for each other's gender possibilities and the sexual harassment office has signed a release form..."

Maybe all jokes about sex, for example, should be banned completely — someone is always bound to be offended: references to sexual acts in general only serve to reinforce millennia of patriarchal dominance at the expense of women ... unless a joke has no female reference ... but then it must be one of those evil homophobic jokes ... then again, maybe it could be that rare species of the white heterosexual male joke ... but as the most recent spate of propaganda around campus has enlightened us: men have rights too, you know. I, of course, don't enjoy any of the above humour, therefore neither should you.

But for anyone else still imprisoned in a barbaric pre-1990 mindset, it would be a public service for someone — anyone — who has a line on the one true ideology to please send in the appropriate list of subjects for jokes so that everyone else can sleep at night. But then again, how can we permit ourselves joy and laughter at all when laboratory animals are being tortured as we speak? ... when people are being persecuted because of their sexual orientation?... when not enough bike lanes are in existences? ... when my professor says "fireman" instead of "fireperson" ... etc., etc., etc?

David Murphy

Woodsworth III

Trinity 2

The man doth protest too much. Richard Berman's recent guest editorial, regurgitating the vacuous liturgy of our campus' self-appointed guardians of morality, is both silly and intellectually dishonest. He and his unspecified co-plantiffs (we are never told their number), are shining examples of the trend-sucking dilettantes who, lucky to be living in a university where such inane issues may be discussed with the ardor of the Sermon on the Mount, tyrannize us daily with their whining.

He and his group are to be feared. They are to be feared because their ultimate goal is the stifling of all dissent; of a relentless homogenizing of our culture where no one can say

See Back talk, page 6.

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back talk ... letters to the varsity

Continued from page 5.

anything for fear of offending the Minority - of -the - Month. It is the death of the English language itself, the totalitarian control of thought via the supreme conceit of presuming to speak for others. It is an era where women are not women, but "wymyn", where "Oh Canada" musn't say "sons at thy command". Berman mentions — gasp "a woman of colour...". This sounds better than saying she's Indian. I know, let's call fat people "gravitationally - challenged"?

Yes, let's abolish all traditions. Let's start using numbers instead of names, let's live in hermetic, uniform anodized aluminum cubicles, let's not have opinions on anything. Let's lobotomize the human race to please Richard Berman.

Berman's group is also to be feared because they attract others to their cause by projecting a specious sensitivity, a feigned yearning for fair play. We all share this sense of giving people a break, but rather than accepting the reality of people accepting others as people, one on one, and not because they are gay, or black, etc. as Berman would have us act, we are somehow to become one of his Sensitivity - Moonies, people who can't think for themselves but who must be mass indoctrinated into accepting others, again, because they are minorities. Who is being racist?

Berman and his self-righteous clique are rebels without a cause. How many of his group who weekly fill *the Varsity's* pages, volunteer at the Women's Rape Crisis Center? Or AIDS Toronto? Or the Scott Mission? They are the epitome of hypocrisy, shedding their crocodile tears for the disadvantaged while doing nothing to relieve their suffering. I presume we shall be hearing about the Jello fight until next May. All they do is talk, talk, talk, boring us to tears with words from their touchy - feely lexicon, words like "empowerment, marginalizing, partriarchy, racism, sexism, homophobia" while merely alienating the silent majority of moderates who fundamentally support their cause in the first place.

Episkopon readings are monuments of wit and satire involving weeks of preparation. Of course, a sense of humour is not Berman's strong suit. Fag jokes? Big deal. I'm a fag and I thought they were funny. I feel sorry for non-Trinity students because (among many reasons) they miss these truly well done, intelligent and high-calibre lampooning sessions. They (and Berman, since he hasn't had the guts to show up at one recently) will never know what they're missing.

Episkopon has existed for over 150 years and has weathered storms far more serious than Berman's puerile crusade. Events like losing more than half our men of college in two world wars. Abolish it? Dream on, pal. Episkopon will be here long after you leave.

Get off your high horse and grow up.

Dag Spicer
Trinity College

Trinity 3

I am writing in response to the overkill of articles recently seen in newspapers across the campus on the Trinity organization known as Episkopon. I myself am a first year student at Trinity College and although I am not a fervent supporter of the club, I must say I find all this recent negative press ridiculous. Have you nothing better to rant and rave about?

Being new to university I probably am still sorely naive about this whole thing, but I find your articles on Episkopon redundant, ill informed, and not worthy of the attention your newspaper has accorded it.

The front page article printed in your September 30, 1991 issue on Episkopon confused the facts and missed some of the real concerns surrounding this secret society. Called "Episkopon club found offensive" the first half of the article does not even deal with Episkopon. The incident involving the so-called "token ethnic" was not even done by Episkopon, but by the Un-Anglican Affairs Committee here at Trinity. A distinction which the article failed to make clear.

The purpose of the UAAC here at Trin is to represent our fringe element and satirize common convention in a humorous way. Whether it was done appropriately and thoughtfully obviously is in question, but the idea that is was racist is ludicrous. In this day and age of political correctness, it seems as if the only valid and appropriate satire is that which the media/*Varsity* approves. Perhaps a better question to raise would have been whether or not they actually represent the non status quo here by having certain key individuals involved in both the UAAC and Episkopon.

Aside from this, the person who found the incident so "distasteful", very likely was not even there. It took place at a first year barbecue, there was barely enough room for us and our orientation leaders (and he was not one of them), so I would be interested in knowing where he viewed this event from, and whom these mysterious "people" he speaks for are.

The other person in your article who had negative things to say about Episkopon wrote an editorial for you on the subject. This seriously brings his credibility into question, for me at least. He had some important things to say, but surely someone else a little more detached could have commented.

Yet your roving reporter, Jeff Ellis, failed to pick up on two incredibly revealing quotations; "Those who speak do not know. Those who know do not speak." and "It (women's Episkopon) has no negative aspects." One points to the unbelievable arrogance of students who deem themselves sufficiently irreproachable as to appoint "watchers" over all our actions. While the other refuses to confront any conceivable problems possibly contributed to yet another of our longstanding unassailable Trinity traditions (damn the dissenters). Both underlie essential problems here at the college, yet the article did not even acknowledge their existence. All the article did was to take something that really should not be taken too seriously and blow it out of proportion. The members of Episkopon tell us it is just for fun and all a big joke, and I suggest we take it that way (and with a grain of salt).

In a university of over 50,000 students surely you can come up with something more socially relevant, and intellectually stimulating.

Nadine Wills
Trinity 95

Oppression

Re: Men's rights letter by Stephen J Barringer

I'm sure your intentions are pure and your belief that women "should get their rightful equality with men" (and which men are those, hmmmm? - that definition of our goal has got to go) is true, but educate yourself! Sure men have been the victims of wrong doings, they have suffered sexist devastating incidents (but don't be so ignorant as to think "radical" feminists as a group would applaud this!). This, however, does not mean they are an oppressed group. I am not saying these men have not been pained or that their plight is invalid; I am saying that these men are not oppressed.

Oppression is a systematic confinement, repression of a group based on their membership to that group. The limitations confronting the oppressed are systematically related to each other and combine to control and restrict the group as a whole. Marilyn Frye uses the metaphor of a bird cage to represent oppression, with each wire being a limitation. It is not each wire in and of itself that is confining but each wire's relationship to the other wires. Men do have wires in their life, but they simply do NOT form a restrictive cage as systemic sexism does around women, or racism does around people of color. The frustrations experienced by the men you mention are not systematically related to each other to control men as a group.

Men do not need to form committees to stop oppression against men. Men are not oppressed as men. They face limitations and frustrations, yes. Systemic sexism, no. Try examining the systemic sexism, racism and classism faced by many people in our society. Not to mention the heterosexism, ableism and age-ism.

PS If you really want to educate yourself you can start with the article "Oppression" by Marilyne Frye, in the Politics of Reality: Essays in Feminist Theory, pp.1-16.

PPS Thank you New 260/261Y for providing the words necessary to fight sexism of this sort.

Suzanne Reeves
Co-chair LGB OUT
NewIV

Jello 5

Dear Jello 1 and Jello 2

After reading your comments in *the Varsity*, I feel compelled to voice my opinions. Where do I begin?

I, along with the female who was injured, am also a frosh at Victoria College, and to coin the common theme, "Orientation 1991" was a matter of "illusion vs reality". After what seemed to be intensive advertising of a "DRY" week, the first day was spent organizing trips to the liquor and beer store. Yes, I enjoy the social aspects of drinking and even getting "sloshed", but I am of legal age and self-confident in resisting peer pressure. What seems to be forgotten is the high percentage of young adults entering this overwhelming world of freedom and free condoms. Before frosh week, most of them had hardly, if ever, consumed alcohol. Obviously drinking occurred and will always occur in the future, so don't send home pamphlets to "mommy in Vancouver" with the word DRY splattered across every possible space. The inexperience of hundreds of intoxicated first year students was definitely a contributing factor to the chaotic jello fight.

Was the jello fight only "innocent fun"? Think of the scenario. Hundreds of happy, drunk frosh are lined up, and then screamed at. We encircle the tennis courts, listen to a pseudo - Victorian ritual and "the game began". Stop and think. This was the making of a mob, thus the consequent behavior that ensued was inevitable. Granted there was supervision in the approximate ratio of 1 to every 4-5 frosh, but alcohol and darkness both supplement one's loss of inhibitions. Perhaps if this event was done in broad daylight, the results wouldn't have been so detrimental. Next year, why don't you swap time periods with "pass the cucumber"?

In closing, I would like to address Roger Leistra and Andrew Fulton, the respective commentators of "Jello 1" and "Jello 2".

Mr. Leistra is a Vic student, and "Orientation Executive" and an expert on polygons. With these credentials, it is inconceivable that he would write rhetoric blatantly implying that the injured female is a "melo-dramatic moron". He thinks that her trauma wasn't genuine. All traumas, be it rape or a head to the concrete, are real and should not be overlooked. He also attempts to prosecute the female by stating there was an easy access to an exit. Mr. Leistra; why don't you stand in the middle of a busy highway, smash your head, and see how easy it is to make it to the side of the road!

Mr. Fulton's letter is a two-part commentary, contesting the organization of the article in the newspaper, and the tarnished jello fight. Mr. Fulton is a 21 year old Vic Exec with an apologetic temperament. He tries to revoke the injured female's freedom of expression, stressing that only "real violence against women" should be worthy of publication. Well I'm glad he feels that her injury wasn't real because next time I see his mother I'm going to whip jello in her face and smash her head in the pavement. But don't worry, I'll apologize, claim it was accidental, and state that it isn't a real bruise on her head. I'm sure she will just laugh it off.

Anonymous.



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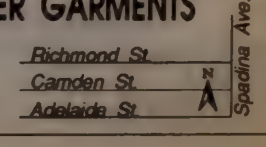
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back talk ... letters to the varsity

Croatia 3

While Sonja Jevric clearly displayed her ability to regurgitate stale Serbian rhetoric, her attempt to truthfully inform those unfamiliar of the situation in Yugoslavia failed miserably. Her naive and simplistic outlook on several topics serve no purpose but to malign the citizens of Croatia and their quest for self-determination. Listed below are several key points which Ms. Jevric grossly misinterpreted.

1) Most news reports originate out of Zagreb, the Croatian capital, rather than from Serbia for the simple reason that this dirty war is being waged on Croatian territory, not in Serbia. It is only from the Croatian side that western journalist are provided with armed escorts to the front lines. This contrasts the actions of the Serbian terrorist and Yugoslav army (YPA) forces who have done everything in their power (including murder) to intimidate journalists from reporting the collaboration between the two forces.

2) Ms. Jevric's emphasis that Tito was a Croat (in fact he was half Croatian and half Slovenian) and in some way rewarded the Croatian people during his tyranny is absurd. This man and his party were responsible for the mass killing of approximately 200,000 Croatian refugees fleeing to the west at the conclusion of World War 2. His reign also included the imprisonment of human rights activist, Aloysius Stepinac. Tito was not a Croatian in the true sense of the word but was the force behind the oppression of these people.

3) It is true that Croatia generates substantially more money compared to Serbia due to its richer resources (eg. tourism, agriculture, oil, etc.). However, it was the mismanagement of these funds by the centralist forces in Serbia which have created on of the sorriest economies in the world and has antagonized the two richest republics, Croatia and Slovenia.

4) The Serbs who fled to the Krajina region during the Turkish invasion did not wander into vacant territory but were given refuge by the Croatian on their territory. This region of Croatia has never existed as a part of the state of Serbia and its proposed annexation would still leave over 75 per cent of the Serbs in Croatia on Croatian soil. Thus any thought of annexation by the Serbs is not an attempt at a solution but a blatant land grab.

5) Ms. Jevric's statement that the respective leaders of Croatia and Serbia were former communists is only half truth. Dr. Franjo Tudjam, Croatia's president and leader of the Croatian Democratic Union, was a former communist but was expelled from the communist party in the late sixties and imprisoned several times due to his nationalistic and western-oriented policies. On the other hand, the president of Serbia, Slobodan Milosevic, ran as a representative of the communist party in 1989's election in Serbia and is to this day, a self-proclaimed communist. His reign as Serbian president has included such achievements as the illegal annexation of the autonomous provinces of Vojvodina and Kosovo, and publicly supporting the recent coup attempt in the Soviet Union. Equating Tudjam's progressive campaign to Milsovic's archaic Stalinist programme can only be achieved in the depths of one's imagination.

Section 3, Article 14 of the Croatian constitution clearly states that all citizens of the republic of Croatia shall enjoy all rights and freedoms regardless of race, colour, sex, language, religion, political or other opinion, national or social status or other properties. All shall be equal before the law. Article 15 goes further as to address minorities in the Republic guaranteeing them these rights and recognizing their distinct culture. This is not the foundation of a racially based constitution as Ms. Jevric describes instead it is what Native Indians and Quebecers have been fighting for to be included in our constitution. The only difference being that these amendments have already been granted by the Croatian government.

Ms. Jevric's attempt to illustrate a history of Serbian oppression is somewhat difficult of accept as one realizes the dominance of Serbs in most Yugoslav institutions. Whether it be the 80 per cent dominated generals of the YPA, various political positions, government posts, or the secret police, Serbs within Yugoslavia have been able to attain privileged status at the expense of the other nationalities. One only has to watch the news to witness the blatant Serbian bias of the YPA who are supposed to protect all citizens of Yugoslavia regardless of their nationality. Forces in Serbia claim their actions are an attempt to defend Serbs within Croatia. Yet their strategy of destroying Croatian villages, bombing major Croatian cities and other civilian installations is not associated with defence but rather a campaign of terror and territorial theft. If Ms. Jevric is so concerned with minority rights in Yugoslavia she should look at the formerly autonomous provinces of Kosovo and Vojvodina and protest the brutal crackdown of the police state installed by the Serbs after their illegal annexations. With such dangerous precedences presented before the Croatian, it is of little wonder where they get their courage to fight this Golitath called the YPA. The battle of ideologies between Serbs and Croatians has already resulted in numerous casualties on the Serbian side i.e. the desertion of thousands of Serbs from the YPA. While Serbs may have the upper hand militarily, it is the Croatians who have the will, the will to preserve their existence, which will ensure them victory, peace and self-determination.

John Galic
Member of the U of T
Croatian Student
Association

Dana

Dear Dana,

I am writing with regard to your letter of August 14 and memoradum of this date.

The Union strongly regrets your engaging in a hunger strike. We are especially alarmed to learn that you are not under proper medical care. As you must know, engaging in such a strike without constant medical supervision is very dangerous. We request that you stop.

I understand that you have engaged in a two-year campaign to reverse our pro-choice policy. As you know, in democratic organizations when political decisions are made, individuals' opinions may or may not prevail. When you brought your concerns to our highest decision-making body, the membership meeting of April 12, 1989, your opinion did not prevail. The Executive of CUEW/SCTTe Local 2, and the organization as a whole, is bound by the decision made at that meeting until the membership overturns it. Please note that a recent Supreme Court ruling endorses the right of trade unions to make such decisions, even when some members of those unions strongly disagree. We are, therefore, not in a position to change our policy by 3:30PM today (Sept. 3), even if we wanted to. This can only be done by a meeting of the general membership.

If anyone should feel implicated or degraded by our pro-choice policy, it should not be you, nor should you feel that anything is "on your head". Though there may be other members who feel as you do on this issue, you have certainly made your dissent known, and have pursued it, until now, along all appropriate avenues. Surely it is you who have taken the honourable course, when others stood by.

On the other hand, the Union is not responsible for your having made the choice to devote such a large portion of your life to an unsuccessful campaign against our right to take a position on this issue. You request for compensation is therefore untenable.

We strongly urge you to stop endangering yourself.

Claudia Vincencio
Chairperson CUEW/
SCTTe Local 2

Correction

Somehow, I could not be surprised when I discovered that in my September 26 letter to *the Varsity* an important bit of information was left out. I happen to think that present and prospective graduate students deserve to know what they're getting and what they're missing when it comes to student representation in labour and university matters, so here I go again squeezing into a letter to the editor what a modicum of journalistic rigour could have unearthed from my hunger strike. I am referring to the asterisked note which read "See for example the Ontario Relations Act, section 47" and which referred to one of the alternatives I suggested lay before the GSU and CUEW Local 2 executives, i.e. to provide conscience exemption for students who cannot conscientiously support stands which they take on big moral questions. The exact wording of this section in the 1987 OLR Act is as follows:

"Where the Board is satisfied that an employee because of his religious conviction or belief, (a) objects to joining a trade union; or (b) objects to the paying of dues or other assessments to a trade union, the Board may order that the provisions of a collective agreement of the type mentioned in clause 46(1)(a) do not apply to such employee and that the employee is not required to join the trade union, to be or continue to be a member of the trade union, or to pay any due, fees or assessments to the trade union, provided that amounts equal to any initiation fees, dues or other assessments are paid by the employee to or are remitted by the employer to a charitable organization mutually agreed upon by the employee and the trade union..."

It has been my own experience that this glittering stone of democratic checks and balances proves to be fool's gold when put to the test. In the summer of 1989 I petitioned the Ontario Labour Relations Board for the above-described exemption, having been advised by a Board officer that such a petition was tenable. At the hearing, the lawyer which the CUEW Local 2 hired to defeat my petition used case law to prove that my request was untenable in light of a subsection restricting the exemption's applicability to the times at which a union is first forming; in the case of Local 2, this was more than ten years ago. Beyond its being a general waste of time for the overwhelmingly vast majority of a union's members, section 47 insults the intelligence in a number of ways.

First it creates the very false impression that the religious and other beliefs of the members of a union are respected, as is their right to hold and practise their beliefs. Given that union membership is effectively involuntary and that any employee who wishes to keep their job must accept monetary and philosophical involvement in stands which her union takes even on the most divisive and serious moral issues, it is clearly not the case that freedom of conscience is respected. Or can the Board or any affiliated union deny that such freedom must include freedom of not-association when this is exactly what appears to be at the heart of section 47?

Again, the OLR Act exemption policy offends because it holds out an empty shell of imaginative democracy, ostensibly intending to balance the rights of differing individuals, within a context which is diametrically opposed to any ideological dissonance. Only at the moment when a worker cannot clearly discern how a union will behave politically is he allowed to obtain exemption; after that there is absolutely no recourse from membership. Of course, individuals are sometimes in the position to choose whether or not to take a job given all of the facts. As I was arguing to the dozens of students who approached me during my hunger strike, however, such a choice becomes absurd when it confronts someone seeking the higher learning and skills required to be eligible for a whole range of employment possibilities.

All of which brings me to the CUEW Local 2 and GSU, two bodies that have traditionally deemed it correct to compound the problem of political association which afflicts all citizens, i.e. involvement in things to which one conscientiously objects, notwithstanding factors such as the nature of the student membership, the defining features of a mandate within the university context, or the severe limitations upon representing, being accountable to, surveying and polling when necessary — the graduate student membership. In my letter I was trying to urge these two bodies to look critically at section 47 as though it were a broken machine that deserves to be repaired, and to consider how suitable a concept like conscience exemption is in setting where the population is in constant flux, where moral and philosophical identities are being formed, not signed away for use by the privileged few, and where individuals are deeply absorbed in a learning process which is not subject to a fixed and definable time structure. However sad our position is as citizens, it is entirely unnecessary and unacceptable that as a student we should be used as grist in a heteroutopic mill.

Dana Collarusso.

Elvis and baby Theodore were paddling in the little plastic pond, movie stars you know, they came from near the zoo beat the clowns and the cannon so who is kathy anywhere .... The Candyman can cause the Candy man, he makes the world taste good yeah you know that's right Toronto Blue Jays all the way no matter what Krishna The Hun wants to say about it yup yup yup word to the mother.

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Women less likely to complete

continued from page 1.

Lawson, a researcher for the Ontario Federation of Students, agreed universities are impersonal but said high tuition fees also make it difficult for many students to take a full course load and graduate in the standard three or four year period.

"Our major concern is student finances but the atmosphere at a university is a concern," he said. "I think the general feeling among students is, 'Wait a minute, why should I borrow $10,000 or so to go to this alienating university?'. We can do something about the financial situation, but we can't revolutionize the character of a university overnight."

The study also found that at some universities women are less likely to complete their studies and over 89 per cent of part-time students never graduate.

Deanne Fisher, liason officer for the Association of Part-time Students at U of T, said she is concerned about this number. But she agrees with Lawson and said many students are only attending U of T on a part-time basis because they simply cannot afford to take five courses per year.



Deanne Fisher, APUS liaison.

"The number is probably disproportionately female. In many cases, it's female students who have the primary responsiblity for caring and supporting their child," she said. "Universities are not very good at getting adequate child care and there is nothing in terms of evening care, when many working students can only attend classes."

Many universities do not design their extracurricular activities to meet a part-time student's schedule, she added.

"Part-time students feel less a part of the university because they are not always on campus, but the attitude among some people is 'What are you doing here?' Those attitudes can't persist much longer because our student population is getting older."

Gilbert said the large attrition figure found in his study does not adequately reflect those students who:

- ❑ have not graduated but are continuing with their studies
- ❑ are temporary leavers
- ❑ transfer to other universities or colleges
- ❑ were expelled or had to withdraw from their program because of inadequate grades
- ❑ are "true dropouts" -- those students who leave the post-secondary system completely.

He said although he found many universities were concerned about enrolment figures, they did not have the funds for the computer systems or the human resources needed to tabulate the data he requested.

The study recommends that further research be conducted to reveal the nature of a student's departure, and an on-going forum be established to exchange and share data concerning student attrition.

U of T regularly tracks those students who move within its system, said U of T registrar Dan Lang. The current attrition rate is 18 percent. According to the report a good retention rate is about 80 to 85 per cent.

"In terms of the report, our retention rate is quite high which means that we must be doing well."

Tests not mental health threats

continued from page 3.

asked how many different problems they faced in their lives. The average answer was eight.

"We don't think this level is problematic but it becomes that when either the level of demand goes up or when the student's resources to cope with even the average level of stress goes down - a combination of these could increase risk."

An example of this could be a student writing five tests in four days, he said.

But Wheaton said tests by themselves are usually not sufficient to cause unreasonable levels of distress. He said there are often other factors such as relationship or family problems.

"I would assume there is no test in the world that could precipitate serious mental health problems in students. There has to be a pretty strong history of accumulation of stress or some problems in a person's life for a test to be that problematic."

But Gordon Tisdall, the director of psychiatric services at U of T Health Services, said students should learn to recognize the signs at times when tests do seem overwhelming.

He said signs of inability to deal with stress are anxiety, depression, a state of hyper-alertness, and an increase in heart rate.

"When these things manifest themselves, a feeling of being overwhelmed and sadness sets in," he said.

Wheaton said students may also have trouble sleeping, concentrating and eating.

U of T offers a counselling service to help students deal with such problems, and college and faculty registrars can also help with work extensions, guidance or support.

And although U of T does not have a student run counselling hotline, as schools such as McGill have, Health Services does offer psychiatric help.

Neelands said the university is willing to investigate opening a student-run counselling service.

"I fully support the idea that students counsel one another because it's extremely difficult to not have someone to talk to when you need it and this just might help."

U of T preparing

continued from page 1.

important.

"When the government announces funding for 92-93 which they won't do for a couple of months, then we'll see. It will absolutely be a tremendous problem if they don't put the money back into next year."

Lang said the university was preparing to cut costs.

"We have a wider range of measures we can use for a one-time event. This is not likely to be the sort of thing that forces layoffs, but losing $2 million is expensive. We don't have an exact plan at the moment for where the money is coming from but it will cause some real problems. However, they won't be permanent problems."

Prichard said U of T has two options.

"The cuts leave us with only two choices," he said. "Either we increase the deficit further or we make further cuts to divisions of the university which are already strained. To put the cuts in perspective, the amount of reduction to U of T is about equal to the budget of library science or social work and is half the budget of law."

He said it will take a couple of weeks for the university to decide its options. He said he will be making a recommendation to the budget committee soon and will start working on it this week.

"While some say the percentage is small, it inevitably translates into jobs, books, equipment and class sizes, he said.

Papernick said the NDP are hurting future students.

"They're making a judgement saying the future isn't important," she said. "If we don't have the funding, then we can't train the people who will be the future taxpayers."

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Into the heart of a curator's response

The Cannizzo affair continues

continued from page 1

Toronto run.

The Coalition's grievances ranged from the museum's lack of consultation with the community to fears that its ironic missionary perspective — which used language such as "primitive", "savage" and "dark continent" — would promote racist attitudes in the city, particularly among young children.

In her article, Cannizzo defends her use of language as a technique used to depict the racist mindset of the missionaries.

When exploring possible reasons for the controversy, Cannizzo hypothesizes on the protestors' inability to understand the ironic technique of putting words in quotation or using warnings about "paternalism" before a slide show.

"Another line of analysis which seems to have gained wider acceptance is that the exhibition was beyond the ability of some of the protestors to understand.

"This may have been true of some of those upset by the exhibition; the use of quotation marks in the text is often raised as an example," she wrote.

But according to Rico, Cannizzo failed to respond to the Coalition's real complaint about language. He explained that the protestors were able to understand Cannizzo's ironic techniques, but felt they were not appropriate for the ROM's audience.

"Probably Jeanne Cannizzo saw it that way (ironically) but there are several levels of viewing an exhibit, through several age groups, young children, high school kids, and adults, mostly older, all came in large excursions," he said.

"Do you expect an eight year old child to get the cynicism and the satire that she purports to put out?"

The protestors are not alone in their criticism. George MacDonald, executive director of the Canadian Museum of Civilization, cited the use of text as one reason for his museum's decision to cancel the exhibit.

"One of the problems that we found somewhat difficult is the fact that, if you are relying on text to modify the impact of images, if you are dealing with children you have to realize the fact that the children are not reading the text messages," MacDonald said in an interview on CBC radio last September.

"She still refuses to move an inch. If the hurt that was caused by the exhibit was unintentional why become so arrogant?"

In another attempt to refute the allegations of racism, Cannizzo claims the Coalition for the Truth About Africa represented only a minority of Toronto's African Canadian community. She cited a study done by two members of the Black Business and Professional Association to support the argument.

"Four months after it opened, a group of some 25 protestors held a demonstration in front of the museum... 'few of these 20 groups appear to be fully constituted and broadly representative organizations,'" she wrote.

But Rico said that Cannizzo's comment is indicative of the museum's attempts to divide the African Canadian Community around this issue.

"Even after being charged by the police, the coalition, instead of decreasing in numbers, increased in numbers from 38 members to 55 member groups which now include teachers and professors from across Canada.

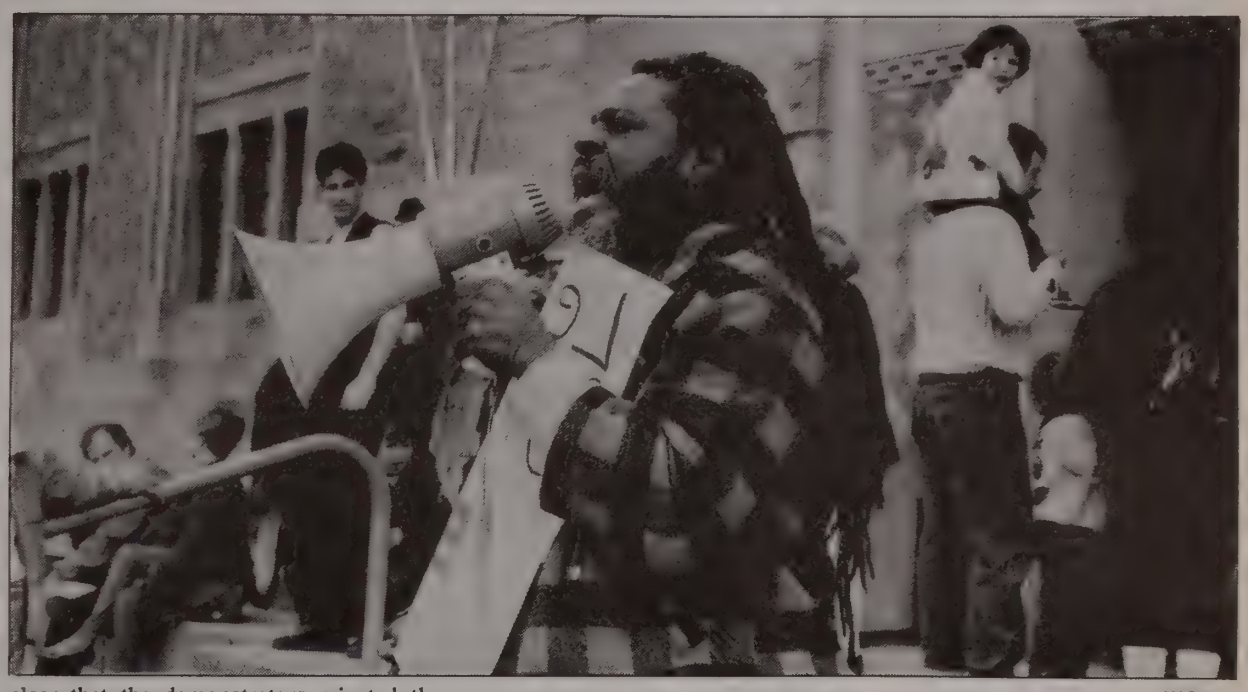
"Jeanne Cannizzo and the ROM continue to pit different parts of the African community against itself to achieve their own goals — in this case, a rationale for the exhibit *Into The Heart of Africa*," Rico said.

According to Rico, Cannizzo misunderstood the purpose of the protests, which were to assert a presence outside the exhibit and pass out information on the Coalition's concerns — not to generate a large or disruptive crowd.

"We always tried to keep the demonstrations down in size, the important thing was to make sure that we passed out information."

But in her article Cannizzo also attacks the information handed out by the protestors. She claimed that one pamphlet's demand that the ROM recognize contributions Africans have made to Western culture proves that the protestors would not have been satisfied with anything short of a celebration of African Culture.

"...if their pamphlets and other materials are examined, it becomes clear that the demonstrators rejected the exhibition because they rejected the basic anthropological and museology tenets which underlay it."



MACPRI

Cannizzo defended her exhibit -- which displayed African artifacts brought to Canada by missionaries at the ROM -- against allegations that it promoted a racist and Imperialist view of Africa.

Cannizzo argued that "celebration" was not her exhibit's intent. Rather, she said its role was to take a critical look at Canada and the ROM's history of exploitation of Africans in missionary pursuits and in the appropriation of African culture and African artifacts.

"These people (Canadian missionaries) returned home bearing souvenirs and trophies of their victories on spiritual and temporal battlefields. Those objects eventually ended up in the museum."

Cannizzo's article argued that her exhibit was as much a commentary on how the artifacts came to be on display as it was on the pieces themselves.

"Unfortunately the reflexivity in the exhibition was unacceptable to the protestors, although much appreciated by one visitor who wrote to me of his delight in 'the lovely self critical (stance) indicting the ROM's past complicity with the early 20th century culture of British hegemony.'"

MacDonald does not dispute that the exhibit fulfilled its critical and ironic intent but rather questions the intent itself.

"Curatorially the exhibition is very well crafted and well researched. It's the point of view we were objecting to, not the scholarship," he said in the CBC interview.

Cannizzo concludes her article with a warning about the direction museums will go in if they refuse exhibits like hers for fear of offending people.

"Indeed 'a good museum always will direct attention to what is difficult and even painful to contemplate'. Self-censorship will undoubtedly make for more 'traditional' displays, and so our museums will become even less places of dialogue and critical discourse."

But according to MacDonald, museums, while they shouldn't shy away from controversy, also have a responsibility to the communities which they attempt to represent.

"I can conceive of other situations in which there were protests that we would not find a problem at all, but, if there does seem to be a legitimate concern in a community for the way in which they are portrayed, then we take that very, very seriously," he told the CBC.

And according to Rico, Cannizzo's attempt to defend her exhibit as showing the harm done to Africa by Canadian missionaries is hypocritical as she refused to acknowledge any validity in the Coalition's criticism.

"She has been very disrespectful of a whole community of people, even though in her own community — the museums that refused her exhibit — she has been proven wrong. She still refuses to move an inch.

"If the hurt that was caused by the exhibit was unintentional, why become so arrogant?"

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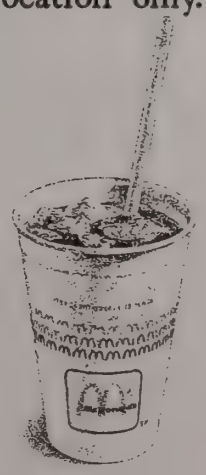
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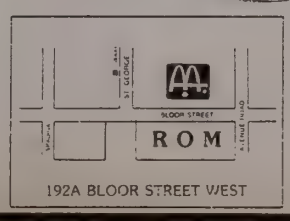
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VARSITY REVIEW
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OCTOBER 7, 1991



Simcha Jacobovici.

Talking with Director Simcha Jacobovici

Honesty and humanity at core of Currents

BY KAREN GORDON

Break down stereotypes. Relate to people as people. Create an understanding between diverse individuals which can then help them to deal with one another.

These are the waters in which Director Simcha Jacobovici's *Deadly Currents* flow. With a self-professed commitment to humanizing the players in the Palestinian-Israeli conflict, Jacobovici portrays the situation with honesty and testifies to the universality and link between people.

Jacobovici notes that Jerusalem hosts the highest concentration of journalists after Washington. From this statistic alone, it is clear that the land of Israel has retained its historical significance. In Jacobovici's words: "Whatever happens around this area seems to be the epicenter of history and from here the shock waves are felt everywhere. I like to go into the middle of the earthquake."

As Jacobovici makes clear, "I structured the film in the hope that whatever stereotypes you walk into the film with — I don't care if you're pro-Palestinian or pro-Israeli or Zionist or Muslim fundamentalist or care about nothing — whatever stereotypes you have, this should shake up your stereotypes. Once you shake up your stereotypes then you're going to be open to other things."

Jacobovici succeeds in this effort by expressing the human dimensions of the conflict. The issue concerns people rather than two seperate peoples and Jacobovici wants to draw you into their world. To do this, he allows the players to speak for themselves and does not impose an external narrative for their voices.

Yet, there is definitely a method to Jacobovici's ways; each side must have an equal opportunity to be heard. The scales of justice could not equal the balance that Jacobovici hits us with as the film introduces us to Palestinian academics and Israeli academics; Palestinian religious leaders and Israeli religious leaders; Palestinian artists and Israeli artists. There is such an extraordinary balance of men and women and of moderates and extremists that you feel slightly unsteady.

Jacobovici's first goal in the film is to make us aware of the legitimacy of both Palestinian and Israeli claims. As the film begins, a wise elder captures the conflict as only a wise elder can saying, "At the heart of the conflict there are two peoples who each believe...in their hearts...and in their bones...that this land is theirs." Misconceptions about either of these claims are quickly dispelled by Jacobovici. "Jews are Middle Eastern," he says, discrediting the notion that Jews are merely colonial imposters on the land. Subsequently, he recounts three independent Jewish Kingdoms to have existed in the area.

"The Exodus story was a slaves' revolt against Egyptian tyranny," Jacobovici says, emphasizing that Jews have always struggled for national liberation. "We are all excited about the ANC, the Mozambique Revolution, while here we have a national liberation struggle that has existed for over 2000 years."

The name Simcha Jacobovici, like his statements, is anything but ambiguous. He does have a particular slant. Moreover, Jacobovici is Canadian — a Torontonian no less — who has a M.A. in Political Science from The University of Toronto. He is Western and as such has a Western viewpoint. Jacobovici openly admits this, "I have a prejudice — I think that Democracy is a good thing. I think Democracy is better than dictatorship."

Yet, far more important to Jacobovici and to the significance of the film is his opinion of balance and bias: "I don't believe that you can be perfectly balanced or perfectly objective. I don't think that's the point. I

Part of the honesty of the film is to view things from a non Western view point. Jacobovici points out that "Basic things are given a play in the film. Food — the way people eat. The way they talk about death, about life." He recalls the importance of martyrdom, expressed by many Palestinians in the film, and an Islamic teacher in Gaza who speaks of her husband's prison cell as a part of a larger prison — that of the occupation in which she exists.

Jacobovici emphasizes the significance of this woman. "One of the coups of the film was having an Islamic woman (on camera). We take it for granted that a woman will speak to a camera but they regard it as immodest." In characteristic form, he also draws attention to a religious Jewish woman who appears in the film, noting that she is "not the kind who seeks Western media."

Such "coups" make *Deadly Currents* an important film. Jacobovici's camera captures scenes that would otherwise be completely beyond our vision, both physically and psychologically. He agrees that "A good movie should take us somewhere we haven't been before."



A scene from *Deadly Currents*.

But how did Jacobovici, being a foreigner and a Jew, manage to gain access to these places? Not only do religious women allow themselves to be filmed, but so do Palestinian families, a fugitive PLO underground leader and Islamic Jihad interrogators. An Israeli army platoon leads Jacobovici's camera through their patrols of the streets of Nablus on the West Bank and his camera follows the Jihad movement's capture of a suspected collaborator. Jacobovici explains these accomplishments by saying, "I think people relate to people as people. You can walk in and talk to the biggest underground leaders if they think you're being honest. I never told them `I'm going to make a movie, you're going to love this movie.'

"Every foot of this movie was someone letting us in. We had to be let into prisons, we had to be let into the military courts, we had to be let into underground trials of collaborators."

He notes that the very existence of the film is a positive sign. "People opened up to an incredible degree. Even simple things (like) when the soldiers are watching the video of the naked woman. That is, to me, really letting down one's guard."

Jacobovici has an uncanny way of stepping through the walls that shield people. He seeks a humanization of individuals and an understanding of their alliances. Emphasizing the links that exist between Jews and Muslims, he comments that "the most bloody conflicts are civil wars."

He even applies the objectives of honesty and humanization to himself. "I don't pretend that this is reality with a giant R. In fact,

One of the coups of the film was having an Islamic woman on camera

I go out of my way to tell you that its not because you're seeing reality but you're hearing and seeing my analysis of reality."

"In this film, not only do we turn the cameras on the cameras but you see the media's part of the action."

He speaks of a crane shot in the film which seems too stylized to fit in. "Part of what I'm doing there is suddenly reminding you that it's a movie."

"It's important to me to be honest with you. To tell you, `I tricked you, didn't I?'"

"Several times in the film I do that. I try to take you so you're pro-Palestinian and I take you and you're pro-Israeli. What I'm trying to do is to take you on an emotional and intellectual and visual rollercoaster ride."

"But I do it honestly, make you self-conscious of this. I want to suck you into the thing, draw you into this whirlpool of currents — ideological, religious, political — and then to say at the same time, be smart, be media literate, just remember that you are watching it through my eyes."

The film shies away from presenting us with any solutions for two reasons; one, because no one has any acceptable answers and two, because Jacobovici believes that "cooking up solutions is a mistake."

"It's a mistake and it's dangerous. Any person who sits at the University of Toronto or in Washington and cooks up a solution for peace is (creating) a proposal for bloodshed. You can't impose a peace on people."

"But if you initiate a process whereby people can start humanizing each other, whereby people start taking each other seriously, then you can have hope that that will create an atmosphere where what was sacred a minute ago is no longer so sacred."

An Israeli in the film put it another way. "There is no greater friend of peace in the Middle East," he says, "than the prospect of peace itself."

Ricochet a rebounding flop

BY STEVE GRAVESTOCK
Varsity Staff

Ricochet
directed by Russel Mulcahy
starring Denzel Washington

Thrillers and action pictures don't necessarily have to be crude, moronic or sloppy. If a director has some wit or, better yet, some style and a reasonably intelligent script, the result can be tonic; and provide a welcome respite from obsequiously tender coming-of-age movies or laboriously tortured art flicks. In doing so, they may come closer to art because — as Pauline Kael noted in "Trash, Art, and Movies" — joy is essential to art, while misery isn't. You don't have to delve far into film history to adduce proof. In the last year, one enjoyable action movie (*The Hard Way*) and one brilliant one (*Point Break*) have been released.

I make these rather obvious points not because I'm going to launch into a discussion of film history, but because no one seems to have brought this to the attention of *Ricochet's* principal creators: director Russel Mulcahy and writer Stephen E. de Souza.

Ricochet pits a straight arrow cop (Denzel Washington) against a psychotic hitman (John Lithgow). Washington's apprehension of Lithgow sparks his rise to the top. Eventually, he becomes Deputy D.A.; the capture ends Lithgow's criminal career but he follows Washington's career closely and, when he escapes, he tries to avenge himself by destroying Washington's life.

There's some promise in the initial set-up; it could be an intense psychological piece if Washington's character deserved a comeuppance and the picture gave us some dirty pleasure in the way Lithgow's character torments him; and if Lithgow was playing a character rather than an one-purpose psycho. Both Washington (*Cry Freedom*) and Lithgow (*Buckaroo Banzai, Out Cold, Blow Out*) are capable of this. Unfortunately, Mulcahy and de Souza aren't.

Ricochet has no scale, pounding from one stupid, distasteful scene to the next, and no tone which might allow you to accept the ugliness and give it some point. As it stands, the movie's just shameless gunk and tries anything to wring a response out of you. Included in its bill of fare are a psycho waving an axe above sleeping children, the equation of psychosis and homosexuality, and the suggestion that a black man who's made it to a prominent social position will only be able to trust his old homeboys even if he's in law enforcement and they sell crack. It's as if Marion Barry commissioned the script.

There's no psychology — Lithgow's character is based on red hair dye and contact lenses which give him two different coloured eyes. He's clearly modelled after Gary Busey's non-character in *Lethal Weapon*. It's embarrassing to see someone with Lithgow's talent used in this way. Washington fares a little better; though he has to run around being humiliated in and by the script, he manages to slip humour into some scenes.

Mulcahy has Clint Eastwood's talent for physically damaging the viewer. In *Bird* and others, Eastwood blinded the audience by not lighting his films. Mulcahy nauseates the audience by dumping on more weight than the movie deserves or he earns. His penchant for bloated self-importance marred his last movie *Highlander*, which could have had an enjoyably campy quality. Then again he did start his career directing videos for Queen, the final word in self-important (and empty) rock bands.

BY KRISHNA RAU
Varsity Staff

Concert marks end of era
Pogues noble without Shane

It was a bittersweet experience watching The Pogues without Shane McGowan.

There was a certain sense of security. After all, one could be reasonably certain that the new singer — ex-Clash leader Joe Strummer — would show up for the concert, and would stay conscious for the duration of the show.

There was a certain sense of regret. McGowan has been the heart of the Pogues since their beginning. And while his drunken concert escapades have often been heartbreakingly pathetic, he has become synonomous with the riotous folk-punk that the band helped pioneer and popularize.

The question everyone was asking last Monday was could Strummer replace the infamous McGowan?

Strummer is no stranger to the Pogues. He filled in for guitarist Phillip Chevron on the Pogues' 1987 tour, and he produced their latest album *Hell's Ditch*. But replacing a legend is never an easy task.

Strummer is no novice at singing unintelligible gibberish

Strummer, and indeed the whole band, seemed to feel the weight of that task on their shoulders for most of the shows. They were playing faster and harder than I had ever heard them play. But they were all nervous and stiff and the music was often downright sloppy.

It didn't help that the sound system sounded like shit. But, the band, facing a crossroads in their career, seemed initially completely unable to deal with the pressure.

There were signs that this was a typical Pogues show. James Fearnley was still playing his accordion like a hyperactive heavy metal guitarist and Spider Stacey was still tootling away at a million miles an hour.

And in many ways, the new member was not so different from the departed one. Strummer is certainly no novice at singing unintelligible gibberish. And where McGowan forgot lyrics because he was on second or third bottle of whiskey, Strummer forgot them because he didn't know them.

He certainly couldn't be faulted for effort. He was playing guitar like a fiend, and he seemed perfectly happy to pound an off-beat tambourine. He was, in fact, like a puppy, desperately anxious to please.

But, it wasn't really until half-way through the show that he was really able to show he may be able to fit in.

He threw his heart into a version of Ewan MacColl's "Dirty Old Town." And while he mangled the words, he threw all his old Clash techniques — spinning, kneeling, moaning, growling, shouting — into the song. And somehow it worked.

The band then followed with a rousing version of McGowan's "Sick Bed of Cuchulainn." And it too worked with Strummer at the helm.

The band seemed to realize that no one person could replace McGowan. So the singing duties were divided up more than in the past. Strummer, Stacey, Chevron, Andrew Ranken, and Terry Woods all took turns at the mike, although the focus, of course, remained on McGowan's work.

The band did acknowledge Strummer's own distinguished past, as they did in '87, by doing versions of "London Calling" and "I Fought the Law", the latter done with Toronto's Dream Warriors, an interesting if unsatisfactory pairing.

The band closed, as they keep insisting on doing, with an abysmal version of the Stones' "Honky Tonk Women." And this Pogues' fan, at least, left the concert still uncertain about the future of the Pogues after McGowan.



Joe fronting the band at last week's show.

Touch gets to the core of feeling

BY HEATHER MASON

Touch
The Poor Alex Theatre
to October 20

Touch was designed to enhance dramatic performance by incorporating the language of the body. With a rich blend of poignant text and physical expression, the dance drama does just that. Unlike other dance theatre, *Touch*, which plays at The Poor Alex until October 20, is less abstract and each movement lends deeper meaning to the surrounding text.

The drama of the dance surrounds a married couple struggling through the problems of a modern marriage, namely the decline of romance and sexual activity. At first the couple appears to revel in the glory of married life but we soon discover that privately each is wrought with uncertainties.

Their movements, set to moody, though at times abrupt music, reveal what lies behind their words. In this respect, the dance component provides the ideal complement to the fast-paced, clever dialogue. The inner fears, confusion and pain of Deborah (Denise Clarke) and Lav (Mark Christmann) are exposed through erratic physical expression. The dance becomes a metaphor for the marriage as, in one example, the pair struggle to redefine their masculine and feminine marital roles.

The living set of dancers echoes, mirrors, exposes the feelings of principal characters

Touch achieves much of its potency from the use of a "living set" comprised of ten dancers employed as a substitute for conventional props. Adorned in white outfits, the dancers mirror the actions of the principle characters, bridging the gap between their private life and the rest of society. In some scenes the living set echoes the concealed feelings of Lav and Deborah, adding further depth to their actions. In one scene, as Lav tries to explain to his wife why he cannot kiss her goodbye, the dancers expose the audience to his inner revulsion by slowly turning their faces to the wall.

In its all-knowing way, the living set also represents Lav's conscience. They form the backdrop of society when needed and provide the vehicle through which the action takes place. The living set adds an incredibly ethereal, subconscious dimension to the entire production.

The set itself consists of a stark white wall and black curtains. It is not in the least aesthetically pleasing but it is arguably necessary so as not to detract from the living set of dancers who do more to establish the mood than would inanimate props. The lighting consists of an array of warm colours which vary in intensity in accordance with the dancing.

The sound system made it difficult to hear the dialogue in places and the addition of recorded voices robbed the production of some of its honesty and consistency. It also did little to enhance the intimacy between the characters and audience. Because of the play's emphasis on physical expression, it would have seemed more natural for the actors to use their own voices.

One aspect of the play that seemed completely real was the acting. Sublime, witty, moving and enhanced by breathless dialogue and high energy dance, it depicted a wide array of emotions which made for a strong build to a highly charged climax. The discomfort of the audience proves that the play was founded on honesty combined with a sensuality that left very view observers out in the cold.

Teen angst illuminated



Ah, adolescent lust.

The Man In The Moon
directed by Robert Mulligan
starring Reese Witherspoon

BY SEAN ZIKMAN

The North American film market has grown all too predictable through the past decade. Hollywood has taken to producing mega-budget projects boasting big-name stars with almost sure-fire bankability that feature excessive and unwarranted violence, crass one-liners, and never-ending ad blitzes that are lucklessly revived when the movie makes its illustrious home video appearance. In these days of interminable sequel exploitation, a movie in the order of *The Man In The Moon* is a welcome and overdue respite, and truly deserving of the type of popular attention it inevitably won't receive.

Noted director Robert Mulligan has turned to a more innocent and emotive subject matter, that of first love, as experienced through the heart and mind of a young teenage girl growing up in rural Louisiana of the 1950's. His central character, that of 14-year old Dani Trant, is introduced in the opening scene as free-spirited and sensitive as she dreams of what adolescence has in store for her.

Dani's older sister and closest intimate, Maureen, is also entering a new stage in her life as she prepares to go off to the big city to pursue an education, and the two siblings spend many late summer nights on the front porch discussing boys and the future. Anxious about losing Maureen and being next in line for the family responsibilities that include caring for a baby brother (with another on the way), Dani spends much of her time swimming out her frustrations in a nearby pond, her own private retreat from the pressures of growing up.

Ironically enough, it is here that Dani first encounters the force that will ultimately compel her to deal with these pent-up emotions. One morning after church, Dani runs down to the brook, shedding her clothing en route as she usually does, and comes face to face with Court Foster, who has just moved back to his late father's farmland with his mother and smaller brothers to start anew.

Mulligan deftly explores Dani's anxieties and confusion surrounding the two adolescents ensuing relationship. At the same time, the uncouth and awkward 17-year old Court appears interested in reciprocating Dani's feelings, but his thoughts soon turn towards the older and more mature Maureen, with disastrous results for helpless Dani.

As with most coming-of-age movies, *Man In The Moon* does have its fair share of cornball moments and loose ends. But the real point behind screenwriter Jenny Wingfield's work, the development of Dani's character, more than makes up for the few and far-between flaws. Moreover, newcomer Reese Witherspoon's compelling portrayal is poignant and refreshing, as she more than holds her own opposite the established talents of Sam Waterston and Tess Harper as her parents (each Academy Award nominees for *The Killing Fields* and *Crimes of the Heart* respectively). Her powerhouse performance carries the entire film, attesting that she'll be a name to remember in the future.

Lending to the bittersweet tone of the picture is Oscar-winner Freddie Francis' magnificent cinematography, capturing the natural beauty of the South in the dog days of summer. Director Mulligan once again maintains his dominance with period work, using the experience he gained from *To Kill A Mockingbird* and *Summer of '42* in both staging the era and bringing out the best from all actors, specifically the young.

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BY TARA SUTTON

Tired fifties Travolta
Shout whimpers

Shout
directed by Jeffrey Hornaday
starring John Travolta

Shout, a film directed by Jeffrey Hornaday, with its dusty Texas settings, early rock and roll soundtrack and pouting stars sporting 1950's retro garb has all the trappings of of a sexy Levi's commercial, except that it is around 89 minutes too long.

This is a movie far more concerned with setting teenage female hormones squirming than with telling any real story. While the far from original themes of teenage rebellion and the break through of Rock and Roll in a hostile Southern community are straight forward and obvious, the film is so choppy and vague that even its predictability is unsatisfying. Even the briefest plot summary is liable to give the whole game away, but what the hell.

The "action" starts when James Dean look-a-like and fellow rebel Jesse Tucker (played by James Walters) is dragged back from a naughty jaunt in town to his reform school, The Benedict Boys Home. When Jesse is outside sweating, clad in a tight undershirt with his Levi's doing extra push-ups for being so bad who should arrive back from college but Principal Benedict's buxom, blonde, angel-faced daughter Sarah. A smouldering glance sparks Jesse to bet with his pals that he can "nail" Sarah presumably to get back at Mr. Benedict and to show what a stoutly young buck he is.

Naturally, Jesse's rebel heart is warmed once exposed to Sarah's loving personality and the film contains many a shot of their identical cherubic profiles exchanging lust filled kisses.



John, why'd ya leave *Kotter*?

There is meant to be more than just romance to this tale. The boys also get a new music teacher, a shady character called Cabe (John Travolta) who is hired to get the boy's band ready for the town's Fourth of July fair. Cabe, a hip cat who whets the boys musical appetites with his collection of dangerous, "underground" Rock and Roll singles, also teaches them how to play it; thus allowing for many a corny music room jam and lots of male bonding. If you've seen *Dirty Dancing* (and even if you haven't) it isn't too tricky to figure out what's going to happen in *Shout's* Fourth of July finale.

There is meant to be more to Cabe than meets the eye, so it turns out that not only is he a wandering R&R musician he's also on the run. Not to worry, he's still a good guy, he was just sticking up for a black musician friend in a Mississippi club brawl. This attempt to throw a message into the flick is completely weakened by the very Hollywood handling of a scene which takes place in a black rock and roll nightclub at which Cabe and Jesse happen to be. (Check Ralph Macchio in *Crossroads* for the same sad situation). Anyway this all black band is tearing up the place when Jesse spots a guitar that just happens to be lying nearby, and jumps on stage. Jesse (who has only been playing for a few months) steals the show from the old pros who happily step back for the white boy wonder as the crowd goes into a dancing frenzy.

Cinematically, however, the nightclub scene is by far the most vivid in the film, beautifully shot through vibrant red lighting. The scene also contains some amazing dancing (director Hornaday is a choreographer) and the best tunes. It makes a welcome break from the monotonously dry yellow tone of the rest of the film, presumably meant to convey dusty Southern longing.

It is hard to judge the talent of the actors when none of them get to say more than one sentence in a row. The characters start off flat and stay that way right through; although James Walters as Jesse often seems more like a spoiled child than a rebel orphan. Still, this is the same technique that turned fellow pretty boy Johnny Depp into a teen idol, so who knows.

One thing this movie did make me realize was that I'm no teenager any more. Four or five years ago I probably would have been thrilled to watch it. After all, the boy's home is full of cute model/actors, there are plenty of snickering quips about sex and the multitudes of longing boy/girl stares which might have compensated for the total lack of tension anywhere else in the film. But, having lost my interest in teenage boys and with it my interest in teen cinema, *Shout* has very little to offer.

Pesci film ain't super

BY AARON DOYLE

The Super
directed by Rod Daniel
starring Joe Pesci

Joe Pesci won an Oscar for his portrayal of a demonic mobster in Martin Scorcese's 1990 film *Goodfellas*. He is a far cry from repeating this event with his new comedy *The Super* which features Pesci as a slumlord sentenced to live in his own scummy building.

Pesci's considerable talents are wasted by the film's moronic, sometimes offensive script. The movie is a dog. We're not talking about a genial little pooch either, but a great, slobbering, leg-humping Rottweiler of a rotten film.

The plot-line of *The Super* almost immediately betrays its foul qualities. Louie (Pesci) has been molded by his greedy bigot father (played by Vincent Gardenia) into an obnoxious mini-slumlord. Louie ignores repeated orders from the Housing Authority to clean up his atrocious building, so he is sentenced to live in one of the apartments until repairs are made. The tenants then give Louie a hard time in a relatively mild way considering he's made their lives a filthy misery.

Predictably, Louie has an unconvincing change of heart and starts to make a few improvements. This brings him into another relatively tepid confrontation with his unrepentant slumlord father. Speaking of unconvincing changes of heart, Madolyn Smith Osborne plays the attractive Housing Authority lawyer who despises Louie at the beginning of the film but later...well, you get the idea. It would be unfair to give away the ending, but it offers an extremely superficial response to the social problems presented in *The Super*.

The movie's virtues include isolated funny moments such as a running joke about the fate of Louie's expensive sports car and its car alarm. As well, actor/salsa star Ruben Blades is charismatic as the street hustler who repeatedly scams Louie.

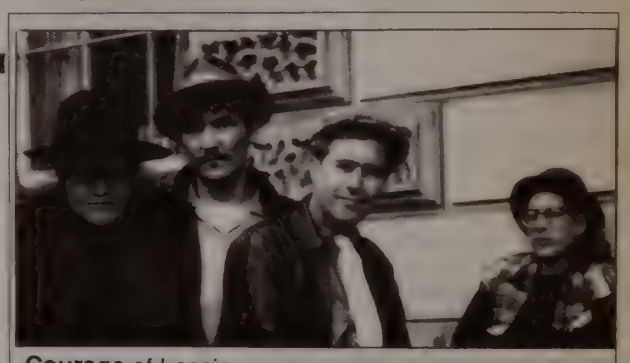
As Louie, Pesci is intermittently successful at awkward-mean-little-guy physical comedy a la Danny DeVito. However, perhaps because Pesci has been in a number of dramatic roles (*Raging Bull*, *Once Upon A Time In America*), he seems more like a real person than DeVito, who often comes across as a kind of cartoon character.

Unfortunately for Pesci and the other actors, the screenplay is laden with cliche jokes: white guy can't play basketball, white guy can't dance, cute little kid with foul mouth, stereotypical dumb blonde woman and so on. Both Director Daniel and Screenwriter Sam Simon are TV veterans (Daniel directed 33 episodes of *WKRP in Cincinnati*). A sitcom mindset is evident in much of the humor, including the most ancient TV joke ever: someone says they aren't scared and then panics the next second.

The film's resolution is not only unbelievable, but leaves the impression that just by throwing a token amount of cash to the poor everything will be made alright..

Early in the film Louie makes racist and sexist jokes at the expense of his tenants (like when he tells a black child to "go play basketball or breakdance or something.") This kind of material must be handled very carefully; when I saw *The Super* it was unclear whether some of the audience were laughing at Louie or with him. Whether intentionally or not, this film ends up using its slumlord to get some grimly offensive cheap laughs before his too easy transformation to hero.

All one can say to Pesci when faced with the total failure that is *The Super* is, "Say it ain't so Joe."



Courage of Lassie.

Lassie Lads

BY MARYANN CALAMIA

Courage of Lassie
The Tinderbox Club
Arbor Room -- Hart House
October 10

Courage Of Lassie, a stripped down bunch of folksters who are repeatedly, and perhaps correctly, compared to The Cowboy Junkies, will be playing for free at the Tinderbox this Wednesday.

The band, who are hardly newcomers to the stage — they released their first album *Threshold of Hearing* in 1984, will bring their acoustic and European influenced set to the Arbour Room in Hart House and demonstrate what has brought them critical attention in Germany and France. Indeed, while most of their songs are in English, they also have written French and German tunes.

Nonetheless, most of Lassie's Leonard Cohen like style manifest's itself in the language that students will understand: English. "Who'll Stop The Rain," is a cover of John Fogerty's classic done with a Dylan croon to a more soulful, Junkies kind of tune.

Other songs one will probably hear on Wednesday include Sonny Bono's "Bang Bang My Baby Shot Me Down", and their own "Sing Or Die", both of which earn mention for having folk song melodies reminiscent of European movie sound tracks. Another one of Courage's tunes, "Sag Mir Wo Die Blumen Sind (tell me where the flowers are)", is reminiscent of songs played during tragic death scenes.

Upbeat this band is not. As well, some might complain that the Toronto based Courage of Lassie, at least on the basis of their 1990 release *Sing or Die*, lack a cohesive sound creating a blurring effect on their work as a whole. Nevertheless, this is certainly an interesting group that does some diverse covers and, given the fact that they are working on their fifth LP, will have some new songs for fans and newcomers to sample for the right price of nothing.

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WE MAY GO BROKE BUT WE WONT BE LONELY

Prince oyster yields pearl

Pixies
Trompe Le Monde
Polygram

Unabashed about their tag as alternative/college rock heroes, the Pixies have seen fit to make light of their own musical genre and geography. Apparently they consider their privileged status license to endeavor further into surrealism, dissonance, obscurantism and parody. *Trompe Le Monde* sounds like their angriest release when it's really their funniest album to date.

Their previous tour reportedly often found them at the mercy of college journalists; fortunately they responded with appropriate measures of disdain and distortion. Now, with *Trompe Le Monde*, one can only conclude that the Pixies have intentionally sought to alienate their audience: a pleasantly unambitious and aesthetically welcome career move if there ever was one.

Singer and songwriter Black Francis seems to have found his calling as a space age Jonathan Richman, endearingly bemused by dance club dating rituals, spatial/temporal complexities and phenomenology. Francis feigns both naivete and violence as he stammers and shouts about the "subbacultcha" they're holed up in, sad punks, sound and travel. He tells his stories in the vaguest, most impenetrable ways, which is the best reason to enjoy them. There's an undercurrent here that seems to be making fun of English post-punk bands (they perform a curiously appreciative cover of Jesus and Mary Chain's "Head On"), or bands that would like to be English post-punk bands; but you can never presume what the Pixies real intentions may be. One suspects they'd prefer not to make their benevolently anti-social enterprise so obvious.

Thankfully, Joey Santiago drops some of the surf guitar mannerisms he seemed to be cultivating on previous Pixies efforts, especially *Bossanova*, in favour of more dissonance and noise which suits this new batch of songs just fine. Almost all of them are done up with welcome dollops of feedback, distortion and changing time-signatures — some songs unexpectedly meld into others, giving the impression this is all some kind of "concept" album.

Which, in a way, it is. *Trompe Le Mònde* is a trip across the conventions of 'alternative' rock, pilfering genres and styles then spitting them out into a a kiss-off of blissfully obnoxious gems and sly parodies. Unfortunately, it's only too easy to expect that such behaviour will make them more successful with the murky minds who've become attuned to alienation, obscurity and black clothes.

CHRISTOPHER FREY

Billy Bragg
Don't Try This At Home
Polygram

The music industry seems to have a way of taming even the wildest and most rebellious of artists.

Eight years ago, Billy Bragg burst upon the musical scene as a smartmouthed political radical with just a guitar and rudimentary musical skills.

On his latest album, Bragg is showing signs of developing into a polished musician. Unfortunately, in the process, he has lost the humour and the anger that marked his earlier work.

Don't Try This At Home is marked with strings galore, guitar solos, keyboard arrangements, all sorts of musical clutter. It makes for a pretty enough album, for background music that is slightly more than listenable.

But the songs are bland, uniform and boring. Bragg's albums used to be marked by scathing outbursts of political anger. His political commitment used to shine through to an almost frightening extent.

On this album, the most political he gets is to attack right-wing youths in Britain. The Bragg of old would have been analyzing and attacking the system that produced such a fascist backlash against the young.

The Bragg of old used to write songs that were almost painfully honest in their dissection of sexual politics, relationships and emotional entanglements. The current version can only write, in a song written from the perspective of a woman who may have been left pregnant, "Oh evil man, Oh feeble man."

Even the roster of guest stars doesn't help. In fact, the presence of such musicians as REM's Peter Buck and Michael Stipe, Johnny Marr and the ubiquitous Kirsty MacColl detract from the album. Bragg used to be able to rely on his native wit and intelligence alone. Now, he seems to feel that he can no longer do that.

Unfortunately, he's right. But he has yet to find a substitute.

KRISHNA RAU

Bobby Watt
Homeland
Snow Goose

An initiator of the recent folk music revival and one of its most tireless performers, Bobby Watt was honoured this year as one of the performer/hosts at the recent Mariposa Folk Festival. With the release of his first solo album, the Whitby, Ontario singer/songwriter has successfully made the leap from smoky bar room to record store. Although in the jump he may have lost a touch of the immediacy and warmth of his brilliant live work, he has nevertheless come up with an outstanding collection of traditional and original music.

Homeland is produced by Garnet Rogers, himself a mainstay in the Canadian folk scene (and brother to the late folk giant, Stan Rogers). Rogers' creative influence and experience, not to mention his haunting fiddle, are unmistakable. This is an ideal artistic collaboration, with Rogers' technical skill serving to refine the raw talent and emotion of Watt's musicianship.

The songs themselves are a sometimes unlikely blend of traditional music and fresh lyrics, unfailingly brought down to earth and rooted by Watt's barely mellowed Scots accent. His deep smooth voice puts one in mind of the rich taste of a fine single malt, an apt metaphor for a man who is unashamedly homesick for a Caledonia that is lost forever.

As the album's title suggests, all the songs in the collection deal in some way with the immigrant experience. From the deep foreboding of the initial leave-taking in "Hush, Hush", to the joy of the return in "Indiana", these are all songs of loss, separation and remembrance. Included even is the Dougie MacLean song "Buffalo Jump", about the great Cree hunting grounds at Head Smashed In, Alberta. This song serves, as Watt himself says, "to remind us all to whom our new homeland really belongs," and is soulfully performed.

Backed by a solid crew of musicians and singers, including some fine work on bagpipe and the traditional Uillean pipes and whistles by Ian Goodfellow, the album is, nevertheless, at its unpretentious best when it focuses on Watt's voice complemented only by his own guitar or by the pure lilt of Whitby singer Justine Maw.

Wrapping up the album is Watt's remarkable reworking of the traditional Scots folk ballad "Auld Lang Syne", which is best known for the boozy butchering it receives every New Year's Eve. Anytime an artist can bring beauty and vitality to that which has become cliché, recognition is due.

Homeland works. It is a fine presentation of excellent folk music, new and old. Naturally, the best place from which to experience the music of Bobby Watt will always be behind a pint in a crowded room. But, if you can't catch him on one of the growing number of folk stages around the city, *Homeland* is your next best bet.

JOHN DEGEN

Prince & the New Power Generation
Diamonds and Pearls
WEA Music

Surprise, surprise. *Diamonds and Pearls* makes it two damn fine albums in a row for the Purple Partymeister.

As usual, the songs deftly run the stylistic gamut. The album opens with "Thunder", in which anxious keyboards and rumbling guitar provide the tense backdrop for Prince's gospel-inflected densely harmonised vocals, all to a dance backbeat.

The album then switches gears to "Daddy Pop", a funky jab at critics who think that the Rude Boy isn't living up to his genius potential. "What kind of fool is this, that thinks Daddy will miss/ What kind of boy would dis, a list, as long as history itself" he admonishes us all.

Then along comes the title track, a classy MOR number, featuring Rosie Gaines, whose vocals also colour several of the album's other tracks. Next is "Cream", a fairly successful rewrite of "Get It On (Bang a Gong)" followed by "Strollin'" which could have been a 40s pop song except for its reference to a "dirty magazine".

A new ingredient to this diverse mix is rap. While it has made cameo appearances in a couple of previous songs, never before has rap been so prominent on a Prince record. On the whole the experiment is very successful, mainly because the songs are anchored by Prince's inventive backing tracks instead of the monotonously repetitive samples that plague unimaginative rap.



Unfortunately Prince hands over most of the lead raps to New Power Generation member Tony M., whose blunderbuss style is proficient but rather pedestrian. Far preferable is Prince's distinctively sly and sassy inflection, featured on too few lines.

Lyrically His Royal Badness still manages to successfully blend hip cleverness with cheesy kitsch. Witness "Maybe the cartridge u was playin'/ Don't fit in you video game" from "Push" and "Slip yo dress down like I was strippin' a Peter Paul's Almond Joy/ Lemme show u baby, I'm a talented boy" from "Gett Off".

And of course the musicianship is impeccable, particularly Michael B.'s aggressive drumming and Sonny T.'s funky bass playing.

The winning touch to *Diamonds and Pearls* is its nifty hologram cover — on limited release in Canada so snap yours up, guaranteed to provide endless hours of amusement (or revulsion if you're so inclined).

JOHN TESHIMA

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VARSITY
PHOTO EDITOR ELECTIONS

Tuesday, October 8, 10 am to 5 pm at 44 St. George St.
Candidates are: L.L. Herczeg, Mark Lyall, Iris Raif, Walter Warfield

Eligible voters are:

George Vlahos, Florian Von Guttenberg, Joseph Grdisa, Pamela Vrensen, Sofie Kouleas, Ted Graham, Robert Charles, David Rosenbloom, Firoz Dattu, Helen Brodbeck, Ray Deonandan, Terence Dick, Jeff Ellis, Alex Ferron, Zvi Gilbert, Murray Foster, Arpita Ghosal, Jeff Hecker, Mike Sheasby, Anna Turner, John Teshima, Hal Niedzviecki, Mark Lyall, Krishna Rau, Laszlo Herczeg, Nima Naghibi, Becky Fong, Wynne Hartviksen, Stephanie Campbell, Gloria Mottahedin, Naomi Klein, Linda Morra, Nancy Howden, Farheen Hasan, Nicole Nolan, Lorrie Torreda, Kyo Maclear, Walter Warfield, Gil Weiss, Ann Shin, John Hodgins, Tim Long, Clive Thompson, Barb Zakowski, Maylin Scott, Chris Frey, Steven Leung, Andrew Yao, Patrick Ho, Berton Ung, Jennifer Morrow, Peter Chang, Mike Phang, Wilson Lee, Steve Gravestock, Erin Kelly, Kathryn Manning, Toussaint Farrell

VARSITY SPORTS
MONDAY EDITION
OCTOBER 7, 1991

First defeat of Mac since '86

Blues waterpolo team wins two at Western



Varsity waterpolo team well on way to OUAA title

BY ALEX FERRON
Varsity Staff

It was a wild weekend at the pool.

The Varsity Blues waterpolo team capped an unprecedented week by beating Ontario's number one and number two ranked teams in a mini-tournament at Western Saturday.

The first game of the day was against defending OUAA champions McMaster. After a struggle that team captain Chris Bard later described as "hard and physical", the Blues prevailed, winning 11-10, and giving Toronto its first victory over McMaster since 1986.

"We've got a very young team," said Blues coach Peter Lohasz. "Mac beat us 13-3 in the OUAA semi-finals last year, so this win really means a lot to the guys."

The Blues came back from a third quarter deficit to win, an event Lohasz was especially enthused about.

"We were together last year, but we needed time to learn how to win," Lohasz said. "We really showed a lot of heart and a lot of class in coming back to win."

Bard, a veteran of the waterpolo wars, agreed.

"It was a hard and physical game, but we pulled it out," Bard said. "We've become more of a team now. Over time we've gotten to know our playing styles better."

The game winner was potted by winger Brian Turner, setting off a celebration that almost cost the Blues their next match, against last year's silver medalists, Western.

The still-giddy Blues were plagued by selfish and sluggish play for much of the match against Western. Nonetheless, Varsity recovered in time to beat the Mustangs 14-11.

"It shouldn't have been so close," said Lohasz. "We should've stomped them. Western really brought us back to reality."

Bard concurred with that viewpoint.

"Mac was such a big win, there had to be a letdown." he said. "We now realize that it'll take some hard work and dedication to reach our goal, the OUAA championship."

Bard counts Ottawa among the teams that the Blues will have to contend with if they are to win the championship.

"We haven't seen Ottawa play yet; they're still a factor. The other teams (Queen's, Carleton and RMC) are still in it too."

The two big wins for the Blues weren't the only triumphs they experienced this week.

In addition to trouncing York 16-3 in Wednesday's season opener, the Blues won an invitational tournament at Philadelphia's Villanova University last weekend.

"That was the first tournament I can remember us winning, and I've been around U of T waterpolo since the early '80's," said Lohasz.

The Blues beat a selection of the top polo squads in the East en route to victory.

The final match, a pitched battle between the Blues and the Philly club team, ended in dramatic fashion. Mike Mandel, a right winger, scored the game winner in double-overtime giving the Blues a 12-11 win, and bringing the tournament championship to U of T.

Even after his team's auspicious beginning, Lohasz remains cautious about prematurely awarding his team the provincial title.

"Our task is to win. We may have beaten the best, but we're not the champs yet."

Waterpolo Week Of Triumph

Blues 18, Pennsylvania 5
Blues 13, Harrisburg 4
Blues 25, Burks County 11
Blues 12, Philadelphia 11
Blues 16, York 3
Blues 11, McMaster 10
Blues 14, Western 11

Lifeless Toronto offence shut out by the Hawks

BY ALEX FERRON
Varsity Staff

If one were to write a book about how exactly to lose a football game (and bore the spectators to sleep in the process), last Saturday's Homecoming match between the Varsity Blues and the Laurier Golden Hawks at Varsity Stadium would have to be featured front and centre.

In a game that mercilessly dragged on for three hours, the Blues were shut down by the undefeated Golden Hawks 18-0.

Hawks 18, Blues 0

The loss drops the Blues to .500 (2-2), and almost assures that the team will have to go on the road for the playoffs — assuming they make it there.

And what previously was a facile assumption now has to be put in doubt.

As has been the case all season, the Blues gained a respectable amount of yards, this time 264, but could not score a point. And even more troubling to Blues fans, for the second straight week, the Blues offense went dead in the second half.

The situation became so desperate that Blues coach Bob Laycoe benched quarterback Eugene Buccigrossi for much of the last quarter, replacing him with second-year pivot Mario Sturino.

But there were no Steve Young-type heroics on this day. Perhaps George Plimpton-like play would be a more apt comparison.

Sturino, obviously rusty from inactivity (this was his first snap in a game this season), overthrew and underthrew a series of wobbly passes; on the whole he wasn't much more successful at moving Varsity's hibernating offense than Buccigrossi, who completed 6 passes for 87 yards.

Laycoe, who showed his first signs of concern with Varsity's sluggardly offensive play by benching Buccigrossi, preferred to see the proverbial glass half-full in the locker room after the game.

"Laurier played well and were deserving of the victory," said Laycoe. "We had our moments, but this is probably one of our poorer performances this year."

One of those "moments" was the return of All-Star tailback Lorne King. King made some penetrating runs, but only played sporadically, with Markus Bokeleman and Dwayne Roberts picking up the rest of the rushing slack.

King showed flashes of his brilliant form, especially in the opening moments of the game when he drove through the Hawk line, gaining yardage by way of second effort. But he couldn't continue that pace, finishing with 31 yards on 11 carries.

"I played a terrible game," said King. "I got benched and I deserved it. Myself and the offense have let this team down."

Laycoe said that it was Varsity's plan to ease King back into the system.

"It's hard for someone to come back at 100 percent," said Laycoe. "It was our intent to have Lorne play only some parts of the game."

Laurier opened the scoring when quarterback Bill Kubas launched a 63 yard strike to slotback Pat O'Leary with 8:23 left to go in the first quarter.

Save for a single point given up on a missed field goal, that was the sum total of the point-scoring offence in the match until the two minute mark of the last quarter, when Kubas hurled another toss into O'Leary's hands, putting the Golden Hawks up by 15.

A 16 yard Spiros Anastasakis field goal added the last three to Laurier's final total of 18 points.

Which was 18 more than the Varsity Blues scored.



Mario Sturino: "Catching the bad breaks at the wrong times"

While Sturino was happy to be given the chance to lead the Blues offense, he was less than enthused with the circumstances the Blues now find themselves in.

"It's nice to get the opportunity," Sturino said. "The offense is moving the ball but we're getting the bad breaks at the wrong time."

Any signs of cockiness the Blues might have displayed was washed away by Saturday's humiliating loss. It was a world-weary Blues squad that looked ahead to their remaining games against the OUAA's cellar dwellers.

"I don't think about their play, I think about our play." Laycoe said. "We can control our play."

"We can't think about how bad the other teams are," said a reluctant Sturino. "I just hope we don't go down to their level."

"We scored zero points today," King said. "You can't win when you don't score points. What's wrong? I don't know what's wrong. You tell me. Please."

Varsity Events Calendar

FREE WEEKLY LISTINGS

MONDAY OCT 7

THE PHILOSOPHY COURSE UNION -- First General Meeting. Agenda includes: elections, budget, lecture series and colloquium. All undergrad philosophy students welcome. Debates Room, Hart House. 4:00 p.m.

ORTHODOX CHRISTIAN FELLOWSHIP -- Evening Worship in English and Bible Study, 6:00 p.m. Hart House Chapel - 977-3342.

TUESDAY OCT 8

U OF T GREENS -- First meeting of the fall. Record Room B at Hart House. 8:30 p.m. Free.

UNITED COALITION AGAINST RACISM -- Anti-Racism teach-in planning committee meeting. Graduate Students Union (basement) 16 Bancroft. 5:30, free. All welcome.

JEWISH STUDIES PROGRAM/ DAVID LIPSON FUND -- Danny Syon, The Gamla Excavations. University College, rm. 266. 8:00 p.m. Free.

MARXIST INSTITUTE -- Introduction to Marxism, every Tuesday beginning Oct. 8. Classes take place at Lord Lansdowne School, 33 Robert Street. Fee: $20, payable at second meeting, $10 for students, unemployed and retired. Classes begin at 8 p.m. Call Ben Freedman 921-3630.

WEDNESDAY OCT 9

STUDENT CHRISTIAN MOVEMENT -- Apartheid Has Not Ended. Fr. Michael Lapsley, a chaplain for the African National Congress tells his story. Seeley Hall, Trinity College. 979-9629. 11:00 am - 12.

CAREER CENTRE GRADUATE DOSSIER SERVICE -- "Academics in the 90's: Emerging Trends Affecting The Academic Workplace." A panel discussion of the trends affecting the Academic workplace over the next decade. Issues covered will include Faculty Renewal, Employment Equity and Budget Cuts. Career Centre Seminar Rooms. 12:00 noon - 2:00 p.m. No Cost. Pre-registration at Career Centre or by calling 978-8015.

TROTSKYIST LEAGUE -- Public class: South Africa, Smash Apartheid - Workers To Power! For info & readings: 593-4138. International Student Centre, 33 St. George St. 7:00 p.m.

HUNGARIAN STUDENTS CLUB -- First meeting/social night. We will be going to the Big Bop afterwards. International Students Centre, 33 St. George St, Reading Room. 6:00 p.m. All interested in joining are welcome.

DIABOLO'S LATENIGHT -- Open stage all ages pub call Hal at 979-2831 to be on playlist. University College Junior Common Room. 9:00 p.m. - 1:00 a.m. $1 cover.

THURSDAY OCT 10

ROSCOE'S PUB -- Largest dance floor on campus. Wetmore Hall, New College. $1 New, $2 others. 9:30 p.m. - 2:00 a.m.

STUDENT CHRISTIAN MOVEMENT "500 YEARS" COMMITTEE -- Cliff Summers of the Aboriginal Legal Services speaks on the treatment of native peoples in the Canadian legal system. Galbraith Bldg., 35 St. George St. Rm. 420 979-9629. 6:00 p.m.

VARSITY CHRISTIAN FELLOWSHIP -- A talk on "Studying Jesus' Way" with guest speaker Mark Wallace. Wymilwood, Victoria College, Second floor music room. 6:00 - 8:00 p.m.

MEDICAL EDUCATION FOR SOUTH AFRICAN BLACK BENEFIT -- play "Radiance of the King" by Theatre Wum. Tarragon Theatre, 7:00 p.m. Tickets available at SAC $10.

LAYMEN'S EVANGELICAL FELLOWSHIP INTERNATIONAL INTERNATIONAL -- Bible Study. Hart House North Sitting Room. 12:15 - 12:45. Free.

UNIVERSITY OF TORONTO ENTREPRENEURS CLUB -- First General Meeting, will discuss this year's agenda, conferences and small business week. Sidney Smith Rm. 1086. 4:00 - 6:00 p.m.

FRIDAY OCT 11

CAREER CENTRE -- Career Puzzle Workshop. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 10:00-1:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.

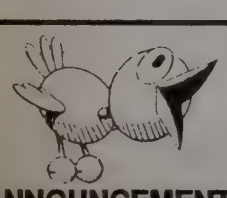
Classifieds

Varsity Classifieds cost $8.50 for 25 words ($3.25 for students), and $6.50 each for 6 or more ads. 20 cents for each word after 25. Additional bold type $2.00. Drawer rentals $10 per month. No copy changes after submission, no telephone ads. Submit in person or send with payment to **Varsity Classifieds, 44 St. George St., Toronto, Ont. M5S 2E4**. Deadlines: Monday issue - Thursday noon, Thursday issue - Monday noon. Enquries 979-2865. (GST included).



ACCOMMODATIONS

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Share kitchen and bathroom. 10 mins. from campus. $345 and up. Call Fred 533-4527 (tape).



ANNOUNCEMENTS

ANTIGONE - AN INTRODUCTION
A Dramatic Reading. Wed. Oct. 23, 8 p.m. St. Paul's Centre at Trinity, 427 Bloor St. W., 1 blk. west of Spadina. Admission is free.

THE TORONTO ART THERAPY INSTITUTE
and the Institute for Arts and Human Development at the Lesley College Graduate School in Cambridge, Mass. have completed arrangements for a co-operative program of studies leading to a masters degree in expressive arts therapies. Students and graduates of the Toronto Art Therapy Institute 2 year diploma program, are eligble to apply to the Lesley College Masters degree program in the Expressive Art Therapies where their graduate-level training at the Toronto Art Therapy Institute will be given credit as part of the Lesley Masters program.
To complete their Masters degree, students spend two summers at Lesley College for five week periods. If you would like to receive further information about this joint effort, please contact our office and a staff person will be pleased to talk to you. 216 St. Clair Ave. West. Tel: 924-6221.

THERAPY SUPPORT GROUP FOR BULIMIC WOMEN
Intimate, supportive environment to facilitate our healing. Feminist approach, using holistic techniques including gestalt, visualization, group process, movement therapy and accessing creativity - to explore body image, food/weight issues. Group starts Oct 25th (10 weeks) Kali is a psychotherapist in private practice specializing in eating disorders. Call @ 469-0563 for information.

LAW SCHOOL
Thinking of law school? The LSAT Training Center is sponsoring a free seminar on the Law school application process. Wednesday, October 9th, 5 pm, Sidney Smith #1070. For more information: 971-8610.



FOR SALE

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T-shirts, sweatshirts, rugby shirts, jackets and more. Residences, teams, organizations, custom screening, embroidery, embossing. Dan Wilson 785-0777. Lorne Merkur and Sister Inc. 20 yrs. at U of T!

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LARGE WOODEN DESK
Excellent condition. Ideal for studying w. books/computer, etc. Five track-guided drawers with filing capability. Steel legs. $195.00. 966-4350 (Brian).

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Includes keyboard, mouse, internal and external 400K 3.5" floppy drives. Also Mac Write, MacPaint and Tetris games software. Plus new Olympia NP30 Dot Matrix NLQ printer with warranty. $800 negotiable. 259-1423.

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from Arts Biographies, Canadiana to Literature, Sociology, Soviet and Womens Studies etc. Baldwin Books, 16 Baldwin St. Monday to Sunday, 593-5879, 593-5879.



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Job description: taking food orders over telephone. Skill set: working knowledge or computer keyboard, excellent grammar, clear, concise telephone manner and mature, responsible attitude. Hours: shift work, 7 days a week, must be willing to work weekends; Sun - Wed 3:00 (PM) to 12:00 (AM), Thurs - Sat 3:00 (PM) to 2:00 (AM). Base salary: $6.50/hr guaranteed + commission. Call Debbie @ 440-1160 and "sell yourself" on the telephone!!

DECEMBER SKI TRIP TO COLORADO
Earn free trips and cash. Individual or student organization needed to promote ski tour. Call Inter-Campus Programs 1-800-327-6013 ask for Donna

SUMMER MANAGEMENT POSITIONS
for summer 1992. Average summer earnings $9500.00. For more information call Works Corps at 798-7300.

BABYSITTER
required for 2 1/2 year old from 9 a.m. - 1 p.m., Mon-Fri., approx. Nov. 25 - Dec. 20 near Broadview $ Danforth. Must be non-smoker and English-speaking.

PART-TIME JOB OPPORTUNITY
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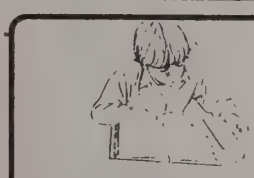
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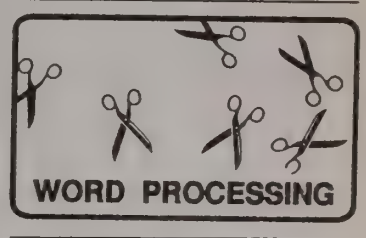
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Rugger Blues beat Badgers

BY KAREN GORDON

The Blues first rugby team had to win their game on Saturday, October 5 — they were playing the always-hated Brock Badgers.

Taking a 24-0 win with ease, the Blues clearly swept the game and the second team followed suit with a 10-6 victory.

The first place U of T ruggers have kept the lower ranked Badgers scoreless throughout the season. This was the second time the teams have met; the first game, played at Brock, resulted in a Blues 44-0 win.

Remaining undefeated in the regular season, the first team now holds a 5-0 record. There are only two games left before the playoffs begin and these, against higher-ranked teams, will more accurately determine the Blues' right to first place status in the league.

Blues captain Roger Baskett emphasized that the game on Friday, October 11 against Carleton "is probably the biggest game of the year."

"It's a definite must win," he explained. "Carleton only has one defeat so if they beat us they go ahead of us."

Baskett felt that the first team played well in the 24-0 Badger game but commented, "We've got to play a lot better than that if we want to beat Carleton and Laurier again."

Of this game, Baskett noted, "The pack at times played very well but at other times were a little loose and maybe a little undisciplined. That's what we'll need to work on this week."

The Blues, though thoroughly stomping the Badgers on Saturday, did not score as well as they did in the teams' first match up. John Foote said "Our field is a lot smaller than theirs. Here we rely a lot more on the forward play so it's a tighter game."

Foote and flanker Aaron Detlor remained uncharacteristically scoreless in this game; both trys were run by fly-half Bryan Armstrong and converted by scrum-half Mike Mahone who also kicked four good penalty kicks. No one else got on the scoreboard.

Armstrong, one of the two stars of the game, ran well for each of the Blues' trys. He suggested that both were "strictly due to poor defense by Brock.

"I just took advantage of what they gave me. They left a big hole — it was totally their fault. I didn't do anything special, I just took advantage of it."

The Blues will have to win their next two games to maintain their leadership in the league.

Hovever, they feel they must refine their game in preparation for the post-season playoffs.

Armstrong sees a need for improvement.

"There's still a lot of stuff we have to clean up. We should be reading each other better by now and it's going to cost us when we play the better teams."

True Blue mascot in stupor

just Alex Ferron

It was an overlong, dull, and frustrating game.

It was a game in which the visiting students cheered louder than the home students — on a Homecoming Saturday.

It was a day in which the only threatening element was the sky.

It was a game in which even the mascot refused to cheer.

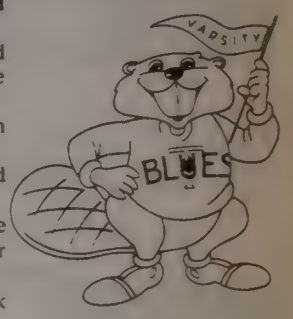
Pathetic attendance at Varsity Blues football games is a well-documented fact. But after Saturday's Varsity loss to Laurier, one has to ask the question: why the hell would anyone *want* to shell out good money to see this?

The Blues put on a show that could be rivalled only by major reconstructive surgery, or perhaps a winter at Lakehead U. They exhibited a complete disdain for certain facets of the game of football — like passing, kicking and running.

But the point of this is not to berate the players or certain coaches (especially the offensive co-ordinator).

For the event that crystallized this lifeless Saturday in Blues history was mascot True Blue, who was, for lack of a better pun, true blue.

I have always been ambivalent towards sports mascots. Some of my precious youth was joyfully spent stepping on the tail of BJ Birdy, and imploring him to spin his bird head around *again*.



A mascot is a nice diversion for the kids. Especially if they run around cheering, doing stunts, perhaps dancing a lewd step in defiance of the other team.

I'm not quite sure if mascots are quite as entertaining when they seem to have lapsed into a narcotic induced stupor.

But there was True Blue, a veritable dynamo of the mascot field stirring up the home crowd in his own peculiar way.

His cheering routine consisted of a funeral tempo trudge through the Laurier sidelines, perhaps signalling to the fans, especially the Laurier fans, the impending death of the Golden Hawk team.

Then Blue would stand at the fifty yard line, hands folded. To break up the ennui he would do something daring, like scratch his head.

A DAR type went over to our beaver Blue. She started talking in an animated fashion, waving her hands, clapping them, doing a little soft shoe at the fifty-five yard line.

Blue got the message. Every time the Blues moved the ball, on this day mostly on turnovers and punts, Blue would clap a bit, then fold his hands.

For his grand finale, Blue repeated the death march through the Laurier sideline and disappeared for good — halfway during the third quarter.

Was this a new sort of passive-agressive cheerleading? Perhaps it was a healthy antidote to the Go! Fight! Win! exhortations of the Varsity cheerleaders.

Apparently not. Blue was fired midway through the third quarter. A DAR bigwig was heard to vow that he wouldn't be paid for the entire game.

So, if you want to be Blue next Thursday for the Red and Blue Bowl, bring your tap shoes and your unbridled enthusiasm. We need a new Blue.

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VOLUME 112, NUMBER 14, THURSDAY, OCTOBER 10, 1991

THOSE WHO SPEAK DON'T KNOW; THOSE WHO KNOW DON'T SPEAK

Bike thieves reveal methods

BY WILSON LEE
Varsity Staff

Like flies on shit and white on rice, thieves and bikes commonly go together.

In as long a time as it takes to tie your shoes, or dial the phone, an enterprising thief could be the proud new owner of what was, a moment ago, your bike.

IN FOCUS
VARSITY news report

And as quickly as it is stolen, an enterprising thief can sell your bike for as little as two months bus fare.

In the world of the black market, bikes have become merely another commodity to be traded.

●●●

An insight into the economics of bicycle theft was offered by David (not his real name), a bike thief who calls himself an opportunistic entrepreneur. He revealed the basic rationale for those who steal and for those who buy stolen bikes.

"The equation is simple, it's like this," he said. "It takes two to transact, the most elementary laws of supply and demand are operationalized. There is a huge demand for bikes, but that demand is unsatisfied by the prohibitive costs of new bikes.

"On the other hand there is an existing and increasing supply of bikes which you see around you. I merely ensure redistribution from the haves to the have nots, so call me Robin Hood or Mr. Hood."

David said he doesn't shave any moral difficulties with stealing bikes.

"On a slow day I'll see and sell about 10 bikes, and at $100 bucks a shot any question of morality or conscience is easily suppressed by the weight of the cash, tax free," he said.

Simon L., a U of T student who recently purchased a hot bike for $100, justified his purchase by saying his last bike had been stolen.

"The way I see it I just lost my bike which cost me $700," he said. "I'm just paying $100 to get my bike back. Kinda like an insurance policy."

●●●

In Toronto the rate of bicycle thefts has risen alarmingly.

Cadet Jason McCully of the Metro Police's public affairs department said this year 10,124 bikes have been reported stolen, up from 7,178 last year. Between September 16 and October 2, 423 bikes were reported stolen in Metro -- an average of 26 stolen bikes a day.

"Toronto is quickly becoming the number one city for bike thefts in North America," said Mccully.

The highest incidence of bike theft is reported within Toronto's district five -- the areas bounded by Bathurst, Lawrence, Victoria Park and Queen St. According to McCully the recovery rate for bikes reported stolen is only about 5 per cent.

The bicycle theft epidemic in Toronto also occurs at U of T. Located centrally in the

See Bicycle, page 3.



The supply: nothin' like a bike rack for Bernie. *Wilson Lee*

U of T banks on money machines

BY PATRICK HO
Varsity Staff

U of T students will soon be able to do their banking on the St. George campus.

"There is a project under way now to get bank machines and we are in the final stages of the tendering process," said Eric Fleming, Investment and Risk manager for U of T.

"It's certainly time we have them."

Michol Hoffman, University Affairs commissioner for the Students' Administrative Council, said having machines on campus is a good idea.

"Often students need cash quickly to buy books or lunch and right now, they have to go to the outskirts of campus to get it," she said.

Nine financial institutions have expressed interest in installing a bank machine on campus, according to Fleming.

"We're trying to generate significant revenue because banks are willing to pay (for its installation and licensing fees for the use of space)," he said. "I certainly cannot disclose how much but it is significant revenue."

The Koffler Student Centre, Sidney Smith, Robarts Library, the Medical Science building, Sigmund Samuel library, Hart House, the Bloor St. and Devonshire Place intersection and the Hoskin Ave. and Tower Rd. intersection have been identified as potential sites.

"Some are concerned over how a bank machine would change the aesthetics of the building and we are sensitive to that," Fleming said.

"Some have said (they're) not interested because there are ones just a five-minute walk away from them."

Both the Scarborough and Erindale campuses have bank machines as does York University and Ryerson, but Fleming said there hasn't been a huge student demand for machines on the downtown campus.

"We haven't had a loud, vocal outcry from the students," he said. "There haven't been picketers outside Simcoe Hall with signs saying 'We want ABMs (Automatic Banking Machines).'"

Tina Farrar, a fifth-year Physical and Health Education student, said the lack of bank machines has not been a problem because of

See Central, page 2.

Toronto bids for space university

BY MOHAN SHARMA

Astronauts may soon be mingling with the student body.

The Ontario government is trying to persuade the International Space University, temporarily based in Boston, to choose Toronto as the permanent home for its campus.

The Institute for Space and Terrestrial Science -- a provincial government body -- submitted a bid to the ISU on September 30.

Ed Philip, minister of Industry, said he will work in cooperation with the Ministry of Colleges and Universities in supporting this bid as the ISU would be an affiliate of either York University or the University of Toronto. The Ontario government is spending $500,000 to finance the bid.

"Ontario has a network of fine universities featuring international-class programs in subjects ranging from law through computer science and engineering and the potential for synergies with ISU programs is abundant," said Philip in a press release.

Rod Tennyson, director of the Institute for Aerospace Studies at U of T, said he is pleased about the government's bid.

"I hope for the department to be involved with planning and engineering aspects of the new space university," he said.

"The space university will be a magnet for attracting scientists to Ontario as guest speakers."

It will also allow the Ontario aerospace industry to receive exposure on the international scene, he added.

Though a formal curriculum hasn't been decided, Tennyson expects that

See Space, page 3.



Don't leave him hanging on the telephone. *Min-Sook Lee*

3 per cent enrollment cuts planned

BY VINCENT KWOK AND
MAYLIN SCOTT
Varsity Staff

U of T is planning to cut enrollment after an increase of approximately 6,000 students over the last five years.

The university is trying to reduce enrollment by 3 percent by 1995. The faculty of Arts and Science will try to reduce their enrollment from 3,000 to 2,600.

Dan Lang, U of T registrar, said the cuts were being made because of changes in government funding.

He said that now once a university reaches a certain enrollment priority, they enter "a corridor".

"U of T along with Guelph are the only ones who have achieved this so far," he said. "Once you enter the corridor, enrollment can increase or decrease by 3 per cent and nothing happens. You don't lose or gain any government funding."

Lang said the increased enrollment was created by greater participation in applying for university admission by women, more high school students moving to large urban centres, and the introduction of Ontario Academic Courses into the secondary school program, and the gradual elimination of Grade 13.

"Now a student can delay a decision about going to college or university," he said. "The number of prerequisites is lower, all you need are the six OACs."

Student and faculty groups said enrollment cuts were necessary because the increase in enrollment had forced faculty to teach too many people.

Peter Guo, president of the Students' Administrative Council said faculty shortage is one of the biggest problems with the quality of undergraduate education.

"Teaching should be held in real esteem," he said. "But how can this year be a year of teaching without enough people to teach? This is a budget decision that U of T will have to grapple with. It's absolutely crazy to keep enrollment going up without the support staff.

"If we can support enrollment that's great, but we're bursting through at the seams. You can't just keep pushing students through like cattle."

Bonnie Home, president of U of T's Faculty Association said

See Average, page 2.

Inside

Lectures on native family violence, page 3

Liza Minnelli: epic dance, page 7

Hockey Blues hold out high hopes, page 9

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Central locations planned

Continued from page 1.

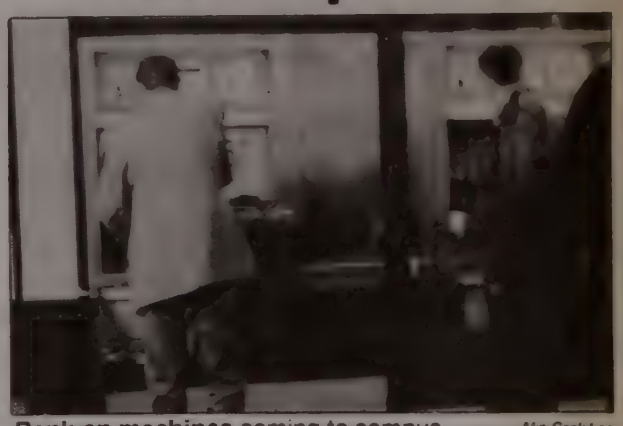
the location of the St. George campus.

"There is nothing around York so they have to have a something like a bank machine or a Shopper's Drug Mart up there," she said. "But because we're downtown, I don't think it's a problem."

Peter Guo, SAC president, said he thinks the bank machines would be a good service but safety should be the prime consideration when considering locations.

"There is a lot of potential for unsafe behaviour," he said. "I think we all have heard about people being mugged after using a bank machine. They should be at well-lit central locations."

Hoffman agreed the bank machines should be at a central location.



Bank on machines coming to campus. *Min-Sook Lee*

"They should put them more central on campus like Sid Smith rather than the Koffler Centre because there already is a Bank of Montreal just across from there," she said.

Fleming could not say exactly when the bank machines will be installed.

"I'm reluctant to be pinned down but we're hoping to have one in the very, very, near future," he said.

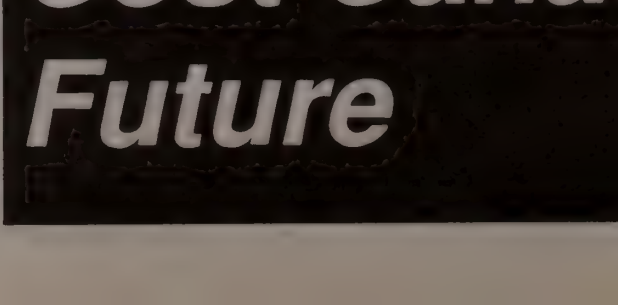
"Once we give the go-ahead to the financial institution, it would probably take from four to six weeks to get one up and going."

Average class size growing

continued from page 1.

average class sizes have been growing for some years now and without adequate and qualified faculty, the teaching standard is declining. For example, many courses have been forced to adopt a multiple-choice format, instead of essays, for exams.

But Lang said while permanent faculty were not hired, there was money spent on hiring more teaching assistants and professors on a contractual basis.



"The extra enrollment was never intended to be permanent," he said.

He said part of the problem has been a series of one year funding plans announced by the provincial government. While funding did go up to cover the extra enrollment, it was not guaranteed forever.

"During the period of temporary funding, the marginal or additional revenue per student was higher, but temporary," Lang said. "No university could assume they would have that money indefinitely."

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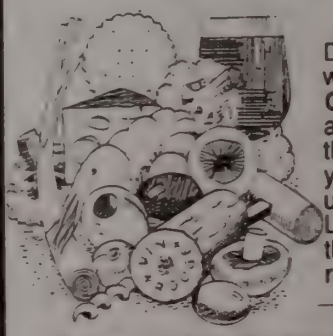
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Bicycle thefts increase by 50 per cent at U of T

continued from page 1.
downtown core and highly populated by cyclists, U of T has become a favourite hunting ground for bicycle thieves.

So far this year between May and October, 146 students have reported their bikes stolen to U of T police.

"Bicycle thefts have increased 50 per cent this year and 100 per cent over the past two years." said Sergeant Len Paris of the U of T police.

The hot spots at U of T are the Athletic Centre, Sidney Smith, Robarts and Hart House, he said.

"These areas afford the best opportunity for bike thieves," he said. "Areas like the west side of Sid Smith and the south side of the Warren Stevens building are secluded enough to tempt bike thieves."

Ram Hasson, an Erindale commerce student who recently had his bike stolen, said there wasn't much he could do about it.

"I guess it's just part of the risk you take when you ride your bike," he said. "What can I do, I didn't even bother reporting it since I didn't record my serial number and it's not like they're going to find it."

The recovery rate for stolen bikes at U of T is also minimal. Over the past summer only three arrests were made in connection with a rash of on-campus bike thefts.

"The problem is that the court system considers bike theft a minor crime," said Metro Police Constable Dunning of the Metro Police resource centre where most minor crimes are reported.

"It actually seems like it, when the thefts are considered individually and when compared to some of the problems in this city. But the reality is that bike thefts have become big business."

●●●

Pitching his wares and marketing himself as the Ed Mirvish of hot discount bikes, David, who has a business card and a pager, operates a small ring of bike thieves.

"I deal with about five to ten guys who get me bikes, just buddies from school who'll snatch a bike for some quick cash."

According to David, the market for stolen bikes is as large, if not larger, than the market for legitimately purchased bikes.

"I got a waiting list with about twenty names on it all for bikes, the preference is for mountain bikes, but they'll take racing bikes for $100," he said.



No bike is safe in Toronto.

David is a part of what the Metro police fear is a growing network of bike thieves who operate in a similar way. Police fear these unorganized amateurs may develop into a consolidated group of professionals.

"The possibility of a bike Mafia is not as ludicrous as it sounds," said Dunning.

"Bike chop shops are sprouting up all over the city. Right now it's just a bunch of small time operators, but thefts are rising at phenomenal rates that the possibility of it being an organized group is not so remote."

Bernie, an associate of David, said the most popular way of stealing bikes is to fit a hollow pipe over the extending lock portion of the U-bar lock and lever it open. Other locks are simply cut with bolt cutters. In some instances thieves will just use a hacksaw to cut the frame and take the bike, to be stripped later for parts. The frame is either junked or rewelded.

"My favourite way is to just hop on a bike and ride away," said Bernie. "The guy is just left standing there and I just disappear into traffic, it's so simple it's stupid."

Paris said the use of freezing agents is also effective.

"Sometimes a freezing agent such as freon or liquid nitrogen is used to freeze the lock and then it's smashed with a hammer -- shattering the lock. Thieves will go to almost any lengths and devise ingenious ways to get bikes." he said.

However, Bernie had little praise for such high-tech methods.

"That's bullshit man, why should I waste my money on that shit, and my time sitting around for the lock to freeze so I can get busted, when I can just as easily and more quickly lever a lock open or use my cutters."

David said the sum of the bike parts total more than the whole bike.

"Off a decent bike I could probably make double on the parts than off the whole bike, the only problem is that it takes twice as long to sell the parts than the whole bike."

Paris said while there isn't much one can do to offset experienced bike thieves, he suggested registering the bike, purchasing the new Kryptonite "rock" lock and a plumber's T bar to go over it and parking and locking the bike in well travelled and lighted areas of the campus.

Lectures focus on native violence

BY ALISHA MOHAMMED

U of T will be examining native family violence in a series of upcoming lectures.

Hosted by the faculty of Medicine, the forums will feature all-native speakers, including Phil Fontaine, the Grand Chief of the Assembly of First Nations in Manitoba.

"My observation is that students and the public at large generally have negative, stereotypical views of native peoples," said Chandrakant Shah, a U of T professor of medicine and founder of the two-year old lectureship program. "It is an issue we have had to combat."

This year's theme will focus on Aboriginal Family Violence. Shah said the intention of this year's theme of is to educate students on native difficulties within the family.

"We want to sensitize the university community and health care professionals on the difficulties native Canadians face when seeking assistance on health matters."

He said there are three main objectives to the lectures.

"The first is to call attention to the need to provide culturally sensitive health services, the second is to influence policy-makers, taking into account ethnic differences, and finally, to gain advocates for the Native cause."

Shah said between 60 and 80 per cent of native spouses are abused, but he said the figures are not exceptional.

"Figures on this type of abuse in Canadian society at large are not disproportionately higher than figures found in native communities," he said.

The forum will look at the extent and root causes of violence, taking into account the effects of colonization and post-colonial policies. It will also examine ways of educating the health care sector on implementing programs to deal with and counsel family violence, that are sensitive to aboriginal needs.

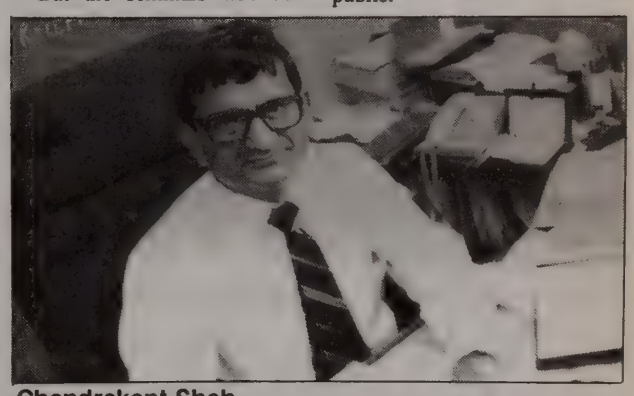
"We must move forward on the policy of handling native health issues," said Shah.

He said the decision to have the faculty of Medicine host the lectureship was based on money.

"I was the one who single-handedly hustled the funds for the project. The dean of Medicine has also given enormous support to the project."

But the seminars will deal with health in the broadest sense, including the mental health and social problems facing native peoples today, he added.

The lectureship runs from October 22 to November 5 and all seminars are open to the public.



Chandrakant Shah

Space university to teach policies

continued from page 1.
international students at the ISU will go on to specialize in specific areas of aerospace at U of T.

Alexis Larson, Communications Assistant to Philip, said the Ministry hopes the bid will serve "as an indication of their commitment to the aerospace industry.

"Having the space university in Toronto will create high-value jobs, and will provide an opportunity for students from around the world to take part in a training university," she said.

The ISU will not solely be concerned with astronomy and aeronautical engineering, but will include policy, law and ethics as they relate to space studies, she added.

The $500,000 allocated to the financing of this bid is expected to cover the costs of feasibility studies and the analysis of infrastructure costs and long-term financing.

"(It) is the cost of competing in the world market for something of this sort," said Larson.

The final decision is expected to be announced in August 1992, and the permanent campus of the ISU is expected to be operational by 1995.

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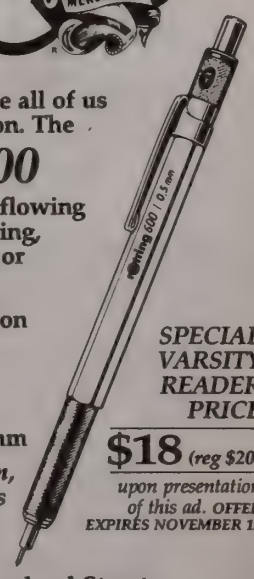
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EDITORIAL

Why leave?

Students love university.

A report, prepared by a University of Guelph sociology professor, said close to half of undergraduate students in Canada would take longer than four years to complete their degree.

The report attributed this tendency to a number of reasons: government underfunding, intimidating atmospheres, high tuition fees.

But it failed to address the real root causes of students' leech-like attachment to their post-secondary institution. It didn't mention the fact that students want to stay in university because these are simply the happiest and just downright best years of our lives.

In many ways, being in university is like a return to the womb. You float in liquid (albeit beer rather than amniotic fluid), you spend all your time asleep in dark places (libraries or classrooms), and you are actively encouraged not to think. It's small wonder no one wants to leave.

After all, the first experience of first year students at U of T this year was a week-long $110,000 party thrown by the Students' Administrative Council.

It'll actually be surprising if any of these students move on to second year, let alone graduate in four years. After all, if you stay a first year student for the rest of your life, all you have to do is party, party, party!

It's different from being in the real world. Out there in reality, you have to work for corporations owned by rich men. Here, on campus, you just work at an institution funded by corporations owned by rich men.

Out there, there are nasty things like rapes, sexism, racism, homophobia. There are groups that are marginalized and disempowered. Here, on campus, students are taught that those icky things couldn't possibly exist here, because the men running U of T are just too progressive and sensitive to let them happen.

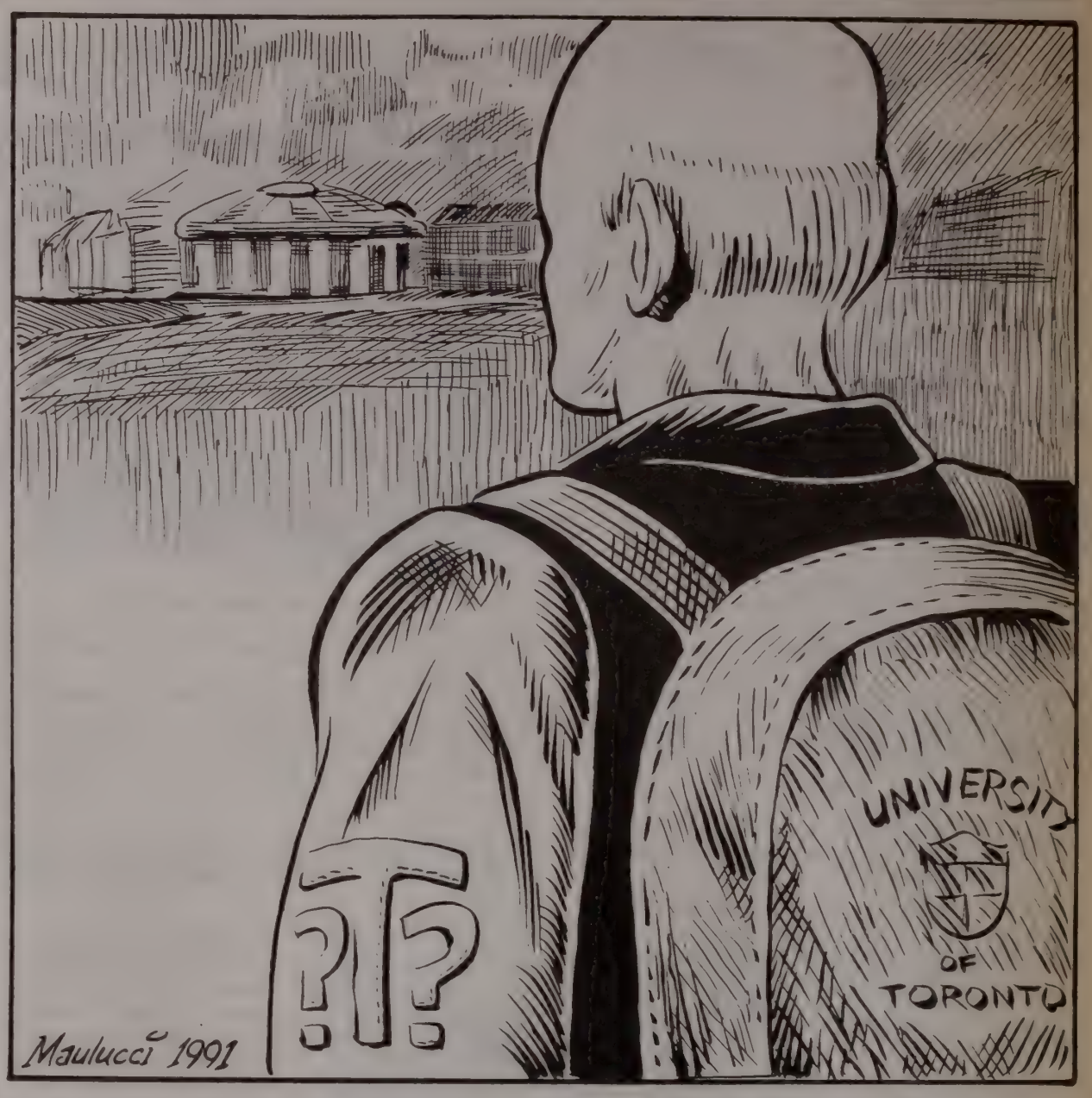
Also, here on campus, students can claim that *they* are marginalized and disempowered and use neat words like "disenfranchised" about themselves.

Out there, people worry about making money to live on and to buy food with. Here, on campus, students are told it's impossible for them not to make enough money to pay tuition fees. After all, the men running U of T and the province are just too progressive and sensitive to let that happen.

There are few other jobs that allow a person to sleep 12 hours a day, seven days a week, drink 12 hours a day, seven days a week, and still get praise for regurgitating someone else's stale and outdated opinions. In the real world, you can get the sleep and the drink *or* you can get the praise.

This paper has, over the past several weeks, taken a strong stand against government underfunding and against the raising of tuition fees. We still hold those stands, but we've increased the scope of our demands.

It's not fair that only a select group of people should enjoy the paradisaical days of post-secondary education. It's time everyone was sent to university. Increase funding, drop tuition fees, turn Ontario into one giant university and we'll all live happily ever after.



The VARSITY
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Staff meeting today at 4 pm
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Why celebrate centuries of oppression?

BY THE STUDENT CHRISTIAN MOVEMENT

In 1992, governments, historical societies and others plan to celebrate the 500th anniversary of Christopher Columbus' "discovery" of America. These celebrations must be challenged.

Today, the U of T is awarding the King of Spain an honourary degree to recognize his contribution to democratization in Spain. This provides us with an opportunity to reflect on what these 500 years really mean.

Countless millions of Indigenous people, Africans and others have been enslaved, worked to death and had their cultures, religions and societies systemically destroyed. We can not forget this history and the fact that this oppression, exploitation and cultural genocide continues today in Canada and throughout this hemisphere.

In 1992, the King of Spain will be integral in celebrating the 500 years of history started with Columbus in the Americas. It is a history which Europe should not be proud of. He will be a guest of honour at the "celebrations" in the Dominican Republic.

These celebrations continue a legacy of dispossession and robbery. Within a hundred years of Columbus' arrival, the indigenous population of the Dominican Republic was virtually extinct.

The government of this impoverished island nation has spent millions of dollars building monuments and civic improvements for the occasion. It has spent over $20 million to construct the world's biggest lighthouse, which will project a cross shaped beacon out to sea. To make way for these projects, 700,000 poor people have been displaced from their homes.

This indebted nation can be considered a microcosm of the tragic history and painful reality experienced by peoples exposed to European control.

In Canada, European hegemony has translated into land theft and ethnocide, relegating the indigenous peoples to the margins of society. Land claims for instance are still met with hostility at worst or apathetic paternalism at best on the part of the guardians of the status quo. Canadian society is ruled according to the agendas of wealthy white men and marginalizes the voice and participation of lower-income people, people of colour, women, the differently abled, lesbians and gays and the native people who are the original stewards of this land.

In our own U of T community, this prevailing injustice has manifested itself in the Mt. Graham "Columbus" telescope project. This project, if realized, will see the U of T spending millions on a telescope on sacred Apache land in Arizona. To give it the name "Columbus" is, to say the least, an incredible insult.

Instead of celebrating, we need to reflect and critically analyze our history according to the experiences of the many disenfranchised.

Five hundred years ago, Columbus brought, to the Americas, the roots of colonial capitalism; economic and political exploitation for the sake of profit and power. It is time to turn away from this. Racism, materialism, exploitation and militarism are unacceptable.

The celebration surrounding the King of Spain's presence at U of T should challenge us to consider other aspects of the historical European presence in the Americas.

The Student Christian Movement (SCM), a founding member of the U of T 500 Years Coalition.

back talk ...

Mugs

Law II

Re: Student bicycles waste, Mon. Sept. 23.

At the end of the profile of Jamie Hanson, I received all of the credit for obtaining U of T Law mugs for all Law students. It was my idea and I made the contacts with OPIRG, but Rich Press and the Orientation Committee raised the necessary funding and followed through with the production. I was very pleased to see the mugs at Orientation and most Law students are using them. I wanted to ensure credit fell where it was due.

Ted Crysler

Riot

I would like to take this opportunity to comment on the social implications of the raid by a gang of teenagers on the clothing store of Stitches in the Eaton's Centre Sept. 28.. They had it coming. How do these companies expect teenagers to pay for the leather jackets, gold chains, silk shirts, and designer jeans, hats and shoes that they supposedly can't live without? There are only so many hours a week a full-time high school student can work in McDonald's and still keep up with their studies.

Beyond that, the teenagers who raided Stitches are products of an era of vicious materialism which has afflicted the English-speaking world in the past several years, during which selfishness and greed have been enshrined by our corporate masters and their political puppy-dog as the highest virtues of which human beings are capable. Compassion is viewed with contempt. The teens who raided Stitches are true children of the age, the spiritual progeny of Thatcher and Bush and who have hailed the systemic slaughter of over 100,000 Arabs for oil as ushering in a new golden age of international harmony, law and order.

If we as voters do not renounce the fools' paradise of BMWs for the rich and "competitiveness" for everybody else at home, combined with thuggery abroad, then I forsee a future in which today's high-schoolers will be unable to look forward to better jobs after graduation than as security guards and policemen to protect stores like Stitches from teens dreaming of leather-jacket heaven, or as soldiers, sailors, and pilots to protect the resources of the Third World from the human chattels who happen to be living in those countries and who foolishly dream of a more

See Back talk, page 5.

SAC shouldn't attempt to enter the world of lobbying

BY TED GRAHAM

Two hundred dollars for SAC lobbying? This is disgraceful. It's an affront to the dignity of every self-respecting student. This situation must be remedied immediately and there is only one way to do that...

Take away the $200.

That's right, take the money that SAC wants to use to wine and dine the minister of education. That will leave them with a sufficient amount of funds to have a proper role with the government.

Commentary

Properly considered, the only relationship the university should have with the government is in regards to the protection of individual rights. The university shouldn't be relying on government spending (see my article from Sept. 27) and therefore should have nothing to lobby them about. However, if we need money, there has to be a better way of attaining it then trying to catch the attention of a particular politician and then trying to get him give us a handout.

Why then does the Ontario Federation of Students get $580,000 to lobby the government? Somehow they've convinced students in many of Ontario's colleges and universities (luckily we opted out) that in order to deal with the huge juggernaut that we call a government, we have to form (and pay for) an equally large gang in order to get our views "represented".

Unfortunately, the only OFS lobbying expenditures I've been able to observe is the cost of buying Kraft Dinner to fling at politicians in hope of swaying their decisions.

Unfortunately, the money, given the OFS's fanciful goals like zero tuition, will be wasted unless they figure out some way to buy an economic miracle. (My suggestion is that they use their lobbying budget to buy lottery tickets)

If U of T's own external affairs commissioner, Stacey Papernick, wants to raise funds properly, she should follow the lead of "Project Breakthrough" which is the only legitimate form of solicitation that takes place at present. They deal directly with those parties who have the money to donate and ask for the funds rather than demand them as a "right". They also pay for their own expenses by returning some of the donations to the campaign.

"Lobbying", on the other hand, is nothing more than the practice of attempting to influence legislation by privately influencing the legislators.

Lobbying, and all of the inherent unfairness which goes along with it, is the result of governments who are prepared to violate the rights of individuals just as long as a special interest group is rich enough or vocal enough to bribe or intimidate a legislator into granting them special status (ie. the status of not having to earn money because the government will extort that from the less powerful individuals anyway).

Since this type of government believes that it can satisfy the "public interest", which they conceive as some type of measurable entity, they are willing to listen to all these groups who claim to represent this mystical being known as the "public interest" (the situation compares to the large numbers of people claiming to be Elvis except with one difference — Elvis actually existed).

Why should we encourage such a system by giving more money for lobbying? If we really are a charity that needs donations we should not be spending a lot of money to ask for more money. Are we going to convince the frugal investor that his money will be well spent by taking him to an over priced restaurant and ranting about our "needs" or will it be done by showing him that his money will be used carefully and economically?

The evils of lobbying might be better understood by an analogy.

If I pay off some sort of hit man to extort money from an individual or a group of individuals what I have done is obviously immoral. What lobbying does is draw out the process and make the crime much less visible by making the pay-off come in varied forms such as publicity, votes, appeals to the "public interest", etc. It makes the extortion so wide-scale that it fools us into believing it must be justified.

Well, it isn't justified and we shouldn't be accepting it as an inevitable fact of life.

back talk ... letters to the varsity

continued from page 4.

equitable share of the world's wealth.

Mark Marshall
Graduate Studies

Jello 6

After reading several articles in the various campus papers concerning the "Jello fight" at the Victoria University Orientation, I am now ready to come forth with my sober and objective view. I am a first-year Victorian who greatly enjoyed most of the orientation activities. Yet, during that night, frosh had partied and naturally got drunk. Widely known as a sort of "opium-house of drunkenness" orientation was an accident about to happen. Drunkenness causes a lack of balance and co-ordination as well as a loss of judgement. When these results are paired with over-zealous leaders who mind-set is stuck in the hedonistic sixties, the effect is disastrous.

I witnessed two frosh scale the approximately twelve foot high fence to escape being "Jell-oed" while one of them fell on the side of his head too drunk to notice his injury. If such hazing were banned from U of T's colleges, this unfortunate incident would not have occurred. One male grabbed my shoulder and screamed, "Shut up, bitch" leaving a fair bruise. And yes, I am female and no, this abuse was not only directed at females. Other obscenities such as "Shut the fuck up, frosh!" were screamed in our ears continuously, much to my dismay.

This outdated form of initiation should be banned in light of the afore mentioned.

The University of Toronto is the university of my choice, but I am I'm sure many others are very disappointed and disgusted with the short-sighted and outmoded ways of the Orientation Committee concerning this particular event. Better luck next time.

Tara Jacobs
Victoria University

Jello 7

I am a first year female student at Vic who would like to add a fresh perspective to the continuing "Jello Saga." Obviously, someone was hurt. What is not obvious was how and why. Only the girl knows how and only the leader knows why. These two have spoken to each other, shown mutual respect and intelligence in sorting out what really happened, and are now on friendly terms. We simply don't know whether this was an accident or not. There will of course, be speculation, but rumours and gossip have no place in print.

If *the Varsity* wishes to maintain its journalistic integrity it must pay closer attention to fact and avoid the temptation to relate incidents to issues upon which they may have no bearing. Here, of course, I approach the subject of violence against women. *The Varsity* is an excellent forum for dealing with this issue but the editor has not chosen a suitable vehicle to do so. Opinion is not fact. Suspicion is not proof. I believe there is an expression "innocent until proven guilty."

The frosh who was hurt firmly believed that the act was committed without malice, and said so in her article. I do not believe that the leader intended to hurt her, and as a woman, I certainly do not believe that anything constituting violence directed against women went on at the jello fight. I was there. I didn't feel like getting slimed, so I walked out, stood at the edge, and watched my friends go nuts and have a good time. If I hadn't been there, and knew about the event only through *the Varsity*'s coverage, I would probably be outraged at the disgusting attitudes towards women at Vic. But I was there, and I realize that what went on that night has little to do with the articles in *the Varsity*. There have been some unnecessarily unpleasant letters to the editor and some irresponsible and frankly, slanderous editorials written. I can sympathize with the sentiments behind these, but that does not excuse some self-indulgent and sloppy journalism which has misled and hurt a number of people.

One final point of order: Andrew Fulton was quoted as saying: "... by harping on an accident in what most people felt was an enjoyable event, you (the first year Vic student) do the entire cause of stopping violence against women a disservice by taking away its credibility." Without debating the matter, I feel it's only fair to point out that Fulton did not write what was in the bracket, nor did he intend it. The "you" was referring to *the Varsity*, not the frosh. If the passage had been read with care, and in context, yet another misinterpretation could have been avoided.

Rebecca Levere
Vic I

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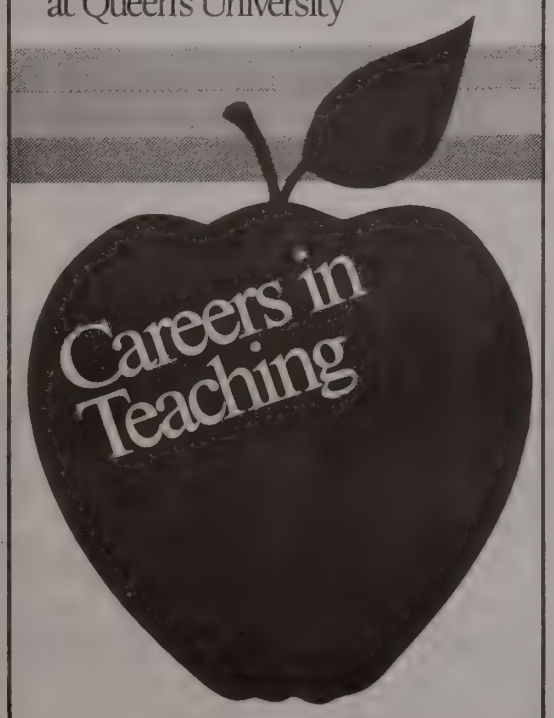
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OCTOBER 10, 1991



Crazy Momix provides an alternative to the tube.

Modern dance, Momix style

Energy of the body

BY VICTORIA FOOTE

Momix
Ryerson Theatre
October 10-12

A dance critic once wrote, "there is absolutely nothing modern about modern dance." Ironically, it is modern dancers who usually execute the most ritualistic and earthy of movements. In contrast to the thin, razor-like style of contemporary ballet, it was modern dance that rediscovered the humanity in dancing, courtesy, initially, of Martha Graham and Isadora Duncan.

In the sixties, a dance troupe called *Pilibolus* was formed on the Dartmouth College campus, and when I saw them perform in the early eighties, I was reminded — as I hadn't been since the time I took a modern dance class once a week from a woman I was to call Miss Jancie who smoked up in the bathroom with her boyfriend, the local D.J. — that dance is one of the most primitive of art forms. It is basic. Everyone likes to move and everyone likes to move to the beat.

Moses Pendleton, one of the founders of *Pilibolus*, who is bringing his current troupe *Momix* to Toronto October 10 to 12 at Ryerson Theatre, grew up on a dairy farm and took his first dance classs at Dartmouth while recuperating from a broken leg he acquired in a skiing accident. It was, like, the sixties, and, according to Pendleton, you were doing your own thing, "creating and working with your body and playing music..."

Besides, Pendleton found his dance instructor a bit more attractive than his ski coach. *Pilibolus* had a very penetrating effect on stage. In an oversized book I was once given, there is a fantastic photograph of three members of the company — perhaps one of them is Pendleton — sitting outdoors among a pile of grey boulders. Three men sit, one on top of the other, a vertical column, backs to the camera, heads lowered so you see only three torsos, stark naked. Human boulders.



Dancin', cow style.

One thing led to another, and Moses left *Pilibolus* to front his own dance company which he called *Momix*. The word, "momix", Pendleton explains, refers to a milk supplement for veal calves used when he worked on a diary farm. But it also refers to a mix of things; the show itself, says Moses, "had a rapid, changing, MTV dynamic to it" in the eighties. "Now in the nineties, the gay nineties, the decadent fin-de-siecle, we're doing a new piece with the Momixian elements of simple, fast movement changes, visual changes, illusionist theatre, and a high level of kinetic and physical energy."

The last time I saw *Momix* perform, the dancers were cavorting about on stage to music which ranged from Peter Gabriel to Vivaldi. Dancers twirled around Chernobyl sized gyroscopes, women draped themselves backwards over giant seashells, their hair fanned out on the floor, a Christ-like figure danced on stilts. It was fun, it was earthy, sometimes it looked dangerous.

This year *Momix* is performing a piece called *Passion* to music by Peter Gabriel — first heard as the score to Scorcese's *Last Temptation of Christ*. Gabriel's music is a "nice mix of rhythm and percussion," Moses comments. "It has an element of strangeness, but is still somewhat accessible."

As a choreographer, Pendleton says, "I tell the dancers that they've got to feel the Christ spirit in them...Christ, I believe, was some kind of street dancer himself, into illusions, and performed a certain amount of miracles, or had them done to him, and he got people to follow him that way. I do truly think that people can be moved by a moving body, a whirling spirit, and that's about as religious as you want to get. I don't think a lot of people are going to come to this piece and say, `I saw Jesus.' But they might feel moved by the whirl of controlled energy."

More Irish come to town

Fat Lady plays

BY REED HOLMES

Ireland is increasingly becoming a breeding ground for outstanding new music. Popular new bands such as Hothouse Flowers have received critical acclaim not to mention great record sales here in North America. The small nation, with all its political problems, has again produced some promising young talent. The Fat Lady Sings, a Dublin based group who will be opening for Spirit Of The West this Friday at The Concert Hall, have recently released their debut album *Twist*.

The four member band has been playing in Ireland since 1986. Their worldwide debut on EastWest records is bound to attract some attention in North America. The album's song writing, including their UK indie hit "Arclight" is excellent, if undemanding on the intellect. The songs are dominated by acoustic guitars, a soft drum beat and the distinctive lead vocals of Nick Kelly.

The music is also mixed with a blend of instruments such as the organ, violin, harmonica, and accordion — instruments common to the sort of folk rock coming out of the Northern UK and similar, as well, to the kind of musical incorporation bands like Spirit of The West and The Wonder Stuff employ.

Italian isle film shoulda stayed lost

BY STEVE GRAVESTOCK
Varsity Staff

Mediterraneo
directed by
Gabriele Salvatores
from October 11

People often complain about contemporary Hollywood movies, as if it were a given that they are always bad or, at least, never as good as Hollywood classics or foreign films. I'd be more inclined to listen to them if they didn't use Frank Capra's work as a touchstone or if their good foreign films didn't resemble Gabriele Salvatores's *Mediterraneo*, a new Italian movie which opens this Friday.

Mediterraneo is essentially an idyll: a group of Italian soldiers are sent out to occupy a remote Greek island during World War Two, and wind up stranded. When one of the soldiers breaks the radio they are completely cut off, unable to even get news from the outside world. Some of the soldiers adapt readily to life on the island while others feel that they're wasting their time there and yearn to return to Italy (though only sporadically).

The movie isn't terrible; it isn't even truly bad; in fact, it's not much of anything really. For it to be bad it would have had to risk or address much more than it does (and the director would have had to have been far less comfortable with his meagre competence).

Mediterraneo is dedicated to those who want to escape (or do escape — I can't remember which). It ought to be dedicated to those who sit around in deck chairs, sigh, sip gin and tonic, and wonder what it would be like to "get away from it all." It doesn't have any more weight than an unrealizable, passing fancy. Probably less.

The film has no tension because the outside world has no real hold on the soldiers. The filmmakers never seriously suggest that the soldiers miss anything. The lone character who does — he misses his pregnant wife — is treated comically and becomes a running gag so we don't give his pain much significance. One of the characters, Sergeant Lo Russo, grumbles a lot but it's perceived as idle grumbling. When the soldiers are rescued you aren't touched by them having to leave because you know if they really wanted to stay they would. The movie never suggests that they had anything to go back to.

If Mediterraneo is a contemporary parable then there ought to be a lot more intensity.

The characters are so bland you don't feel that the idyll is very significant either. The problems the sojourn apparently solves are trivial or too whimsical to get worked up about. Consequently, and worse (for an idyll), there's no magic or joy in the soldiers' stay. They aren't restored by the years they spend there because there's nothing to restore.

There are no details about what life is like on the island, no hint of hardships etc. The soldiers might as well have gone to the nearest beach. The island's inhabitants have no personality — they don't even bother to object to the enemy soldiers' presence. The women welcome them with open arms despite the fact that the Germans apparently took all the village's men away. The only real characteristic of this island is that the women are all easy lays. (They don't demand much and hardly ever say anything.) Hugh Hefner would approve of Paradise as Salvatores and screenwriter Vincenzo Monteleone conceive it. Only Hef's jammies and pipe are missing.



Sorry folks, guess I missed the war.

Mediterraneo is the final installment of a trilogy which Salvatores and the same cast all worked on and which dealt with events prior to the ones depicted here. I don't think the other films have been released here though Alliance has the rights to the second film *Turne*. This may explain why the film's so weightless — the movie may just be a flourish, a chance for a vacation with old friends. (The cast spent nine weeks on the Greek island of Kastellorizo.)

The press kit claims that the film's about the 70's generation, which considered itself lost and abandoned and refused to sell out; but this only makes the film seem more lifeless and puzzling. If *Mediterraneo* is a contemporary parable there ought to be a lot more intensity in the desire for escape and more detail about what they're escaping from. Without it, the movie's simply whimsical and shafts its own political points. One might wonder about the filmmakers' politics, as well, since their escape involves brief non-committal affairs with Playboy bunnies.

The only thing *Mediterraneo* has to recommend it is some of the scenery, but if you're looking for that I'd suggest Clare Peploe's *High Season* (now available on video) which has similar (but better) scenery and adds comedy, drama and characters.

Tartuffe transcends

BY NAZANIN MESHKAT

Tartuffe
St. Lawrence Centre
to October 26

French playmate Moliere wrote *Tartuffe* for the Louis XIV's Court in 1664. The play bluntly attacks and mocks the religious hypocrisy of his time. The controversy was such that the comedy was suppressed for five years by the French Catholic Church. Derek Goldby, director of a current adaptation of the play running at the St. Lawrence Theatre, gives a brilliant and comical nineties twist to Moliere's 17th century play making it clear that the social satire of *Tartuffe* is as universal now as it was back then.

In Goldby's play the temperamental Morgan Parnell (Michael Hogan), whom in Moliere's original is the rich Frenchman Orgon, is blindly duped by Tartuffe (Brent Carver), much to the family's frustration. Tartuffe, an apparently pious and evangelical preacher, fools Parnell with his fake moral standards and comfortably 'camps' in the rich household. Parnell is slowly and blindly manipulated into giving away his fortune and his daughter Mary-Ann (Paulina Gillis) in marriage. Meanwhile Tartuffe is busy seducing Parnell's wife Elaine (Elizabeth Sheperd).

You enter the theatre expecting a 17th century play with fancy French bourgeois costumes and furniture to find a big screen TV, comfy couches and modern furniture in the contemporary foothills of Alberta. Your curiosity arises — and the comedy never ceases to surprise throughout the play.

Goldby's wit integrates into the play the berserk traits of North American modern life. You encounter pop music, bikers in black leather, hippies, cowboys and voguers all in a hilarious Moliere comedy. But Goldby also manages to maintain some closeness to a Moliere classic by choosing a script where the characters speak in rhyming couplets.

Goldby builds up the climax in the play by using daily events in modern life in an amusing way. And even if most of these situations fit in context, the violent interjections of Parnell's son Davis (Paul Haddad) is an overdose; attempts to make the character resemble Rambo seem far too dramatic. With scenes like these the play slows down, but picks up again as the end approaches.



We love a 16th century French comedy set in Alberta.

Goldby does not limit himself to a purely entertaining set-up. with the play's comical contradictions, Goldby satirizes social pretensions, rigid conservatism and religious double standards. He is very aware of society's flaws, transmitting his views satirically through an overall splendid choice of 20th century characters and situations.

The cast does a great job in coping with Goldby's demanding adaptation. Brent Carve as Tartuffe, Allison Seally-Smith as the servant Doreen and Tom McCamus as Leon are especially outstanding in their performances.

Goldby, who received a Dora Award for Best Director for *Uncle Vanya* and a Troy nomination for his direction of *Rosencrantz and Guildenstern Are Dead*, fascinates us with *Tartuffe*. Provocative, challenging and hilarious it is an absolute must-see.

Liza jigging a Hollywood convention

BY L.L. HERCZEG
Varsity Staff

Hollywood cinema is to us as the epic poetry was for the Greeks: a murky, tribal interpretation of the dreams of greatness, profundity, and honour. We know it is phony, but then every great drama about overbearing ambition, the bitterness of despised love, and the dumb rituals of everyday living, has a certain phoniness to it which is meant to prevent us from dismissing it in cold blood.

Matthew Arnold, the 19th century English critic, once contrasted the surviving strands of Greek culture in ours with what he called the influence of "Hebraism," and characterized the former as the embodiment of "sweetness and light." Well, Hollywood movies almost always belong to this Homeric tradition of gentleness and clairvoyance of mind.

Adorned by Grecian sweetness and light, *Stepping Out* is just one of those outcast movies where they set you a-dancin' while they ostensibly speak of a woman's lone fight. She can't be a loser, either, because we wouldn't suffer Liza Minnelli, who sports the most endearing Pinocchio-face on earth and has a tempestuous singing and dancing style, to lose on our bets any time soon.

At first, apart from flashes of Mavis's public persona as a moonlighting bar-singer, the movie looks like a series of group therapy sessions with Liza Minelli taking the role of the peacekeeper. But when Mavis is challenged by a big-shot choreographer to produce a number for the limelight as part of an 'entertainment for charity' gig, the amateurs decide to get tough and whip out a performance that leaves everyone gasping.

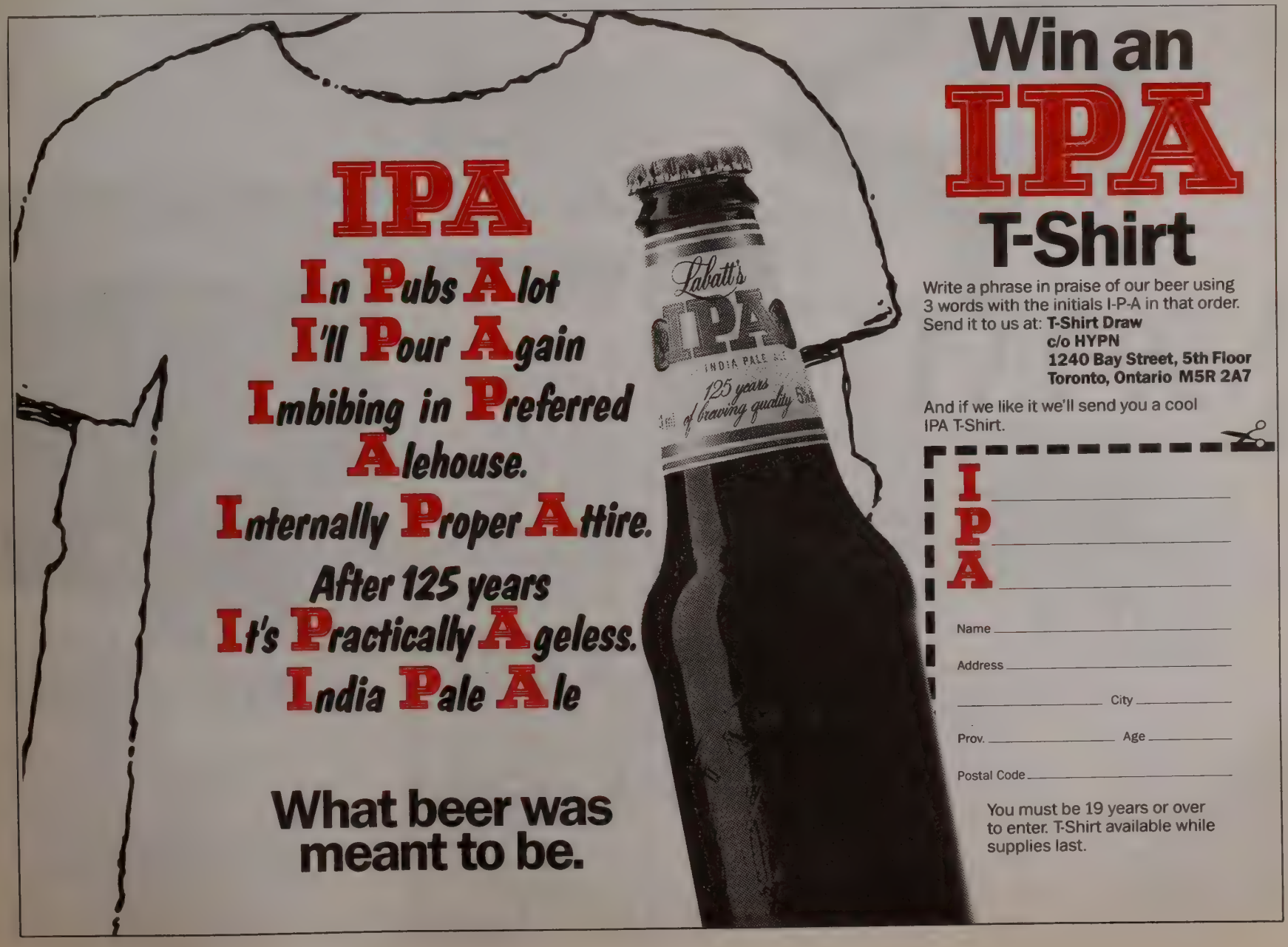
This bare plot would be nasty, brutish, and short for a full-length dance movie without a warm touch and complicating details. The rehearsals take place in a church converted for the purpose, and, god knows, who wouldn't feel apprehensive before stained-glass icons? As Mavis preaches professionalism to her students in Woody Allan's idiom — "a professional is someone who is there, who shows up" she has to confront the decision of choosing her blaze partner who wants to leave town to work towards professional success or of staying put with her students, in the hope of building her career, and ending her pregnancy with his child.

But Mavis perseveres, and you know that in Hollywood abortions don't happen. Before class, alone, down, and trying to sort out the moves for her pupils' fast approaching performance, Mavis gets carried away by her past of long before, and pulls off an awesome solo piece to the accompaniment of a ghetto blaster. Privately but surely, Mavis has tested her old powers, and just as in Homer only Odysseus can string Odysseus' bow, so in this film, only Liza Minnelli can dance with so much gusto and evocative power.

Hollywood cinema is to us what epic poetry was to the Greeks.

Although the supporting characters do their best to keep you in good cheers with their clumsy one liners, the main attraction of this show remains Minelli's praiseworthy dancing, and not the screenplay, which makes the assumption that professionalism alone makes a valid personal statement, while amateurism is gentle, benevolent, and harmless like an unsexed animal.

In the constant search for greatness, which is the single most important moral impulse behind the enterprise called Hollywood, some perspectives get lost, precision often falters, and things of a definitive nature get lost along the way. You see, protective Hollywood cannot tolerate activism of any kind, and like Pontius Pilate, it blows down a chill on every topic that has even the vaguest chance to be seen as controversial. Afraid to show activists as losers, which is why *Born on the Fourth of July* is such a shitty movie, it feels compelled to romanticize the fight of the excluded individual for self-assertion in the soggy myth of the outcast who makes it big in a big time, all the time.



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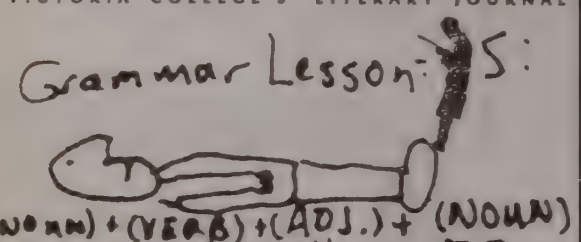
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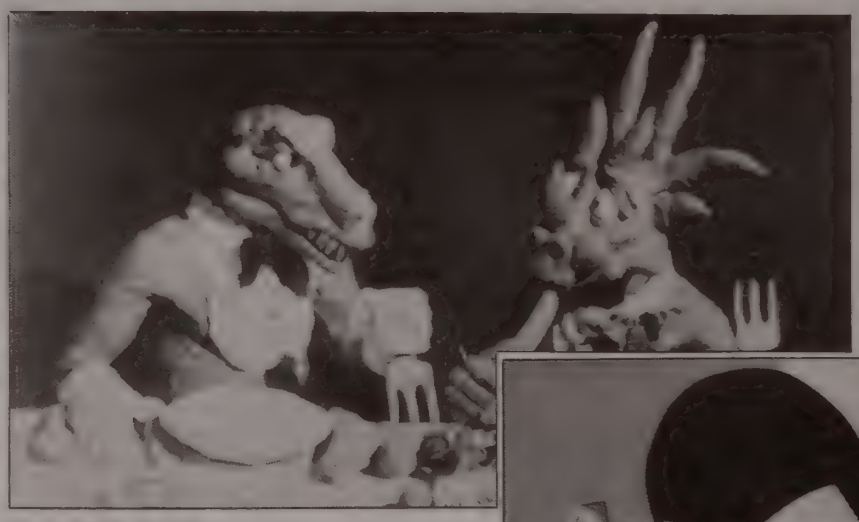
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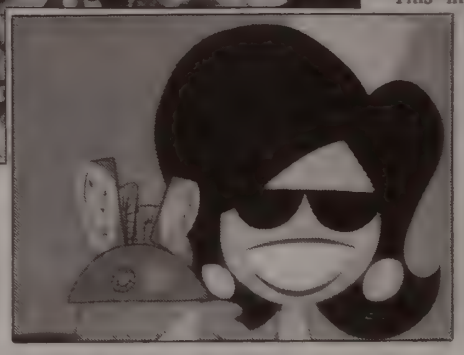
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Cartoons ain't just clowning around

Animated best of fun





BY ERICA SESSLE

Best of the Festival of Animation
Bloor and Fox Cinemas
October 11-24

Left: the dinosaurs chat.
Above: a scene from *The Housekeeper*

My first experience with animation occurred twenty odd years ago, while watching episodes of *Sesame Street* and *G-Force*. Ever since then, I have been an addict. I still get up early on Saturday mornings to watch *Beetlejuice* and *The Real Ghostbusters*. Before I watch the news at night, I sit down to an excitingly mindless half hour of *The Teenage Mutant Ninja Turtles*. There are thousands of us addicts out there and the time has come for us to rejoice and to take pride in this art form. And *Shane and Sean's Best of the Festival of Animation* has arrived just in time.

Yes, the Multiple Maniacs Promotions people who have delivered animation festivals to Toronto for the last four years are back. From October 11th to the 24th at the Bloor and the Fox theaters, *Shane and Sean's Best of the Fest* will present internationally acclaimed animation shorts. Many of the films have earned Academy Awards and nominations, as well as many international prizes.

Most interesting about the Festival was the diversity of films on the program. The producers did a wonderful job of putting together films not only from different countries but also from different decades. While the majority of the films are from the United States and Canada, there are also shorts from Hungary, Poland, and Italy. The time periods for these films are also diverse, ranging from "Porky Pig's Feat" produced in 1943, to "Locomotion", which was first seen in 1989. The Festival also includes various forms of animation such as claymation and computer-generated animation, both of which are astonishing if one has only viewed products from the American cartoon industry.

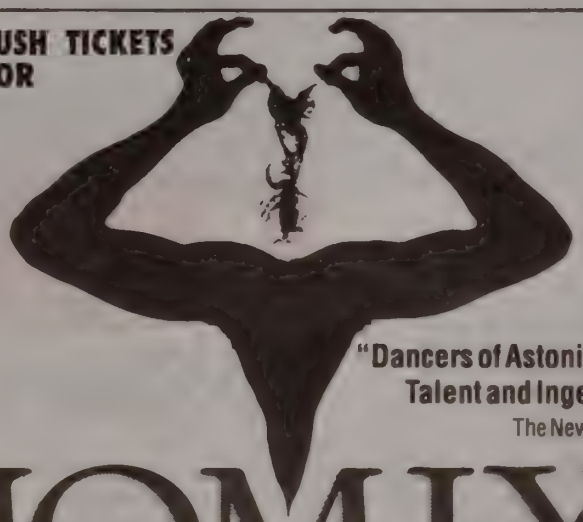
Although the entire program is fascinating, there are some films which are more interesting than the others. This includes the Academy Award winning "Tin Toy", a computer animated short about the exploits of an over zealous baby and a tin one-man-band. "Knick Knack", also created by the "Tin Toy" team, garnered an Academy Award nomination. "Knick Knack" reveals what the life of an encased snowman paperweight is liked as he is teased by the tantalizing escapism of the "real world". "The Housekeeper", the story of a maid whose employer, a mad scientist, creates a time travelling device and inadvertently transports the housekeeper through the 20th Century changing history as she goes, is one of the best shorts of the bunch. Brett Thompson, one of the creators of "The Housekeeper", is coming to Toronto to meet the audiences at the Bloor Theatre for the opening night of the Festival.

The show also includes three wonderful Canadian pieces in its program. "The Sweater", written and narrated by Roch Carrier, is the classic story of a young French Canadian boy who, as the result of a mail order mix up, receives a Maple Leaf hockey sweater instead of a Montreal Canadians one, and who has to survive the subsequent trauma of the ensuing events. "Black Hula" is a brilliant approach to the evolution of life and civilization on a small planet that strangely resembles our own. "The History of the World in Three Minutes Flat" is another version of the attempts made by humans to improve the world. This short was Academy nominated and received many international prizes.

There are another two extremely interesting films that are worth mentioning. Frank Tashlin directed a beautiful print of "Porky Pig's Feat", detailing the escapades of Porky Pig and Daffy Duck as they try to 'stay and dash' at the Broken Arms Hotel. Even Bugs Bunny makes a cameo appearance in this one "Thank You Masked Man", finished in 1968, was created from over thirty hours of Lenny Bruce's nightclub acts. Although it is difficult to hear some of the time, it is still a striking piece.

Granted, these films might not prove intellectually stimulating to all people. However, they are constantly entertaining, and are so well animated that one would not have to be an animation addict to enjoy this festival.

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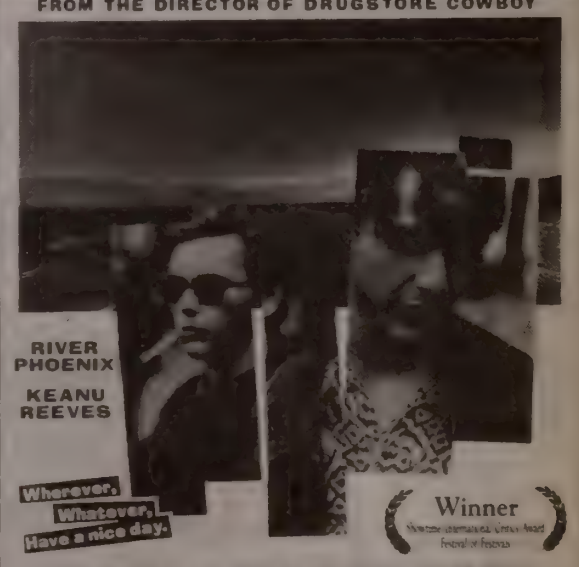
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Academic difficulties may keep leading scorer Jeff Daniels off the ice

Graduating veterans hurt Varsity's chances

U of T Blues enter mystery year

BY FIROZ DATTU
Varsity Staff

The men's Varsity Blues Hockey Team looks destined for.. well.. that's anybody's guess.

The Blues were ranked sixth in Canada last year as they pulled off a steamroller of a second half. The Blues won ten, tied one, and only lost one of their last twelve games. Great numbers for a team with a dismal first half.

Blues Hockey

In the OUAA East Division play-offs last year, the Blues used their momentum to eliminate Ottawa and then Concordia. In the division finals, however, the Blues faced the number one team in the country Trois Rivieres. Sadly, for Blues fans the season ended there.

So how do things bode at present? Seven players on last year's team are not back this year. Among these 'non-returners' is All-Canadian defencemen Chris Vickers — who was the best defenceman in the OUAA. Also, Blues' leading goal scorer, Joe Rampton, is not returning.

In addition, last year's leading forward point-getter for the Blues, Jeff Daniels, is presently not allowed to play due to academic regulations. Daniels is appealing and may be back for the second half of the season.

The Blues were counting on the return of centre John Anderson (who had an injury plagued season last year) to provide the team with some great two-way hockey.

His back injury, unfortunately, is still ailing him and it is unlikely that he will be able to play.

And there's still more. Steve Boyd, who was the OUAA's leading scorer for two straight years before being hobbled by a leg injury last year, is now playing hockey in Europe.

So, we can assume that the Blues' chances this year are about as strong as the San Jose Sharks chances to win the Stanley Cup, right? Think again. There are three main reasons why the Blues shouldn't be counted out so easily.

❑ The Blues have solid goaltending. The veteran tandem of Paul Henriques and Paul O'Donnell is back in between the posts. The importance of good goaltending can never be underestimated — just ask the Maple Leafs, who gave up half their team for superstar goalie Grant Fuhr.



Last season was an up and down year

❑ The Blues do have some returning stars. For instance, blueliner Mark Haarman is playing his fifth year for Varsity. Haarman has been the OUAA's best attacking defenceman for the past two years, with 42 points two years ago and 32 points last season. In fact, Haarman is a mere 22 points way from becoming the OUAA's all-time leading scorer among defencemen.

Also returning are strong defencemen Tom Diceman and Jeff Columbus. The offensive line that head-coach Paul Titanic refers to as "our little guys", Doug Cherepacha, Chris DiPiero and Troy Mann, is also back to attack in 1991.

This line is now entering it's third season together and it is now being recognized as one of the best lines in the league. And along with The Little Guys, forwards Dean Haig and Glenn Clark are returning.

❑ Coaching. The Blues have a truckload of experience in returning headman Paul Titanic. Titanic, who was assistant coach under Mike Keenan when the Blues last won the national title in 1983-84, has much experience behind the bench.

"He has everyone's respect," says Haarman. "I think he did an excellent job last year — we weren't in the top half of the division talent-wise, but he kept us in it.

"He keeps the players happy. I really can't say enough about him."

❑❑❑

This year, the Blues have played three exhibition games. They were defeated by York 5-4 in the first game, beat Western 5-3 in the second game, and then came up with a stinker in the third match, losing to Waterloo 5-0.

Preseason games aren't the most reliable barometer of how a team will do in the year, and Titanic wasn't concerned about the losses.

"They were true exhibition games," Titanic says. "We didn't dress many veterans."

The Blues begin their 1991-92 season against RMC (after a tournament in Waterloo next weekend and one in Toronto the following weekend.)

What may prevent the Blues from getting off to a fast regular season start is the profundity of nagging aches and pains that have beset the squad.

"We have enough depth to be respectable," Titanic maintains. "Hopefully we'll get enough point in the first half to be a force in the second half."

According to Titanic, the Blues will face stiff competition from Trois Rivieres, Concordia, McGill and Ottawa. In the other Ontario division, Western and Waterloo are good bets to contend.

Varsity Blues Home Hockey Schedule

Western, Nov 1	Brock, Dec 4	Concordia, Jan 18
Windsor, Nov 2	Tournament, Jan 2-5	Guelph, Jan 29
Ryerson, Nov 3	Queen's, Jan 12	UQTR, Feb 8
York, Nov 22	McGill, Jan 17	Ottawa, Feb 9

"If we have a weakness it will probably be scoring," Titanic adds. "We're not going to be a really explosive team."

Right winger DiPiero concurs.

"We're going to get well rounded, if not spectacular offense. This year we'll get production from everyone."

Despite their substandard preseason and the nagging injuries, the mood on this club is optimistic.

But the bottom line is this. If the goaltending, the veterans and the coach can do the excellent work expected of them, expect surprises from this year's team.

If not... the Blues look less formidable than the Canadian Armed Forces.

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BY TED GRAHAM
Varsity Staff

V-Ball Blues shoot for big year

It's finally that time of year again when volleyball players dust off the sand and put away their sunglasses in favour of parquet floors and indoor lighting.

With the season just around the corner, the University of Toronto women's varsity volleyball team is looking to overcome their past string of frustrating playoff losses by fielding a deep, well-rounded lineup. Not having depth has precluded any attempt to wrestle the OWIAA title away from the perennial champions, the York Yeowomen.

But this year's lineup has a goal and it doesn't include losing — even to York.

And perhaps they finally have the cast of players to make it all possible. With 5 returning starters, an OWIAA all-star back from a year-long hiatus, and a highly touted rookie from Guelph, the Blues look like they've been stocking up on the necessary components for a championship season.

The team should be a threat from all positions with one of the country's top setters, Jolan Storch, directing the offence on the floor. She'll be looking to utilize the big guns of middle hitter Suzanne Deschamps and rookie sensation Laurie Lassaline to their fullest.

But in order for the Blues to maintain success they'll need solid play and the maturity of the other possible starters including Laura Inward, Laura Zago, Kim Smith, Sonya Bascovic, and another strong rookie, Amanda Evison.

Off the bench, look for other prize recruits like Christina Vanaselja to contribute solid passing and defensive skills, and look the same from her teammate, Athena Gerochristodoulou to contribute often if she can avoid the injuries that have been plaguing her early in this season.

Although it's doubtful the break that Deschamps took to adjust to medical school has hindered her talents, head coach Kristine Drakich, will be watching the Deschamps' shoulder that was injured in the 89-90 playoffs.

Drakich hopes that her strength training program this year which includes medicine ball workouts and 8 am weight training sessions will strengthen the whole team and make them less prone to injuries.

Laurie Lassaline, the 19 year-old first year outside hitter, will definitely be a player to watch. With her likable demeanor and obvious drive she'll be a welcome addition to a team with lofty aspirations.

"She has the physical talent, a good work ethic and extremely coachable," says Drakich.

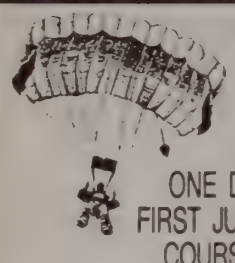
Lasseline is an all around player who can not only contribute on offence but can pass consistently and accurately. Coming out of her high school in Guelph she was highly recruited by number of colleges including some American schools. But given her priorities, which includes an emphasis on academics, she felt the University of Toronto would be the best choice for her.

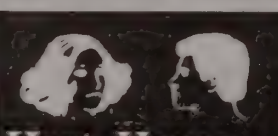
Blues vs Gryphons, Thursday 6:30 pm
Athletic Centre Sports Gym

For competition the Blues will not only have to battle York for the OWIAA crown, but also McMaster who had a very good recruiting year as well as Queen's who should be strengthened thanks to a coaching change. Finally, Ottawa is always a solid contender when it comes around to playoff time.

The Blues will recognize a familiar face in the Yeowomen line-up this year give the fact U of T's assistant coach from last year, Benta Rasmussen, will be suiting up for the Blues' crosstown rivals.

Both the men's and women's teams will be playing exhibition matches against Guelph today at 6:30 in the sports gym.

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VARSITY PUBLICATIONS

Annual Meeting:
Thursday, November 7, 1991.

AUDITOR'S REPORT

TO THE MEMBERS OF VARSITY PUBLICATIONS

I have audited the balance sheet of Varsity Publications as at April 30, 1991 and the statements of operations and changes in financial position for the year then ended. These financial statements are the responsibility of the organization's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of Varsity Publications as at April 30, 1991 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles.

Ken McFarland
CHARTERED ACCOUNTANT

Toronto, Ontario
June 20, 1991

VARSITY PUBLICATIONS
BALANCE SHEET
AS AT APRIL 30, 1991

ASSETS	1991	1990
CURRENT ASSETS		
Cash	$ 47,950	$ 31,548
Accounts receivable less allowance for doubtful accounts: 1991 - $5,500, 1990 - $4,000)	81,865	77,548
Prepaid expenses	5,523	5,304
	135,338	114,400
CASH IN EQUIPMENT ACQUISITIONS FUND	35,000	35,000
FIXED ASSETS (Notes 1 (b) and 2)	61,614	26,781
Less: fixed assets written off	61,614)	(26,781
	-	-
Total Assets	$ 170,238	$ 149,400

LIABILITIES AND FUND BALANCES		
ACCOUNTS PAYABLE	$ 21,307	$ 24,780
EQUIPMENT ACQUISITIONS FUND (Note 1 (c))	35,000	35,000
OPERATING FUND	113,331	89,620
Total Liabilities and Funds	$ 170,238	$ 149,400

APPROVED ON BEHALF OF THE BOARD
Director
Director

VARSITY PUBLICATIONS
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED APRIL 30, 1991

	1991	1990
REVENUE		
Advertising	$ 357,262	$ 402,287
Student levy	39,111	37,729
Other	12,936	6,723
Total Revenue	409,499	446,438
EXPENSES		
Salaries, commissions and benefits	140,123	133,008
Printing	128,324	143,937
Acquisition of fixed assets	34,833	8,597
Supplies and equipment rental	24,286	28,785
Canadian University Press fees	15,380	8,797
Professional fees	6,867	2,335
Delivery	6,281	5,424
Telephone and postage	5,307	4,746
Bad debts	5,224	2,330
Miscellaneous	2,544	1,826
Advertising and promotion	2,091	2,299
Travel	1,984	2,826
Boards and committees	793	720
Insurance	660	662
Interest and bank charges	191	1,791
Recruitment	-	252
Total Expenses	385,788	349,447
NET INCOME FROM OPERATIONS	23,711	96,991
LESS: Allocation to equipment acquisitions fund	-	35,000
ALLOCATION TO OPERATING FUND	$ 23,711	$ 61,991

VARSITY PUBLICATIONS
STATEMENT OF EQUIPMENT ACQUISITIONS FUND
FOR THE YEAR ENDED APRIL 30, 1991

	1991	1990
BALANCE, beginning of year	$ 35,000	$ -
Allocation from operations	-	35,000
BALANCE, end of year	$ 35,000	$ 35,000

VARSITY PUBLICATIONS
STATEMENT OF OPERATING FUND
FOR THE YEAR ENDED APRIL 30, 1991

	1991	1990
BALANCE, beginning of year, as originally stated	$ 102,049	$ 44,014
Adjusted for change in accounting policy (Note 2)	(12,429)	(16,385)
BALANCE, beginning of year, as restated	89,620	27,629
Allocation from operations	23,711	61,991
BALANCE, end of year	$ 113,331	$ 89,620

VARSITY PUBLICATIONS
STATEMENT OF CHANGES IN FINANCIAL POSITION
FOR THE YEAR ENDED APRIL 30, 1991

	1991	1990
OPERATING ACTIVITIES		
Excess of revenue over expenses	$ 23,711	$ 61,991
Increase in current assets other than cash	4,536)	(25,511)
Decrease in current liabilities	(2,873)	(14,397)
INCREASE IN CASH	16,302	22,083
CASH, beginning of year	31,548	9,465
CASH, end of year	$ 47,850	$ 31,548

VARSITY PUBLICATIONS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED APRIL 30, 1991

1. SIGNIFICANT ACCOUNTING POLICIES

a) Accounting Entity

Varsity Publications is incorporated under part II of the Canada Corporations Act as a corporation without share capital. The corporation uses the accrual basis of accounting.

b) Fixed Assets

Fixed assets are recorded at cost and are charged to operations in the year of acquisition.

c) Equipment Acquisitions Fund

The fund has been established for the future acquisition or replacement of major pieces of equipment.

2. CHANGE IN ACCOUNTING POLICY - Fixed Assets

During the year, the organization changed its policy of recording fixed assets at cost and depreciating them on the declining balance basis to charging fixed assets at cost to operations in the year of acquisition.

As a result of that change, the balance of the operating fund at May 1, 1990 was reduced by $12,429, the amount by which the cost of fixed assets acquired to that dated exceeded the value of depreciation accumulated to that date.

Depreciation expense for the year ended April 30, 1990 has been eliminated from the $5,583 originally stated; the concurrent charge of $6,970 for obsolete production equipment written off has also been eliminated. Fixed asset acquisitions of $8,597 have been charged to operations for the year then ended.

The balance of the operating fund at May 1, 1989 was reduced by $16,385, the amount by which the cost of fixed assets acquired to that date exceeded the value of depreciation accumulated to that date.

Classifieds

Varsity Classifieds cost $8.50 for 25 words ($3.25 for students), and $6.50 each for 6 or more ads. 20 cents for each word after 25. Additional bold type $2.00. Drawer rentals $10 per month. No copy changes after submission, no telephone ads. Submit in person or send with payment to **Varsity Classifieds, 44 St. George St., Toronto, Ont. M5S 2E4**. Deadlines: Monday issue - Thursday noon, Thursday issue - Monday noon. Enquries 979-2865. (GST included).



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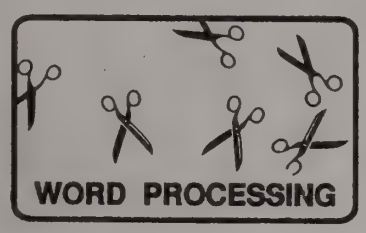
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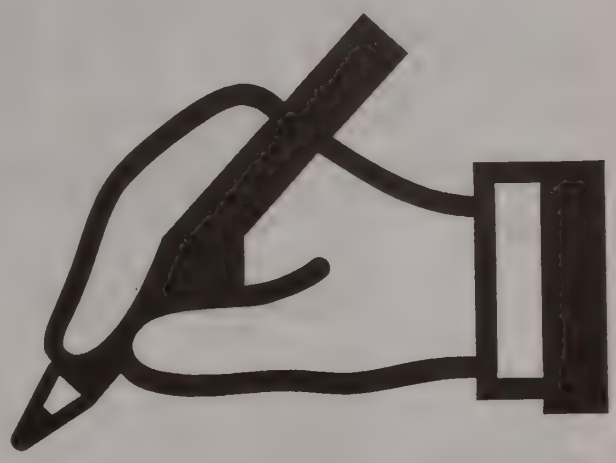
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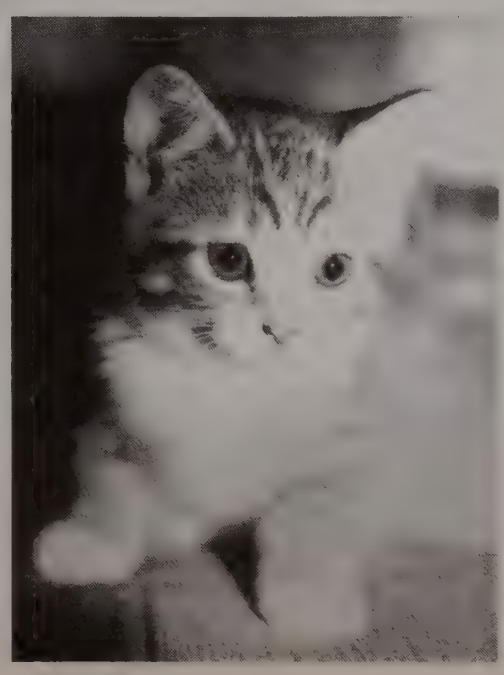
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I have familiarized myself with the complete contest rules and confirmed my compliance and understanding therewith:

Entrant's Signature _____

NOW THAT'S REFRESHING

RULES AND REGULATIONS

1. HOW TO ENTER: Locate and circle the Blue Light Bear in the above illustration Complete the entry form, correctly answer the skill testing question and tear out this entire page Fold and deposit this page in the ballot box located on your campus. See below for ballot box location

See complete rules and regulations located at the ballot box location for other ways to enter. All entries must be deposited by no later than the Contest Closing Date of 5:00 pm Monday November 4th, 1991. No retail purchase is necessary to enter

2. THE PRIZES: 5 Weekly prizes (values of no less than $5.00 and no more than $50.00) will be awarded through random draws to qualified entrants at each participating campus for 5 consecutive weeks. All weekly winners' entry forms will be resubmitted at the end of the 5 week promotion period for the Grand Prize draw. One Grand Prize of a small Blue Light Fridge Can (3.6 cubic feet, approximate retail value $600.00) will be awarded to one selected qualified entrant on each participating campus through a random draw to be held on campus at a pre-selected time at a pre-selected campus area (both to be announced prior to the draw date) on Saturday November 9th, 1991 from all entries received on, or before, the contest closing date. Proof of age must be presented by selected entrant(s) before being declared a winner

Prizes will be delivered within a reasonable time thereafter to the winner(s) by an independent delivery service selected by Labatt Breweries. The odds of winning the Grand or a Weekly prize will depend upon the number of eligible entries received

3. This contest is open to registered students of this university/college (depending on the place of entry and eligibility) who are of legal age in Ontario to purchase alcohol beverage products and are not an employee of Labatt's, its advertising and promotional agencies, liquor licensed establishments or a resident of Quebec

4. Labatt Breweries reserves the right to revise or cancel this promotion at any time. Contest is subject to all applicable Federal, Provincial and Municipal Laws. Entries must be received by 5:00 pm November 4th, 1991. Prize may not be exactly as shown or displayed

See ballot box location for complete rules and regulations.

BALLOT BOX LOCATION:

TRAVEL CUTS
187 COLLEGE ST.
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The VARSITY

VOLUME 112, NUMBER 15, TUESDAY, OCTOBER 15, 1991

LIVING IN FEAR OF THE VENERABLE FATHER (G-NASH G-NASH) SINCE 1880

SAC External Affairs commissioner resigns



Just enjoying the October sunshine. Why not, baseball season's over. *Min-Sook Lee*

BY NANCY HOWDEN
Varsity Staff

The External Affairs commissioner of the Students' Administrative Council has resigned, saying she can't work with the SAC president.

Stacey Papernick resigned her position Thursday afternoon following a dispute with president Peter Guo.

"It's almost like the system wins and the wrong person has to walk away," she said.

Papernick attributed her informal resignation to a conflicting vision of how council should operate.

"I have to leave because I don't feel we're doing justice to the board. It's not for any reason other than I'd hoped to see change and Peter and Bart [Arsenault, SAC vice president] are stopping it.

"Peter's insulting the board's right to know and my rights by keeping them in the dark, uninformed so they'll stay silent."

Guo was unavailable for comment.

"I think he partied too hard last night," said Arsenault.

Papernick said she and Guo had conflicting views on the executive's responsibilities to board members.

"If you're a leader like Peter, saying you'll keep to a hands-off policy of government and wanting consultation with executive members, you can't use veto power, taking things away from commissions like our postcard campaign or the mayoralty debate idea.

"We fight, but it's tiring and then you're basically raped of your ideas. Half of (the board) don't know Peter is using veto power to do what he wants and half don't care."

Papernick said Guo reworded her postcard campaign for Thursday's underfunding rally without consultation. She also cited the mayoralty debate, to be held Oct. 23, as a source of contention. She said one member of her commission had thought up and organized the debate but Guo interfered.

"I came back to SAC after a weekend at home to find Peter had made up his own signs, solicited involvement from campus groups without us, set up the debate and External gets to do all the dirty work. He made it clear we couldn't even mediate the debate or introduce it. Maybe this has happened before on other councils but I won't put up with it."

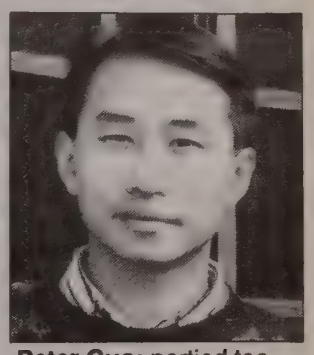
She added there has been problems since the beginning.

"Once when Diana [Dobson, Women's Rights commissioner] and I went to him [Guo] to

See Trouble, page 10.



Stacey Papernick



Peter Guo: partied too heavily to comment.

Medium II cartoon found offensive

BY NICOLE NOLAN
Varsity Staff

A cartoon in a recent edition of the Erindale college newspaper presents a degrading depiction of women say students and administrators.

The cartoon -- which appeared in the September 30 edition of *The Medium II* -- depicts a female inflatable plastic doll complete with breasts and pubic hair. The doll is shown with its legs and arms spread open, sitting between two characters from Winnie the Pooh

The caption under the drawing reads "Chapter XVIII -- In which Christopher Robin finds a new friend." The cartoon appeared on the same page as a feature on campus safety.

SAC Status of Women officer Diana Dobson said she found the cartoon disgusting.

" Here you've got a plastic doll which doesn't respond in any way. It represents a blatant objectification of women, which is what you're trying to get away from when you're talking about rape or violence against women."

But *Medium II* features editor Kim Lumsden says those who are angry about the depiction of women do not understand the humour of the cartoon.

"The humour is derived from the fact that Christopher Robin has spent life relating to stuffed animals and can't relate to people. When he reaches puberty and becomes sexually active, he can only relate to an inflatable doll."

Lumsden said he believed the cartoon was far more demeaning to Christopher Robin then it was to women.

He added that students are misinterpreting the cartoon by equating the depiction of an inflatable doll with that of a real woman.

But Erindale student Kristen Fitzgerald said there is nothing to

See Doll, page 9.

Men's rights group recruits at U of T

BY WYNNE HARTVIKSEN
Varsity Staff

There's some new boys on campus and they're not being received with open arms.

The men's rights group, In Search of Justice, has recently begun a poster recruiting campaign on the St. George campus and plans to set up a branch of their group to operate at U of T.

"We intend to be an activist group operating at U of T," said Will Steeves, the unofficial U of T co-ordinator for In Search of Justice. "We feel that there are many issues of importance to men and men should be made aware of them whether they're in university or working full time. All the better that they start to learn in university."

But women's groups aren't thrilled by the prospect of a men's rights group operating on campus.

"I don't like them recruiting on campus but the only thing I can think to do is to mount a campaign," said Suzette Reid, co-ordinator of the U of T Women's centre. "I think they're just a bunch of spoiled boys with nothing better to do with their time."

The posters, mounted across the campus, list child custody, paternity suits, affirmative action and rape cases as areas in which men are discriminated against.

Reid disagrees that men are oppressed.

"I don't think that men in general are a discriminated group. Yes, there are problems but what they fail to remember is that we still don't have the power. They do, they control the laws."

But Steeves supports the posters.

See Men, page 10.

Tobacco divestment may ignite debate

BY KRISHNA RAU
Varsity Staff

There may be another divestment battle looming on Canadian university campuses -- this time over tobacco companies.

Canadian universities are beginning to consider following the example of their counterparts in the U.S. and divesting holdings in companies that manufacture cigarettes.

Last spring, Harvard University divested $50 million of stock in tobacco manufacturers. The City University of New York, the largest university in the States, divested at the same time. Johns Hopkins in Baltimore divested in February.

There are also movements calling for divestment at the University of California, Cornell, Minnesota, Rice, Texas, Vermont, Wisconsin, Yale and Wayne State.

"We should not profit from tobacco addiction," said Brad Krevor, the executive director of the Boston-based Tobacco Divestment Project, which was founded in 1990 to help campaigns at universities, hospitals and other public institutions.

"These people (tobacco companies) are still denying that cigarettes cause cancer."

Health rights groups in Canada say institutions in Canada should be taking similar steps.

"Number one is the whole question of ethics," said David Sweanor, legal counsel for the Non-Smokers' Rights Association, one of Canada's largest health advocacy groups. "It's the only legal product that kills when used exactly as intended."

Jacques LaRiviere, the vice-president of the Canadian Tobacco Manufacturers Council -- which is composed of the three Canadian manufacturers and represents the industry -- refused to comment on divestment.

"That's a corporate decision. The comment should come from the (manufacturers) themselves."

At U of T, an advisory committee on the ethics of the university's investments is asking for input on the issue.

Rob Behboodi, an undergraduate Governing Council rep, presented a petition containing over 300 signatures calling for divestment to the Council. Three hundred names are needed to bring such an issue to the advisory committee.

"There is clearly a question of hypocrisy

See U of T, page 13.



Min-Sook Lee

Inside

Universities are doing just dandy, report says, page 11

Buddy Guy's blues, page 16

Blues demolish York in Red and Blue Bowl, page 24

HART HOUSE

So many things to so many people

Upcoming Events

THE JUSTINA M. BARNICKE GALLERY
To Nov. 7
East Gallery - Akira Yoshikawa, "Empty Your Cup", and installation.
West Gallery - Debra Cherniawsky, drawings and scupltures.
You are invited to meet the artists on Thursday, Oct. 10, 6:00 - 8:00 p.m.

THE

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CLUB

UofT's SHOWCASE OF ALTERNATIVE AND FOLK MUSIC
ARBOR ROOM - 9:00 PM - NO COVER

Oct 17 PARADE
A multimedia band based with the local underground Shadow label-electronic sounds with processed guitar and haunting female vocals.

Oct 24 OPEN STAGE - THEME T.B.A.
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JAZZ AT OSCARS

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Oct 18 NORM VILLENEUVE SEXTET
Hot! Norm Villeneuve leads his Art Blakey-style sextet to new heights of hard-bop magic.

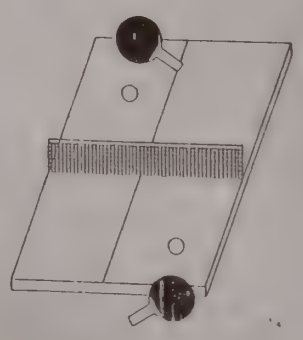
Oct 25 BRIAN OGLIVE QUARTET
Like Lester Young, Duke Ellington, Benny Goodman, and Charlie Parker, the Brian Oglive Quartet plays sweet swing and driving dixie.

HART HOUSE FILM BOARD
Wednesday, October 16th. American avant-garde filmmaker WARREN SONNBERT will be at Hart House to screen and discuss one of his works. 5 p.m. in the Music Room.
The Hart House Film Board Presents its annual Free Halloween Screening Tuesday October 22nd at 8pm in the Music Room, Hart House.
Filmmakers: To get your won work shown, submit your super eight, regular eight, 16mm, or VHS videos to the Hall Porter by Friday October 18th.
Wednesday, October 30th. Canadian independent filmmaker RICHARD KERR will present a short film and a lecture on Independent production in Canada. 5 p.m. in the Music Room.

THE HART HOUSE MUSIC COMMITTEE PRESENTS The Five Hundred &Thirteenth Sunday Concert. **JONATHAN PLOWRIGHT** (piano) October 20, 1991, 3:00 p.m. The Great Hall of Hart House. Program: Scriabin, SONATA NO. 2, Beethoven, SONATA IN C# MINOR (MOONLIGHT), Mozskowski, FIVE SPANISH DANCES, Liszt, CONSOLATIONS, Schubert, FANTASIE IN C (THE WANDERER).
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Trinity episkopon club to undergo scrutiny

BY MAYLIN SCOTT
Varsity Staff

U of T will be looking into the activities of a Trinity students' club that has been found in the past to be racist, sexist and homophobic.

At an Oct. 9 university Race Relations meeting a committee was created to look at possible recommendations for improving Episkopon activities, after members of the university community expressed concern with the event.

Episkopon is a student run and funded club that was created in the mid-1880s. It recently was criticized for an Orientation event involving Episkopon members in which a Sri Lankan woman wearing a sign that read "token ethnic" was paraded on hands and knees in front of first year students. The club has also been accused in the past of having offensive material in its yearly skits.

"The fact is, with Episkopon, one of the practices associated with the group is 'readings'," said Kelvin Andrews, U of T's Race Relations officer. "These have in the past been deemed to be racist and sexist, and the feeling is generally held that things that are racist and sexist have no place in the university.

"I certainly do feel that we will want to examine the accusations that have been made," he added.

Students' Administrative Council president Peter Guo, said SAC has not officially taken a stand on Episkopon, but he personally has a problem with the club.

"I don't approve of anything that discriminates against any human being," he said. "Evidence has shown that there just hasn't been one student but several students that have complained.

"The thing that bothered me the most is she said token ethnic, and in this white, patriarchal society, this diminishes most of the planet. Now I'm one who says if you can't laugh at yourself, who can you laugh at, but this is poking fun at the hurt that has been perpetrated over the centuries. It shows a total insensitivity to the racial issue."



Open doors of Trinity. *Vincent Kwok*

He said Trinity students tried to justify it by saying it was just a joke, but by doing so, they demonstrated a lack of understanding of the issue.

"The worse part of it was the total lack of remorse they showed," he said. "On the Trinity float, at the Homecoming parade, they had a 'token fish'. This was making a mockery of the hurt they've already caused. That is really insensitive."

He said Trinity students also threw fish from their float at the students and the float judges.

Gordon Cressy, vice-president of University Relations said the major corporate sponsor for U of T day was also hit by a fish.

"My view was that he was not amused," he said.

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Underfunding rally planned

BY NANCY HOWDEN
Varsity Staff

U of T students will finally have their turn to shout about underfunding.

Despite the resignation of External Affairs commissioner Stacey Papernick, the Students' Administrative Council will follow through on plans for underfunding week, including rallies outside Simcoe Hall and Queen's Park on Thursday -- National Student's Day.

"It's a chance for students to educate themselves on underfunding to universities and it's a chance for U of T to demonstrate their commitment to the underfunding crisis," said Papernick.

While U of T is not cancelling classes during the rally, provost Joan Foley issued a memo to professors this week asking them to be flexible and reschedule tests if students wished to miss classes to attend the rally.

Papernick said student participation in the Ontario Federation of Students rally at Queen's Park, was also important.

"U of T can now show their faces and voices to Queen's Park. Students can also see what the Ontario Federation of Students is all about as a lobby group since it's their rally."

But she added U of T is not piggybacking on OFS.

"I don't want OFS to see it as U of T using them. They know we're coming over and they're pleased. I made it clear in a promotion that it's their [OFS's] rally.

"I want students to see how effective OFS is as a lobby group in educating students on the crisis, making the government hear, and showing how strength in numbers can make a difference."

Speakers at the Simcoe Hall rally will include student representatives from councils and various faculties. Pat Venditti, president of Victoria University Students' Administrative Council will speak about the Arts and Science perspective on tuition hikes and course cuts.

"The government will cut marginalized courses first. To compensate for cuts, tuition goes up but it's not the only answer," said Venditti.

Papernick said she was still waiting to hear from other prospective speakers.

"I'm still waiting for a professional faculty rep to talk about cut effects from a profac view," she said. "As I understand it, tuition could double for them because once they sign up for courses, they can't drop them.

"We've also scheduled a science student to talk about the concept of the tutorial. Some profs are taking money from their own budget to pay for extra TA's. It's getting way out of hand."

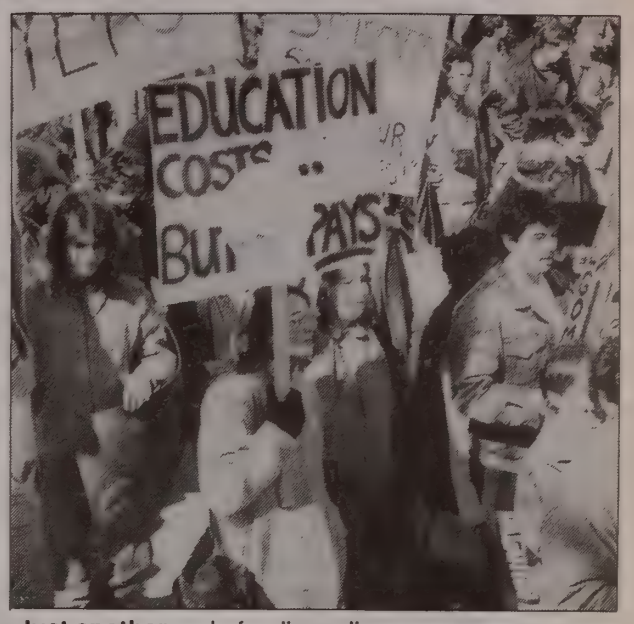
Speakers from Women's Studies, Native Studies, and the United Coalition Against Racism are also on line at the Simcoe Hall rally.

SAC president Peter Guo supported the idea of Simcoe Hall as a meeting place for the U of T rally.

"It's a nice place to gather and U of T should be fighting with us," he said. "We want to send the message that underfunding is unacceptable, what will Simcoe Hall do about it?

"We can't live with these cuts -- they'll kill us -- but administration has more ties with Queen's Park than we do and they should be using them. They can put far more pressure on the government but they haven't done it yet."

The rally will be held Thursday outside Simcoe Hall in King's College Circle from 12:30 to 1:30, followed by a march to Queen's Park to join the OFS rally at 2:00.



Just another underfunding rally.

King's degree called hypocritical

BY MAYLIN SCOTT
Varsity Staff

U of T awarded the king of Spain an honourary law degree last Thursday, but critics say it's no crowning glory for the university.

King Juan Carlos I of Spain received an honourary Doctor of Laws degree, in Convocation Hall, for his commitment to democracy and the establishment of the first free elections in Spain since 1936 during his reign.

However, U of T was criticized for granting the degree.

Activists are upset that next year Carlos will be celebrating the 500th anniversary of the voyage of Columbus (which was funded by Queen Isabella of Spain) to the New World.

And U of T faculty are angry that the university is cutting the Spanish department at Erindale.

Dave McKee, a member of the 500 Years Coalition at U of T called the ceremony hypocritical. He said the coalition distributed leaflets outside Convocation Hall to offer an alternative analysis of the Columbus celebrations.

"The king is a very powerful symbol," he said. "He himself should be challenging people to think, as we approach the anniversary. What are the democratic ideals being celebrated in 1992?"

But Gordon Cressy, vice-president of University Affairs, said the decision to grant the king a degree was made in the mid-1980s before anyone was discussing Columbus celebrations.

"The degree was done a number of years ago," he said. "It was given out this year because this is the first time the king could make it over.

"The basis for this award is resounding. This person brought democracy to Spain. In Latin and South America he is viewed as a hero. It's overwhelming what he did."

But Carol Couchie, a member of the Native Students' Association and the 500 Years Coalition, said some people were offended by the king's speech which talked about next year's celebrations.

"For the black and native communities, it's hardly a celebration," she said. "The so-called discovery of America was the start of slavery and exploitation of these groups."

Cressy said there are no official plans at U of T to celebrate Columbus's voyage.

The U of T Faculty Association also called the ceremony hypocritical.

Professor Mirta Cohen, whose contract won't be renewed, has received two awards for research from the Spanish government.

Allison Hudgins, assistant executive director of UTFA, said she has to question what the university is doing cancelling the department while honouring the king.

"A member of 14 years service is being terminated, without any due cause," she said. "She's a valuable member of the university, a senior tutor in that part of the teaching stream not protected by tenure."

Cohen said she has been nominated for the best teaching award in the past and although

See Spanish, page 13.

Street closure debate opened

BY NANCY HOWDEN
Varsity Staff

U of T is starting to discuss closing St. George Street to traffic, but it may be a while before students can stop worrying about speed-hungry motorists.

The closure of St. George Street is a 30-year-old issue, first suggested in a 1962 campus master plan, and was revived last spring when students voted by referendum ballot, 3956 to 290 in favour of a campus green plan.

"What we want to say is, hey, it's [closing or narrowing St. George Street] an attractive idea and so let's get on it and see what we can come up with," said Gordon Cressy, vice president of Development and University Relations. "It's only at the exploration stages."

U of T is scheduling meetings with residential and campus groups to discuss the possibility of the street closure. A traffic study in conjunction with the city is also in the planning stages.

The Ontario Public Interest Research Group recently produced a paper outlining some advantages of closing St. George Street.

"The closing of St. George would provide a safer, cleaner, and more livable environment for their children," said the report written by Alvaro Castellanos and Susan Sakamoto.

But Drew Armstrong, director of the Students' Administrative Council's Planning Committee and a fifth-year student in Architecture disagreed.

"The diverse activity of a street and the lighting a street provides at night makes a street far more safer and livable, though discouraging traffic from St. George in the daytime is a good idea," he said.

SAC was divided on the issue at their last board meeting, held October 8.

SAC president Peter Guo said he wanted to make a friendly motion in support of the total closure of St. George Street.

"I think that, in principle, it is possible to support an idea regardless of the details because those can be dealt with later," he said at the meeting.

But Armstrong said a motion with no details in front of a planner would be laughable.

"If [SAC] approaches a planner with the idea of a total shutdown of St. George, they'll laugh in your face because you haven't decided what you're going to do with those 17,000 cars that use St. George every day," he said at the meeting.

Armstrong later added closing St. George Street to all vehicular traffic would create more problems on U of T campus than it would solve for the City of Toronto.

"The safety of pedestrians and the image of the university

See St. George, page 13.



Are meters running out of time?

NEWS
continues
on pages 9-13

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EDITORIAL

Resign Pete

Things are finally starting to go Peter Guo's way.

He's finally gotten rid of one of his harshest and most persistent critics. It's too bad it was his own External Affairs commissioner.

Stacey Papernick's resignation on Thursday dramatically points out the many problems in this year's SAC. After months of fighting with Guo, Papernick had finally had enough of his way of running the council.

The SAC executive could ill afford to lose Papernick. She's the only member of that executive who has shown even the remotest understanding of issues, let alone the willingness to deal with them. Clearly, it's the wrong person who has stepped down.

Papernick's efforts as External Affairs commissioner have been undercut by Guo from the very start.

SAC, under Guo's leadership, started off the year by throwing a huge week-long Orientation bash costing $110,000. This, of course, left Papernick with the unbelievable figure of $200 to use to lobby the provincial government.

The provincial government, of course, promptly decided to claw back funding already promised to U of T for this year, and to cut next year's funding to an all-time low.

Another project to fall victim to Guo's "party at all costs philosophy" was an anti-date rape campaign that would have been mounted during Orientation.

But Guo said SAC didn't have enough money and incredibly, also said that it might offend Orientation's corporate sponsors.

Papernick, and SAC's Women's Officer Diana Dobson, went to complain to Guo, only to be allegedly told they were just "frustrated women." Papernick, understandably, says she felt uncomfortable in the atmosphere of SAC from then on.

But Guo, not content just to undermine Papernick, felt the need to take over her job completely.

The External commission was organizing the mayoralty debate to be held on Oct. 23 at Hart House. But, while Papernick was away for a weekend, Guo took it upon himself to do the signs, solicit involvement, set up the debate itself, and then dump all the dirty work back on the commission.

Guo also single-handedly decided to redo the underfunding campaign Papernick had organized for this Thursday. He reworded the postcards Papernick had put together, so that they would not seem to oppose the U of T administration.

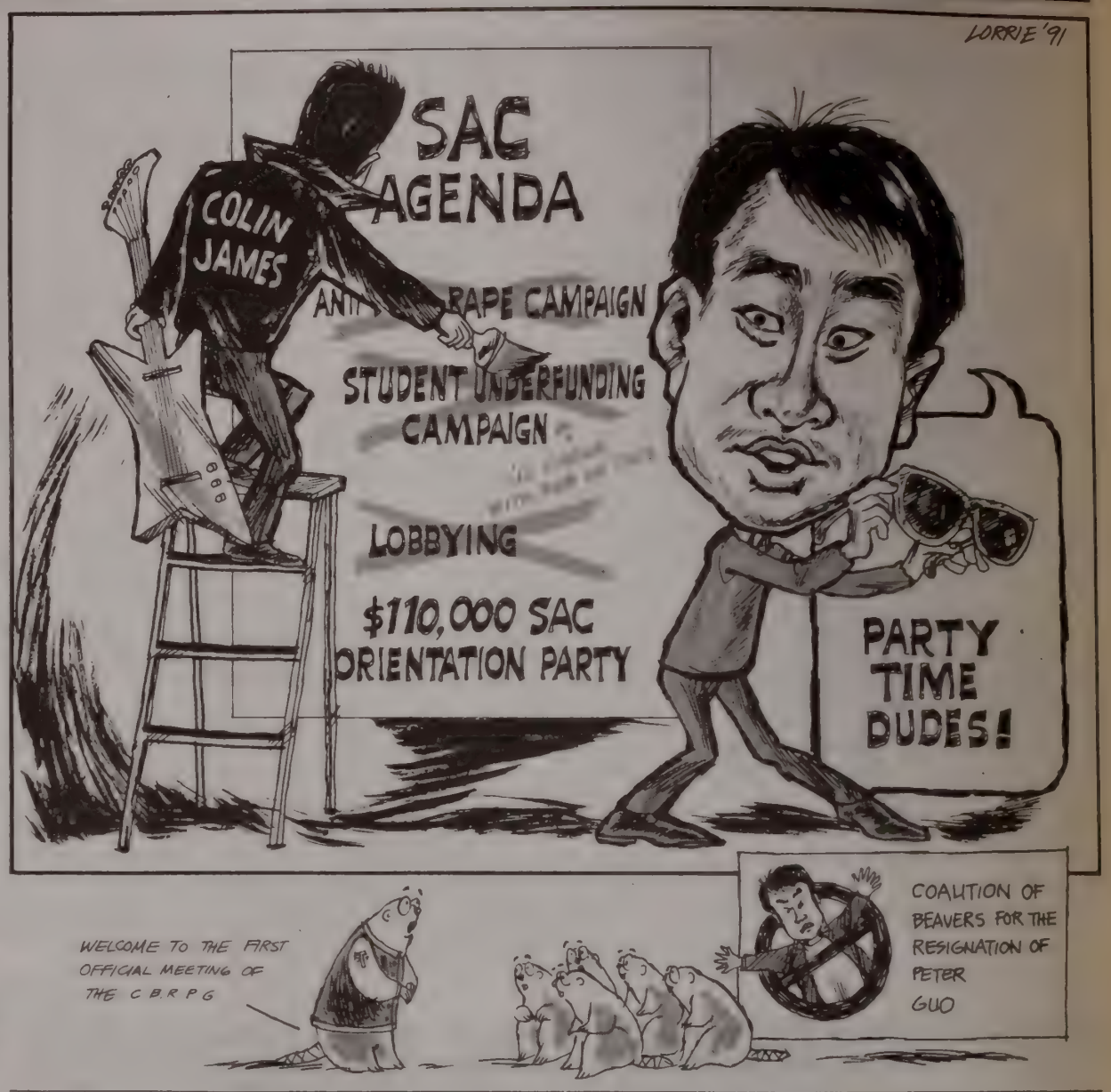
This came, of course, after Guo's initial opposition to the whole idea, and his continued opposition to the Ontario Federation of Students, whose rally U of T will be joining on Thursday. But it seems Peter changed his mind about the postcards after U of T president Robert Prichard had a word in his ear.

Guo puts a frightening amount of faith in J. Robert S. Prichard. He wants to accept $2,000 from the administration to lobby the government. He refuses to recognize that accepting the money would compromise SAC's ability to protest against the administration. He ignores the fact that Prichard has, ever since his ascension to office, called for a massive increase in tuition fees.

Not that the idea of increased tuition fees has seemed to worry Peter overly much yet.

It did worry Stacey Papernick. And U of T students would have been much better off if it had been Guo who resigned instead of Papernick.

If Guo cared as much for students as he claims, he would resign now. And if he doesn't, students may be forced to impeach him.



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Men's rights organization ignores reality

There's a sickening new group trying to force their way onto campus these days.

A "men's rights" group, called In Search For Justice, is mounting a poster campaign and may seek official group status at U of T.

The group claims men are discriminated against on issues such as child custody, affirmative action, alimony, political programs and rape.

EDITORIAL

The group was founded 19 years ago by Ross Virgin, and has attracted any number of men insecure in their sexuality, their self-confidence, their ability and their status in society. After all, if you're a loser, it helps to have someone you can blame it on. And women are always an easy target.

Ross Virgin, it may be remembered, was the man who said, during the provincial election campaign, that his group would work against women candidates. Of course, recalling the shootings of 14 women in Montreal less than a year before and not wishing to be tactless, Virgin said he only had limited ammunition and so had to be selective in who he targetted.

The group's posters claim 57 per cent of men accused of rape are found innocent.

Of course this ignores the fact that the vast majority of rapes go completely unreported. This ignores the fact that a 1988 survey showed one out of every four women will be sexually assaulted, and about 84 per cent of those will be by people the women knows — lovers, spouses, room-mates, dates.

The posters complain that the woman is protected from identification during the trial and the accused rapist is not.

Of course, this ignores the fact that now that there is no rape shield law defence lawyers can fling as much dirt, as many allegations and as many scummy insinuations at the woman as they want. It ignores the fact that one reason many rapists are acquitted is that women are afraid to testify.

This ignores the fact that male judges show themselves over and over again to be biased against women. "She was asking for it," they say. Or "She shouldn't have been dressed like that." Or "She was too aggressive." In one case, it was a 3-year old child who was "too aggressive."

The posters claim men are forced to pay taxes that support groups such as the National Action Committee on the Status of Women or the Ontario Women's Directorate.

This ignores the fact that NAC was recently reduced to begging donors to do the photocopying for their national conference because NAC couldn't afford it.

This also ignores the fact that women are forced to pay taxes that go to the salaries of MPs who find it amusing to call women "sluts" or black MPs "Sambos."

The group claims men should have the right to force pregnant women to bear their children. The group claims women shouldn't mind giving up a "measly" nine months of their lives to have children.

This ignores the fact that nine months of pregnancy can be nine months of hell. It ignores the fact that it is the woman who has to carry, nurture and give birth to the child. It ignores the fact that in the vast majority of cases, it is the woman who will be expected to give up her career and sacrifice herself for the child and the man.

This ignores the fact that a woman is not just a machine into which you stick a penis and nine months later extract a baby. A woman's body belongs to the woman and not to the men in this group.

The posters claim that affirmative action is reverse discrimination against men.

This ignores the fact that men hold the overwhelming majority of executive positions and make the hiring, firing and business decisions.

In Search of Justice.

This ignores reality.

back talk ...

Jello 8

I feel like I've helped create a monster. What is the title of this one? Jello 8? Now that no one can remember what the original point was behind this Jello-mania, and no one can get the facts straight anyway, let's all step back and take a deep breath. The letter column of the Varsity has turned into one big mudslinging release of pent up sexual frustration and aggression.

I have a great idea. Why don't we stop writing our oh-so witty and scathing letters to the editor, and sit down and face each other like civilized human beings.

When I wrote my first letter to the editor, I put my name on it and the place where I live for a reason. I'm not afraid to stand behind what I believe in and if you have a problem with my beliefs you are more than welcome to come by Ryerson, eat a bowl of Jello, and discuss it. If you think you have the strength to yell sexist pig louder than me you can do that. I can invite Mr. Leisure by, and if Ms./Mr. Anonymous from Monday's Varsity has the guts to show his/her face, I can get my mommy to make a special appearance.

I often wonder if I would have got the responses I did if I'd signed my name Andrea Fulton. I realize now that as a heterosexual white male, the only thing I am allowed to have an opinion on is football.

I'd just like to clear up a few facts. Kim from Jello 3, the "you" in my article was the

See Back talk, page 6.

Men "in search of justice" speak out

Men's rights group addresses male discrimination woes

BY WILL STEEVES

What's all this fuss about men's rights? Is it really a problem, or are its proponents just "misogynists" decrying the loss of "male privilege"?

As surprising as it seems, although there are many issues where women face discrimination, there are also many issues where it is men who get the raw deal.

Society ignores this, bent on righting "our" centuries of wrongdoings against womankind. And those who speak out about this one-sideness are summarily condemned as "women haters". Needless to say, people who defend men are marginalized by being lumped with the "backlashers".

In fact, In Search of Justice was founded 19 years ago by Ross Virgin, initially to help men in custody and support cases, where the vast majority of the cases are decided in favour of the mother/ex-wife.

Men's rights involves many issues such as societal attitudes, "affirmative" action, and reproductive rights.

While women rightly feel they are viewed as sex objects, baby-carrying machines, and as generally unworthy of sharing power and responsibility, men are typecast as philandering husbands, deadbeat fathers who desert their wives and kids, sexual predators, and wife murderers.

Two years ago, I was Deputy External commissioner at SAC and attended a meeting of the University Affairs Commisson. At that time, the Wendo programme (a pseudo martial arts course taught to women only) had just arrived on campus and was asking SAC for a $2,500 subsidy. SAC ostensibly serves all students, regardless of gender or any other characteristic, so I thought this figure was high for a programme in which half the people would be disallowed.

Granted, self-defence courses are badly needed, but if we were going to offer this course to women only , then why not also subsidize a programme for men only, or better yet, a co-ed programme.

Men are typecast as philandering husbands, deadbeat fathers who desert their wives and kids, sexual predators and wife murderers

So, I pointed out that women are not the only ones who face violence, and not all men have the strength and/or skills to defend themselves, and asked if SAC was considering a subsidy for a programme where men were not disallowed. The deriding laughter that followed was unpredictable and offensive to those men who cannot defend themselves.

"Affirmative" action and hiring quotas are just a few of the ways that men are discriminated against on the basis of gender in our society.

While it is true that women have difficulty obtaining employment or a promotion, programmes designed to "swing back the pendulum" are swinging it back too far in the opposite direction! This "reverse" discrimination is still discrimination, even if it's against men.

One of the most flagrant example of such discrimination occurs at the Ontario College of Arts. Their "Equity 2000" policy programme states that if you are a male, you will not be considered for a teaching position until the year 2000. To put this in perspective, an OCA senior executive was asked whether, if Michaelangelo were to come back from the dead and apply at OCA, there would be a job for him. The answer was a flat "no".

Proponents of these kinds of policies never speak of hiring on the basis of merit, because they all know that the quality of those hired, won't be as good as when there was full competition. The quality of hirings necessarily falls, because gender is treated as a more important qualification than merit.

Another important issue to men is the lack of protection for a defendant in an assault case.

While the plaintiff, in a sexual or physical assault case, enjoys the law's protection of her identity, which we strongly support, we feel that the defendant's lack of protection from publicity makes him an easy target for mudslinging, even if found innocent.

Some might say "the public shame will keep men from raping women." While this objective is valid, the thinking is far removed from reality because it ignores the fact that the defendant is innocent until proven guilty.

If he did commit rape, or any other crime, he should be found guilty, jailed, and is publicly humiliated, but not before being found guilty.

Finally, an issue of importance to men is the lack of reproductive rights.

As much as radical feminists holler about their total lack of rights over "our bodies", deep down they really know that women call the shots.

Consider what possibilities exist when a woman discovers herself pregnant. What happens when the man wants the child abut the woman doesn't? The predictable result is a quick jaunt to the Women's College Hospital or some other abortion clinic, in spite of the father's wishes and desires. Women's "right" to their body allows women to control men by preventing them from being fathers. Isn't it interesting how one gender's liberation is another gender's slavery?

Society is full of such men who have been controlled by women - the nameless boyfriends of Chantal Daigle and yes...me. I'll spare you any of the really gory details, but in spite of my pathetic begging and pleading for her to take a measly nine months out of her life for the sake of our child, whom I even offered to raise by myself so that she could complete her studies and proceed to a career, my ex insisted that her convenience was more important than anything else. I took her to every counselling session she had before the operation but I was never asked to be a part of the discussion process. It's a very painful experience for a father to have his dreams forcibly taken away and he has as much right to have his feelings heard as the "mother" does.

But in the opposite case, what happens if a woman wants the child but the man does not? The result of this situation is the woman has the child then sends him a paternity suit. That's just grand: a woman has the right to not be a parent and even to force a man to either be or not be a parent.

Undeniably then, there is discrimination against men, solely on the basis of gender and this needs to be redressed.

We feel that the radical feminists have a choice. Leave us alone and give us back our reproductive rights through New Reproductive Technologies like "surrogate" parenting. Repeal paternity suit laws or we will push for laws to take back our reproductive rights at their expense. We are not at war with feminism, although we feel tht they are at war with us. If war is really what they want, this is likely to be a major issue since it is inextricably linked with abortion "rights", one of their most hard-won victories.

Undeniably then, there is discrimination against men, solely on the basis of gender and this needs to be redressed

There's no reason not to become involved in men's rights and more generally in gender/human rights. I wasn't sure of my exact reason until very recently. When the discovery came to me, I realised that I have been and always will be sworn to give meaning to the death of and honour the memory of my first child, who died, in a sad twist of fate, as a nameless victim of state-sanctioned female violence on October 18, 1990.

Will Steeves is a U of T graduate and U of T coordinator for In Search of Justice.

Apology

In our October 7 issue, an article mistakenly said that Peter Guo should have an hour removed from his three hour orgasm. In fact, Peter was only on the brink for three hours.

We apologize for any inconvenience we may have caused Peter or those close to him.

U of T is on our list.

This week's Maclean's features a Special Report on Canada's universities — including an authoritative ranking of all universities, based on an exhaustive analysis by Canada's Weekly Newsmagazine.

Where does U of T rank on Maclean's list?

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back talk ...

Continued from page 4.

Varsity, not the first year frosh as you (Kim) said in your letter. I don't address the first year frosh in my letter at all. I realize she had a disturbing experience. Ms. Nolan, you made the same mistake, and you consider yourself a "reporter". Out of the letters that have been written on this dessert, mine was the only one that wasn't an emotional response directed at a particular individual.

As for the spineless, faceless jellyfish who had the nerve to write about my mother in an anonymous letter, I don't know where to begin except to tell you first of all you need glasses or remedial English lessons. I never said I was a Vic exec and I never said that the frosh's injury wasn't real. Since you didn't give us your name, I'll refer to you as Jellyfish from now on.

You (Jellyfish) don't have the integrity, class, intelligence or fashion sense to even mention my mother, let alone threaten her with violence. I would have a little respect for you if you had the guts to sign your name behind the article. If you don't have the conviction to stand behind your "beliefs" then you shouldn't be allowed to voice your opinions. I'm shocked the Vārsity even publishes anonymous letters, especially those of such poor quality and intellectual irrelevance.

Your life (Jellyfish) must be quite petty and mean. I pity you that your hatred for my gender is so great that it encompasses not only all men but their mothers as well.

Sorry for the sarcasm folks (excluding Jellyfish), but this has turned into a really pathetic, emotional joke. Let's stop writing to the Varsity. Although, I'm sure our combined wit has done wonders for Varsity pick up. You all know where I live.

Andrew Fulton
Ryerson House
Victoria College

Hal

Hal
Re: The Meat Puppets

Just like to point our that Phleg Camp are not a punk band. They may have been three years ago when you had never heard of them. But they definitely are not now. And if you have seen Phleg Camp live; then you need a bit more info on the categorization of punk/hardcore.

Susan Wilson

Naomi 2

Re: Naomi Klein's October 3, 1991 article on the show Married with Children, she commented, "If I was Catholic, I would have confessed...Because I am Jewish, I suffered alone."

Because sexism in any form is such a horrible thing, if I were

See Back talk, page 7.

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Underfunding plague kills innocent U of T courses

BY STACEY PAPERNICK

We are gathered here today to pay tribute to the 234 courses who "died" in the academic year of 1991-92 here at the University of Toronto.

There is more than one way to kill a course and U of T has perfected all of them.

One hundred and forty-three courses were lost to us, the students at U of T, when they were quickly and indiscriminately axed from the calender of the Faculty of Arts and Science for the 1991-92 year. These deaths, though quick, were far from painless. There are those who will miss History 358H and even Sociology 314Y.

For 100 other courses, this year brought an end to their years of suffering by finally allowing them to pass away. These courses were declared dead after not being offered for three consecutive years. Though many of you have never known these courses, those of us who remember them, do so fondly.

These courses are victims of a larger catastrophe that plagues universities across the country - underfunding. The lack of funds granted to post-secondary institutions by the government means the future for university services is also in doubt.

The deaths of the 243 victims of underfunding decimated the study of humanities here at U of T. Women's studies, history, languages, and political science courses were easy targets for a murderous administration with little concern for the humanities. How can such atrocities be occurring at this, our university? How have we allowed this to happen?

Is it due to the lack of accountability of our academic administration? Why did they not ensure that funds went to courses for our dedicated students rather sinking large amounts of cash into bureaucratic and useless projects that are the pet of some tiresome administrator.

Did these murders occur because of the continual and progressively worse cutbacks experienced by universities since the 70's? Has our education been sacrificed for the personal political gains of politicians and fat-cat administrators? How could they possibly know what is "best" for the future of Canadian students?

Regardless...our university, without these courses and the many others that will be killed in the future, will not be a true place of higher learning. The institution as a whole will suffer as a result of these deaths. Due to the lack of funds, it becomes questionable as to whether or not we'll be able to offer competitive salaries to get profs to stay at U of T. The high tuition fees and lack of financial support for students in need will make our community reel.

Students won't come to U of T anymore because they can't get what they come here for - education with variety. Students won't come to U of T because they won't be able to afford 'to. Students won't come to U of T because they won't be able to get the degrees they want.

On October 16, we will see the tombs erected to these beloved courses on front campus.

We know that these are not the last victims of this plague of cutbacks and we recognize that the next to go will be those courses which are not seen as legitimate by this university - women's studies, African Studies, Native studies. Their position is precarious. Our provincial funding situation will not permit us to let courses in these fields of study be created and reinstated to replace the death of others.

There is more than one way to kill a course and U of T has perfected all of them

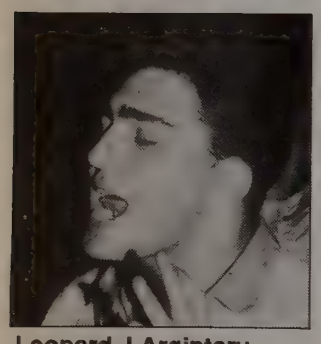
I worry about the future. These deaths represent something larger than a lack of interest. These courses were not cut because students didn't want to take them. They represent costs to our future as educated Canadians. We must inform ourselves of what is happening so these atrocities will never happen again.

If we do not fight, who will?

In this time of desperation we must not only remember but must rally and make our voices heard to U of T, the province and to our Prime Minister.

Only together with other students, can we do this effectively.

back talk ... letters to the varsity



Leonard J Argintaru

Continued from page 6.

Catholic, I too would have prayed. If I were Protestant, I would pray. If I were Muslim, I would pray. If I was Buddhist, I would pray. But because I'm Jewish, I have to pay close attention to the garbage Naomi spews - what does religion have to do with this show?

Because I am Jewish, I get a little ticked off when someone like her tries to cut up my religion, or anyone else's for that matter. But because I mostly feel sorry for people like Naomi, I too will pray - that she gets the help she so desperately needs.

Leonard J Argintaru
New III

Naomi 3

Re: Naomi Klien's review of "Married...with Children" in the Oct.3. issue.

Correction: "Married...with Children" is not aired three times on Sunday. It is aired only once, at nine p.m. on WUTV, PS Although, by birthrite, you are Jewish, you embarrass yourself with your ignorance of Jewish culture. (How many times do you have to be incorrect on Judaic matters?). Please, in future articles, keep your comments on the Jewish culture relevant to Jewish matters.

Andrew Sefton
UC III

Bikes

The University of Toronto Environmentalist Coalition is calling upon cyclists to draw attention to the need for bike lanes on St. George Street.

On Wednesday, October 16th, starting at 8:30 am, bicycle activists will occupy (and pay for) parking spots on St.George in front of the Ramsey Wright building, just south of Harbord.

The bicycle is a vehicle under the Highway Traffic Act, so there's nothing to stop a cyclist from staking out a street parking spot for their machine. Since your bike only takes up a fraction of that oversized car-parking space, why not take along some books, a lawn chair, a cellular phone, and a labtop?

Throughout the academic year, tens — if not hundreds — of students can be seen at any given time waiting to make the dangerous St. George Street crossing. It's ludicrous that one person accompanied by two ugly tonnes of steel can command maximum speed and maximum right of way. The domination of cars in our cities offends and impedes other transportation modes and intimidates citizens from getting around by foot or bike.

The temporary bike lanes on St. George Street during Bike To Work Week last June demonstrated how easily public space can be liberated from the car. All that's needed is political will and the requisite signage.

After years of pressure from cyclists, the Bloor Viaduct has finally been equipped with bike lanes. Metro politicians are to be congratulated for their belated recognition of cyclist's right to safe passage.

However, the political response to the recent transit strike was to create more lanes for motorists — and nothing for cyclists. The Toronto City Cycling Committee called upon City and Metro politicians to implement bike lanes on Queen, College, Yonge and Bloor streets. This demand was not met — even at a time when cycling demand was at its highest and pollution at its worst. The bike/transit lane on Bay street was even handed over to motorists.

City Hall's unwillingness to accommodate the booming cycling population is disgraceful. Any city with a serious pollution problem that doesn't create safe conditions for non-polluting transportation acts negligently. It's time for people to rise and defend their right to efficient transportation by bike, foot and public transit. Why don't you and your bike join UTEC on Wednesday morning?

Anne Hansen

Beavers

While looking through the issue published Monday, October 7, we were pleased to see that Theodore and Elvis, the beavers the Faculty of Forestry brought in for U of T Day, were such a hit with your staff. At last count, I found five places where they are mentioned.

However, we were disappointed that you never identified them as being part of the Faculty of Forestry's displays, or even located at the Earth Sciences Centre.

As one of the smallest faculties here on the massive U of T campus, we often have to face the fact that people either don't know about us, or forget about us.

We are also hampered by the Canadian public's widespread ignorance of forestry in Canada, despite the fact that half the Canadian landscape is forest, most of those forests are publicly owned and the forest industry contributes more to the Canadian

DEPARTMENT OF FRENCH
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INFORMATION MEETINGS
STUDIES ELSEWHERE PROGRAMMES:1992-93

AIX-EN-PROVENCE, France
Wednesday, October 16,
4.00 - 5.30 pm
Pendarves Room,
International Student Centre
33 St. George St.
(just north of College St.)
Further Information:
Prof. Falconer, 978-8155

UNIVERSITE LAVAL, Quebec
Wednesday, October 23,
4.00 - 5.30 pm
Cumberland Room
International Students Centre
33 St. George St.
(just north of College St.)
Further Information:
Prof. Brazeau, 978-8348

*Summer Language Bursary Programme - 1992
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back talk ...

Continued from page 7.

economy than agriculture, fishing, mining and energy combined (The State of Forestry in Canada: 1990 Report to Parliament, Forestry Canada).

That is precisely why we mount such an effort on U of T Day, bringing in beavers and creating what we hope are interesting and informative displays, to encourage people to come find out more about forestry.

Fleur Macqueen
Faculty of Forestry

Enviro

What do you mean a Faculty of the Environment would be "potentially damaging to the integrity..."? What integrity anyway?

It would frighten the shit right out of the Medical establishment that's what it would do.

Why would they want an Faculty that's lousy with animal activists and greenpeacers threatening their multi billion dollar organization. With access to information too!

I guess the Faculty of Medicine has enough problems with people going to naturopathic doctors, health stores even the otherworld these days rather than accept their bizarre painful, mechanical "miracles".

Catherine Smiglicki
SMC Special Student

Riot 2

I would like to respond to Mark Marshall's bleeding heart appeal on behalf of the teenage thugs who looted the Eaton Centre on Sept. 28. What these kids did was nothing other than a destructive, violent and above all, illegal act.

Mr.Marshall leads us to believe that these poor youth are not at fault at all, rather they are merely products of an overly materialistic and capitalistic society. He even tries to blame President Bush and former Prime Minister Thatcher for their animalistic behavior. If those kids really put forth any thought to what they were doing and really wanted to make a point to society (not to mention make a few bucks), they would have looted European Jewellers or any of the other hundreds of stores in the Eaton Centre which are of far superior quality than Stitches.

Am I to believe, Mr.Marshall, that you feel that just because you may disagree with certain aspects of our government and that of the US, that you condone theft, assault, terror, rioting and other means of unconventional protest?

Have you respect for the law or for that matter, common decency?

I would be curious to hear what Mr. Marshall's reaction would be if 40 or 50 Bay St. lawyers, accountants and businessmen so much as raised a picket sign to show their discontent about the millions of dollars they pay in taxes which go to pay the welfare cheques and for the subsidized housing in which those kids probably live. Would he still be in support of the right to demonstrate (even if done peacefully)?

It troubles me deeply to know that there are people around like you, Mr. Marshall - part of the educated public - who not only support such behavior, but twist the facts and find, in the most terrible situation, a platform to preach your own liberal, socialist ideals.

Michelle Lipson
UC IV

Change

As we all know, sweeping change have taken place on our beloved planet over the past few years, months, even days. I'm not only speaking of the radical transformation of the Soviet Union, but also of the countless other areas in the world that are in dire need of our attention and help. Prime Minister Mulroney recently called upon Western nations to give the Soviets the financial backing needed for them to undergo a successful reform process. As an upholder of democracy, justice and equality, Canada is taking a lead role in the assistance of a struggling Soviet society. The pursuit of such humanitarian ideas can only be commended, but if it is done selectively, how commendable is it really.

As a direct result of the political reconstruction of the Soviet state, Cuba, previously a satellite of the recently dissolved regime, has had to suffer socioeconomic consequences worse that those being experienced in Eastern Europe. With eighty percent of Cuba's trade eliminated due to new Soviet economic policies, the country has been left to scrounge for whatever necessary goods it can obtain. The long standing trade embargo with the United States poses yet another road block to the nation's survival. For months now, Canadians have known of the hardships that the Cuban people have been enduring. The shortage of consumer goods has left many people with a deplorably low standard of living. Beyond that, black markets, prostitution and the many other illegal activities that have arisen as a result, have degenerated the society and debased the people.

And what about our fellow human beings in the horn of Africa, and recently devastated Bangladesh? These are victims of even more acute suffering and misery.

Perhaps aiding a die-hard socialist state, let alone saving the whole of the developing world, may seem like an impossibility. However, failing to do so would prevent the establishment of a more peaceful and just world for all. We live in a global village in which no one can escape responsibility for their neighbours. Whether they be politically aligned, economically lucrative or otherwise, each is of equal importance to the survival of humankind.

Let us lead the way by exercising our democratic right as individuals to pressure for non-discrimitory assistance to all needy people in this world alike.

Nancy Slamet
Global Development Network
International Development
Scarbrough

Art

The exhibition of paintings by Mr.David Chong (who recently completed his bachelor's degree in Fine Arts at Scarbrough College) that currently hangs in the Arbor Room of Hart House has engendered a great deal of discussion. Discussion and criticism of the work is welcome and encouraged. After all, one of the purposes of exhibiting student work in the Arbor Room is to promote precisely that. However, we must insist that discussion and criticism remain just that. More to the point, we feel that calls for the removal of Mr. Chongs's work are both inappropriate and dangerous for reasons enumerated below:

1) The exhibition is, after all, not a permanent installation. Exhibitions in the Arbor Room run for a maximum of four weeks.

2) The Art Committee is committed to providing a facility for interested members of the university community to display their work. We must deal with the artists in good faith putting aside issues of taste and editorial impulses of any kind.

3) The committee rejects censorship of any kind. We feel that it would be ethically inappropriate to engage in any act of censorship, especially given the chilly climate that currently surrounds expression of all kinds.

4) Lastly, the complaints have largely been restricted to discussions of a perceived adverse effect on the digestive system of viewers. This claim, we think, hyperbolic. Further it serves only to encrypt the real objection which is obviously moral and philosophical.

Discussion and criticism are honourable and valued pursuits in a milieu that promotes free exchange of all ideas, regardless of their popularity or "correctness". The committee considers the demands for the removal of the paintings to be dangerous and threatening to the intellectual freedom theoretically enjoyed by all members of the university community. While we appreciate that some people's sensibilities may be offended, we regret that we cannot compromise the artist's right to free expression, or indeed anyone else's.

Sean P Donahue
Secretary of the Art Committee of Hart House
SMC IV

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length.

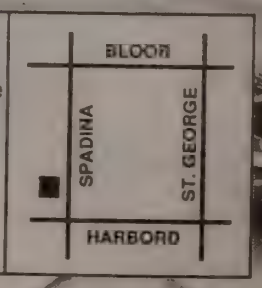
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SUBWAY

Robarts books crumbling to dust

BY G. BRUCE ROLSTON

Preservation staff at Robarts library say they have 5 million books to save -- and they're running out of time.

"Twenty-seven per cent of the library's collection is brittle," said Karen Turko, head of Robarts' Preservation department. "When paper gets to this state, there is nothing you can do."

As she spoke, Turko crumbled the corner of a page of an old German text into dust. The book, printed in the early twentieth century was composed of acidic paper, which has a very short shelf life. After only a few decades, it becomes brittle and crumbly.

"Paper before 1850 was made from rags and was a very good material," said Turko. "After that they went to a different way of making paper from wood pulp instead of rags."

Unable to reverse the process, Turko's staff have to work fast to transfer the decaying paper stock to microfilm.

"With the staff I have, we can film about 4 books a day," she said. "And we have 2 million. It costs over $100 to copy a book onto microfilm."

With every year the problem worsens, she added. By the end of the century the number of brittle books in Robarts will climb to 5 million.

"Most of the libraries in the country have 25 to 35 per cent of their stock brittle," she said.

"It's a particularly bad climate here, plus you have to factor in use and pollution. But Robarts isn't terrible as far as environmental control. I've seen libraries that are far worse."

Turko said the Thomas Fisher rare book library is a good example of climate control.

Garron Wells, archivist at the rare book library agrees.

"There were insulation problems before, but that has all been repaired. We haven't noticed any further problems."

Wells said a bigger problem is vermin, such as roaches. These vermin thrive on food left around the library, but also consume book bindings and glue.

"We have strict procedures at the archives," he said. "No one eats at their desks."

Turko says there are also vermin at Robarts, but the major cause for book decay there, is the building design itself.

"Libraries to be good for books should not have windows," she said. She said books should be shielded from ultraviolet light which encourages the decay of the paper.

The perfect library would keep the books in cold storage, in darkness, with a computer controlled climate, Turko said.

"It's very difficult to put these controls in," she said. "At the time Robarts was being built, people would just not have known."

Also, the needs of users have to be taken into account.

"You have to have a balance, because the material is to be used. You can't turn everything into a museum."

However, current developments hold some hope for book preservationists. Digitization (recording of material on compact discs) may replace microfilm and microfiche over the next few decades. And there is research into finding a new, inexpensive method of mass-deacidification to preserve the library's remaining non-brittle stock.

Current deacidification processes cost over $1000 per book but it is hoped that the processes being investigated at the Canadian Conservation Institute now, will cost around $10 per book, Turko said.

"I would say by next year we would have the answer to this problem. But it's a terrible question of money."

Even at $10 a book, deacidification of Robarts stock would cost over $50 million.

"A lot of my time will be spent fundraising. The library budget is always tighter year after year. The money for this kind of thing will have to come from a campaign."

But it may be too late for some books at Robarts.

"Once the paper has gone too far, it can't turn the clock back," she said.

Particularly hard struck are books of South American, eastern European and Hebrew origin. The old-class section in Robarts is also in jeopardy.

On a shelf by Turko's desk are an eclectic collection of titles waiting to be microfilmed: an English translation of the *Chronicon de Lanercost*, a 1933 edition of Hilaire Belloc's *Malborough*, a 1912 edition of Tocqueville's *Democracy in America* and an undated German edition of Grimm's fairy tales. After being microfilmed, they will be returned to the stacks until they fall apart completely.

"It's the preservation of the ordinary," Turko said. "The great works might survive, but all the stuff that makes our society what it is, won't, if something isn't done. At least now people are becoming aware of it."



Dust to dust: 5 million books need to be saved.

Doll cartoon called obscure

continued from page 1.

misinterpret.

"I don't think it makes a difference. The doll was anatomically correct. The intent was still to depict a woman."

Trinity student Jeb Gaudet agreed.

"Intention doesn't count a lot for the way it comes across," he said. "It perpetuates the problem of the objectification of women, of women existing only as objects of sexual gratification."

Medium II editor Chris Ovsenny maintained the cartoon was acceptable as long as students realized the depiction was of a doll and not a woman.

"I could see if you took it as a picture of a naked woman it is offensive. But in the context of the cartoon it is acceptable."

Ovsenny added that he himself did not find the cartoon funny.

"It wasn't that funny, but it wasn't my section and I thought a lot of people would understand the cartoon."

But SAC University Affairs commissioner Michol Hoffman said the cartoon was obscure.

"They should have considered that not all students are going to delve that deeply or call the editor to find out what it meant."

Barry McCartan, a Governing Council rep and chair of GC's committee on student societies and human rights, also found the cartoon offensive. He said the proposed human rights code for student societies would help university students and administrators deal with incidents such as this by requiring all student societies to have an objective complaints procedure.

But McCartan said he believed university attitudes were more important than punitive measures.

"If the university took a more aggressive stand on getting people to be more aware of gender and race, I think we would have fewer incidents such as this one."

Fitzgerald said she was disappointed that a university paper would print images so demeaning to women.

"You think society is progressing and then you see something like that. It undermines everything that society is trying to achieve."

Campus Crime

Library thieves invade

Professional thieves have been operating at U of T libraries.

"Thefts at U of T libraries have always been a problem", said Sergeant Len Paris of the U of T Police.

He said theft accounts for 60 per cent of all campus crime.

"What usually happens is students leave their knapsacks unattended while they look for a book, and when they come back they find their wallet or other valuables missing."

Problem areas include the first to fourth floors of Robarts Library, below street level reading areas and the audio-visual section at Sigmund Samuel Library, he added.

"Most of this activity takes place during busy times at the libraries, in the afternoons and early evenings and sometimes during the day.

"It's mostly professional thieves, many with long criminal records, who are stealing from the students. Only a small percentage of crime is actually committed by students. Very few of these people are ever caught because the article has been left unattended by the owner and nobody sees the thief committing the crime."

Carole Moore, head librarian at Robarts, said most of the theft in her library occurs in the reading areas.

"Students find that things simply disappear before they return from looking for a book.

"We've lived in a trusting environment and many students don't seem to be aware of the problem until it happens to them. Prevention is the best measure against this".

Paris said students need to be on the lookout for their belongings.

"Carry your wallet on your person and take all valuables with you when you go to the cafeteria, the washroom or to look for a book. Also, be wary of those sitting nearby, particularly if they look suspicious to you."

BY ROB MILKOVICH

New police bike patrols

Erindale Campus Police have gotten out of their cars and onto their bikes.

Staff Sergeant Thomas Kent of the U of T Police at Erindale, said his force has purchased two mountain bikes to patrol the campus.

"We use the bikes instead of the car to patrol wooded and residential areas of the campus. It's great because the bike can go anywhere that a car can't go.

"We patrol the campus twice a day with the bikes, from the first of May, or when the weather is good, to the end of October. We just started the program this past first of July, and we think the program will continue next year", he added.

U of T police at the St. George campus and Scarborough, are also looking into purchasing patrol bikes.

Staff Sergeant Jim McGhee with the U of T police in Scarborough, said the campus hopes to implement bike patrols next spring and is just waiting for the funding.

"It's still early on, but we want to get people talking about the idea of community policing and get them used to the idea," he said.

Kent said the bikes have gotten a positive reaction from the Erindale community.

"Patrolling on bike is a much more personal way than by car, and we have much more direct contact with people than we did when we patrolled with the car. People come up to the officers and ask questions about the bike patrols, and discuss other concerns, and I think it has really improved our community relations here at Erindale."

He said the officers were enthusiastic about riding the bikes.

"There is never any problem getting anyone to do a patrol by bike. Besides, it's good exercise."

Kent said other universities in Ontario had similar programs including Western, Waterloo and York. U of T officers attended their training session at York.

BY ROB MILKOVICH

At our Doorstep and across the World

Why Should Canadians Care?

Moderated by Mary Lou Finlay of CBC Radio's 'Sunday Morning" and Maureen O'Neil of The North-South Institute.
Guest Panelists:

Ed Broadbent
President of the International Centre for Human Rights and Democratic Development

Meyer Brownstone
Chairperson, Oxfam Canada, Director of the Centre for Research on Latin America and the Carribean

David Crane
Economics Editor, Toronto Star

Patrick Johnston
Canadian Council on Social Development

William Ryan S.J.
Canadian Conference of Catholic Bishops

Leslie Thurston
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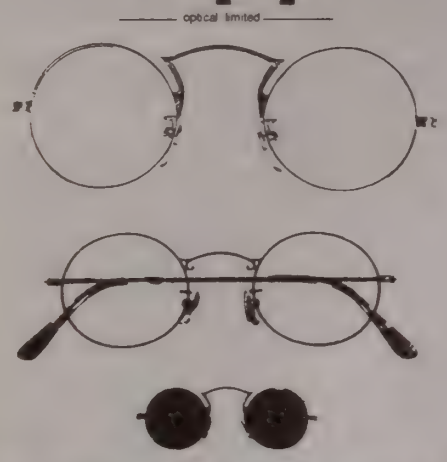
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Trouble in the dome

continued from page 1.

stand up for the date rape campaign, which SAC didn't fund, he called us a couple of 'frustrated women'. How can I do my job when the environment inhibits a basic respect for each other?"

Arsenault said Papernick still has a tentative position on SAC.

"It's in limbo. In any organization you allow some time for people to make sure it's what they really want. She's just reacting," he said.

Arsenault was unsure whether Papernick would return to her position on SAC.

"I'm not sure. She's really dedicated and she has legitimate concerns. Unfortunately changes aren't fast enough. I agree we are different from councils before us, but it doesn't mean changes happen more quickly."

But Papernick was resolved in her intentions.

"I'm never setting foot in there again. It's unbelievable what is happening over there and I can't be associated with it anymore, even if it's happened in the past," she said.

She said she would continue organizing the underfunding rally and would continue to bring other issues to the attention of SAC and students.

"One example is the $2,000 SAC may get from administration for lobbying the government. If we accept that money our hands may be tied if we ever want to lobby administration on course cuts or tuition hikes.

"What about money for Walksafer? These are all legitimate concerns of students and we're their voice. I'm appreciative of [U of T's] offer but I'm concerned."

She said the problems would not go away by themselves.

"I still think the wrong person was made to resign. If I'd lasted there longer I would have compromised my position and my values. It's unjust. He's not following constitution and the executive is just as much to blame, not just Peter, because no one tells him when he's out of line."

Papernick said she was sad to leave.

"The reason I get sad is because SAC can be strong and effective in lobbying. I'm sad because I won't be able to follow through on plans for a TTC rally or GST petition in November, and I'm going to miss some people too."

Papernick will be submitting her formal reasons for leaving to SAC this week. She said she will concentrate her efforts on underfunding week before she hands in a formal resignation on Friday.



Better luck in the Dome.

Men want official club status

continued from page 1.

"There are many, many issues where men are oppressed and I think it's totally ridiculous for some groups to say you're not as oppressed as some other group.

"If you don't think men are oppressed, what do you call a man being thrown in jail because he can't make support payments. I call that oppressed."

In Search of Justice was founded over 19 years ago to assist men in issues of child custody. But, according to Steeves, "lately, we've branched out to other issues, namely societal attitudes...and the lack of reproductive rights (for men)." The group has over 1,000 members across North America.

Bob Shantz, head of U of T's Chaplains' Association and member of an unofficial, pro-feminist men's group, said the formation of a men's rights group on campus would only detract from examining women's issues.

"I think it would be unfortunate. The last thing we need is more polarization. To set up different camps is such a traditionally masculine way of doing things," said Shantz.

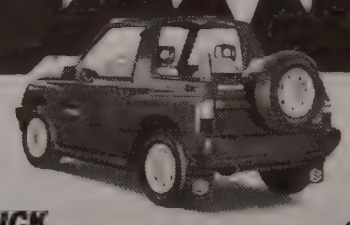
"I think it's ludicrous. I think they're wrong. In this society, men have the advantage in every area of life."

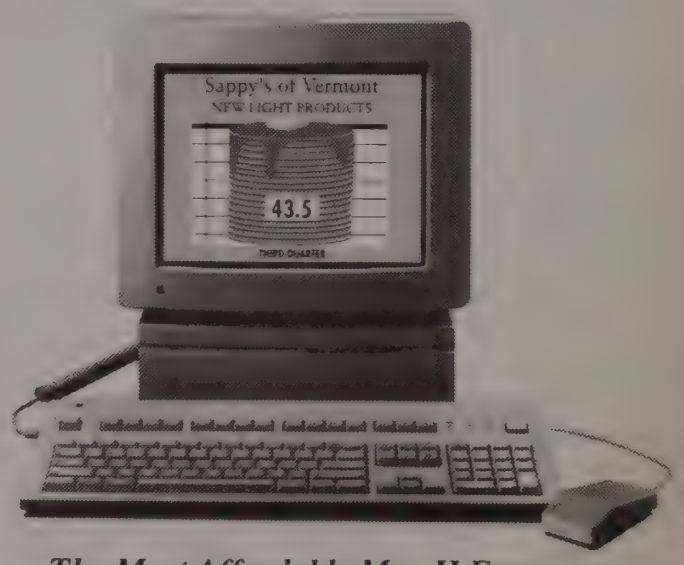
Steeves said the group hasn't decided whether or not to attempt to gain recognition as an official campus group but thinks it could be a possibility.

"Whether we want to be an official registered group is up to us," he said. "To be quite honest, I'm not entirely sure that we'll get recognized. Perhaps after a successful campaign we'll get that.

Diana Dobson, chair of the Students' Administrative Council's Women's Issue Committee said official recognition would only legitimize the idea that men are a discriminated group.

"You don't want to justify that perspective," said Dobson. "If it's recognized by U of T, then it becomes justified, a justified group."

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Report says universities healthy

BY KAREN HILL
Canadian University Press

OTTAWA -- Canadian universities are "fundamentally healthy" and in no need of "radical change," according to a new, national report.

Stuart Smith, head of the Commission of Inquiry on Canadian University Education says the quality of graduates hasn't noticeably declined, despite government funding cuts to the provinces. The cumulative loss from post-secondary education from 1986-87 to 1994-95 is $9 billion, according to the Canadian Federation of Students.

Smith heard 200 presentations and received 250 reports during hearings from October to December, 1990. He was commissioned by the Association of Universities and Colleges of Canada to report on how well universities were carrying out their educational mandate.

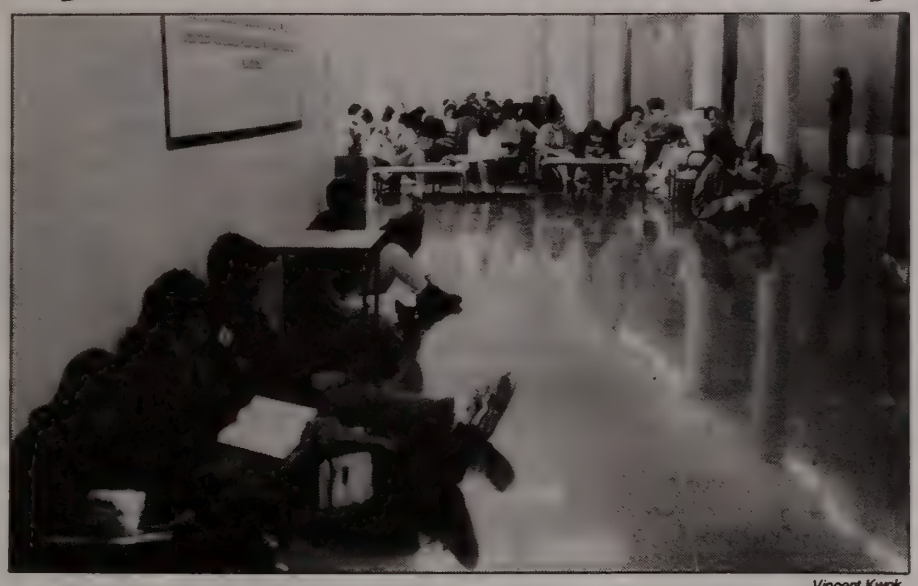
Even though universities are "healthy", Smith advocates massive tuition fee hikes accompanied by revisions to the loan system. He recommends students pay 25 per cent of the cost of education, rather than the current 17 per cent their tuition fees constitute.

The commission took $250,000 from the Secretary of State -- the federal department responsible for post-secondary education - - to pay for the study.

But CFS officials say Smith's hikes could force up some students fees as much as 250 per cent.

Kelly Lamrock, chair of the CFS, said the report is playing directly into the hands of the federal government.

"This is exactly the kind of thing the government is looking for," he said. By saying universities are not facing a crisis in funding, the government can continue to ignore the pleas of administrators, faculty, staff and students, he added.



Vincent Kwok

Universities don't need radical change says report. Lucky for these students.

While Smith calls upon students to pay higher fees, his report excuses the federal government's record on university funding by pointing to the current economic climate.

Lamrock said he isn't surprised Smith lets the government off the hook in the report, while he nails students.

"He doesn't want to bite the hand that feeds them," he said.

Smith also recommends the government gradually increase its contributions to universities, restore established program financing, and adopt an income-contingent loan repayment system.

Student loans would be re-paid based on the graduate's income level, rather than automatic payments six months after the student leaves school. Students from "less affluent" backgrounds would no longer be deterred from going to university, he says.

That isn't so, according to CFS deputy-chair Allison Lewis.

"It doesn't replace the fact that students are going to look at (tuition fees) and say that 'no, I'm not going to go,'" she said. CFS wants the loan system abolished and replaced by a system of grants, in addition to reform of the tax system.

Students are not the only ones upset by Smith's conclusions.

The Canadian Association of University Teachers also takes a few stinging blows. Smith says professors are sacrificing teaching in favour of research, which is far more likely to advance their careers.

But CAUT president Fred Wilson said Smith bases this conclusion on flawed data.

"I think it's sloppy research that he's done," he said.

Smith cited two university reports to back up his claim about the low number of hours spent on teaching, and that is simply insufficient, Wilson added.

"He doesn't look at the many factors that lead to the reduction in teaching hours." And, Wilson said, many professors are spending just as much time with students, although it isn't necessarily during scheduled lectures.

The report also said universities should:

- ❑ survey graduates and employers to determine if they are adequately prepared for the workforce;
- ❑ expand continuing and distance education programs;
- ❑ make information on teaching hours available to the public;
- ❑ encourage women's studies programs;
- ❑ track drop-outs;
- ❑ conduct writing tests when students enter university and upon completion.

Peter George, president of the Council of Ontario Universities -- made up of university heads -- said the COU has formed a committee of eight university presidents across the country to review Smith's recommendations.

"I think the committee ought to come up wit practical ways to implement those recommendations," he said. "We need to put those we support into concrete form and look for ways to achieve funding for them."

U of T president Rob Prichard will sit on this committee as one of two Ontario representatives.

Group wants indexed tuition fees

BY DAVE LEY
Canadian University Press

MONTREAL -- The Quebec government can raise fees as much as six per cent, says a provincial student federation's draft report on tuition fees.

In a preliminary report entitled "Tuition Fees -- After the Hikes," the Quebec Student Federation (FEUQ) advocates indexing tuition fee hikes at a rate no greater than the consumer price index.

The report's recommendations encourage provincial education minister Lucienne Robilliard to negotiate tuition fee increases with FEUQ representatives.

"The government could act unilaterally and not consult with FEUQ, as it did with tuition fee hikes two years ago. But this would be followed by the same response from students: marches and strikes," says the report.

The report states any tuition fee increase should be accompanied by a matching increase in funding to universities.

Another Quebec student organization has condemned the FEUQ proposal.

"FEUQ is selling students down the river," said James Brown, of Concordia University's student council.

"A student association promoting tuition hikes has no legitimacy. Fee increases will always present a barrier to those students who haven't the money. Economic discrimination should never be tolerated," Brown said.

FEUQ representatives would not comment until the final report's release.

National News

BC students rejected

VANOUVER (CUP) -- Fifteen thousand would-be students were turned away this fall from British Columbia's colleges and universities, according to a student lobby group.

Nearly 9,000 students were put on waiting lists to enter school, and more than 6,000 were not admitted although they met school admission standards, says the B.C. wing of the Canadian Federation of Students.

"It is shocking that the system is so underfunded," he said. "If we can document 15,000, then it is very safe to say that there is at least double that number who aren't even thinking of attempting to get into the system.

"Looking at the numbers, this is a manifestation of years of underfunding and misplaced priorities by the Social Credit government."

But advanced education minister Peter Dueck was quick to defend his government's record.

The Socreds have spent $690 million in just over a year to develop an additional 15,000 spaces, Dueck said. The provincial Treasury Board paid $8 million for an additional 1,078 spaces, he added.

He said the province set up a program for four colleges to work with universities to grant degrees as "university colleges," and the Socreds are planning a second trades school.

BY RICK HIEBERT

Misogynist computer

TORONTO (CUP) -- A computer virus is responsible for a woman-hating message on a York University library computer terminal.

"Kill women" appears each time certain commands are entered, and the phrase is impossible to remove, said library officials.

The problem is limited to one computer, said librarian Ellen Hoffman.

"This is the only such report we've ever had," she said. "It's not like graffiti, which is an ongoing problem."

Security officer Bob Stevens said an intimate knowledge of the computer system is necessary to install the virus.

"There's no witnesses and no suspects, but obviously there's a sicko out there," he said.

York's sexual harassment centre said the message is part of a larger problem.

"It's violent, offensive and unacceptable," said centre employee Sharon Chimming. "As we have worked to make the university community more equitable for women, there has been a backlash."

BY JENNIFER MCCREA-LOGIE

Fired prof files grievance

WINNIPEG (CUP) -- The art school at the University of Manitoba is under fire following the dismissal of a female professor while she was on sabbatical.

Grace Thomson, a curator at the university's art gallery, has filed a grievance against the U of M citing, unfair labour practices.

While on sabbatical in England last May, Thomson was notified her position would be terminated when the gallery closed. Her teaching position at the university was also eliminated.

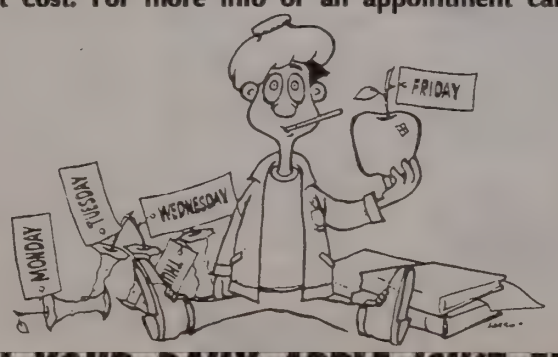
U of M policy states that professors on sabbatical are required to return to the university for a period equal to the study leave, and they are prohibited from working elsewhere while away.

Eleanor Bond, an internationally acclaimed Winnipeg artist, said the art school has a long way to go before it can boast an equitable hiring policy.

Of the seven women on the school's staff of 25, five are married to, living with or formerly married to male faculty members.

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See complete rules and regulations located at the ballot box location for other ways to enter. All entries must be deposited by no later than the Contest Closing Date of 5:00 pm Monday November 4th, 1991. No retail purchase is necessary to enter

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See ballot box location for complete rules and regulations.

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TORONTO

Team Toronto runs on pro-business platform

BY FARHEEN HASAN
Varsity Staff

A pro-business, anti-NDP group has entered the municipal election race in downtown Toronto.

Calling themselves Team Toronto, the slate -- running in wards 5 and 6 -- consists of six people whose main platform is economic recovery in Toronto.

The group includes Storm MacGregor, a housing development manager, who is running for Metro Councillor Wards 5 and 6 and business owner Hilary Gait, who is running for City councillor in Ward 5.

MacGregor said they are working together in order to share campaign expenses.

"It's part of our philosophy when you're working on a tight budget," he said.

Gait supports safety and security in neighborhoods and in schools, and particularly for university students in the new residence buildings on Charles St.

"We've had a lot of break-ins on Bay St. involving retailers." she said. "We have a very close working relationship with 52 division (police) so that they're aware of problems that business or residents might have."

MacGregor agreed.

"We have to keep working for better lighting for safety in the neighborhoods. Big trees surrounding big houses create big shadows and that's not very safe for walking at night."

Team Toronto is also concerned about the traffic flow in their area.

"You can't turn right on Bloor St.", Gait said. "It hurts the retailers and you can't turn into the Manulife Center."

Team Toronto also supports Sunday Shopping.

"Sunday Shopping creates jobs," said MacGregor.

Gait said it would also create part-time jobs for students.

She added the group will be strong competition for the NDP candidates running against them.

"By running together as a group we have a good chance of beating the NDP in Downtown Toronto," she said.

MacGregor said the NDP has shown a lack of ability to deliver.

"Olivia Chow (running also for Metro Councillor wards 5 and 6 as an NDP candidate) has failed to deal with issues dealing with bringing the economy back, bringing jobs back, bringing prosperity back to Toronto," he said. "You have to understand where the developers and builders are coming from -- you can't do it in a confrontational situation. You have to be fiscally responsible and again I have to look at the track records."

But Chow said she wants some specifics from Team Toronto.

"Who needs more promises?" she said. "Let's work together. Residents and students should be involved and that's how we can make the community better - change it and improve it together.

"Team Toronto won't change my behaviour or my campaign. I'll still relate to people the same way."

MacGregor is running against Chow and Larry Lee. Galt is running against incumbent Liz Amer and Benson Lau.



Team Toronto clockwise from the top left: Storm MacGregor, Hilary Gait, Peter Maloney, Sandra Anstey, George Chan, Margaret Mabley.

St. George closure

continued from page 3.

are both changeable but both can be addressed by less drastic measures and more desirable ones like cutting lanes, landscaping or decreasing the speed limit."

Stacey Papernick, former SAC External Affairs commissioner said at the meeting she was concerned for the safety of students at night if the street were closed to all traffic.

"I don't know about the rest of you but I feel safer walking down a street at night than through a deserted park where no one can see me," she said. .

SAC's motion was amended at the meeting to read, "SAC supports the closing of St. George Street to through traffic only," an amendment proposed by Armstrong.

"If you close the street, you don't solve the problems of



Gordon Cressy

pollution or noise or congestion on other streets like Huron and Spadina as a result," Armstrong said. "You only create new ones.

He said closing the street entirely would require building new ramps to Sidney Smith, and new entrances to residences on St. George.

U of T invests $12.5 million in tobacco

continued from page 1.

involved because this university is so closely linked to so many hospitals," he said.

Behboodi said divestment already has public support on campus.

"Only one person went around gathering the signatures and it only took a month."

According to Bruce Kerwood, U of T's treasurer, the university -- in its endowments and pension fund -- has 1 per cent of its investments -- or $12.5 million -- invested in tobacco companies.

GC can simply vote, on moral grounds, to divest the stock owned directly by the university's endowment funds -- which Behboodi estimated at $2 million -- even if the university loses money on the deal.

Under provincial law, however, the pension fund could only sell the stocks if it were financially advantageous. Staff and faculty pay into the fund, which is controlled by the university and administered by an outside trustee.

The provincial government voted in December of 1988 to allow pension funds to divest holdings in companies with investments in South Africa. But, there would have to be a similar law passed to allow divestment of tobacco companies.

Kerwood doubted such a change would be made. He said if the government were willing to make such a change, they might just as well pass legislation against the manufacturers.

He also said the university had to be careful about divestment requests.

"You could end up divesting all of your portfolio if you carry it to an extreme. There will always be people who don't want you to invest in something."

But Sweanor said institutions should be starting to examine how solid an investment tobacco is.

"There are a lot of dark clouds on the tobacco industry's horizon. Those who sold their investments in South Africa early did much better that those who refused."

Krevor said the campaign owes a debt to the campaign to divest companies with investments in South Africa.

"As a result of the anti-apartheid movement, people can look at the concept of tobacco divestment and it makes immediate sense."

But he said the tobacco divestment movement is very different.

"Many of the divestment initiatives for tobacco began at the top -- a trustee, a major contributor."

He did, however, point to the University of Texas as an example of a broad-based grassroots movement.

Krevor also said it was much easier to divest from tobacco companies than it was to find companies during the anti-apartheid campaign.

"In the South African movement, it was really complex. Here, (in the tobacco divestment movement), we're talking about only 6 major companies."

But neither Krevor or Sweanor saw the movement becoming as wide-spread as the South African one. Sweanor, however, said the movement didn't need to be huge.

"If 3 per cent of home owners in Toronto decided to put For Sale signs on their lawns, house prices would drop."

Sweanor felt universities should be setting an example for that small group.

"I would expect universities would continue to take the lead in issues like this."

Spanish cutbacks

continued from page 3.

her contract as a senior tutor does not require research, she's published over 40 articles during her employment.

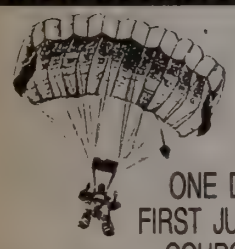
"I think it is very dirty," she said. "I couldn't believe I was losing this job and they were closing the department.

"It's been a nightmare."

But David Trott, associate dean of Humanities at Erindale said budget limitations forced the cutbacks.

"We had to cut back on our operating budget and one of the victims is the Spanish department," he said. "It's a smaller department. It's a difficult decision to make, you have to look at a number of factors, both budget and enrollment combined."

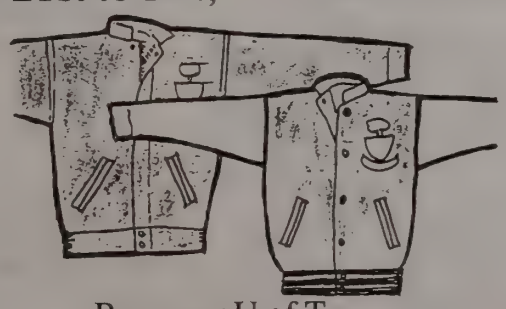
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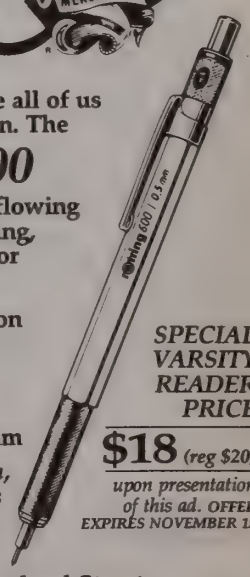
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VARSITY REVIEW
TUESDAY EDITION
OCTOBER 15, 1991

Guitar god comes to town
Sunny Sonny

BY TERRENCE DICK
Varsity Staff

Sonny Sharrock
Bermuda Onion
October 17-20

I first met Sonny Sharrock when he was counselling emotionally disturbed kids down in his hometown Ossington, New York. The seventies were a rough time for everybody. ....No, that's not true. I read about him in a review in *NERVE* magazine that placed his solo album *Guitar* alongside such musical compatriots as Einsturzende Neubauten and Public Enemy.

As he says, "that seems to be my audience. Young people who are into the avant-garde of rock are listening to me."

Further research into the axe-man's history revealed an original free jazz jazzbo who hung if not played with luminaries like Miles Davis, John Coltrane, Pharoah Sanders and Sun Ra. Trouble was, those who were attuned to the "out" sounds produced at the time never really grasped the significance of Sonny's way-out frequencies.

"Ron Carter told me. I'll never forget it. In Berlin, after that fight started in the audience back in the early seventies, he told me, 'Man, your music is so far ahead that they're not ready for you yet.' But I guess we've all grown."

That we have. The opening of the musical mind, one that can now accept the dissonance of non-organic sound and a welcome loosening of musical structure, can now begin to understand Sonny's paleotonic bursts of echo subverting the extended jam of Miles Davis' "Jack Johnson" or his Bizzaro Super-Sharrock tear off of multiple microtonal sparks on Herbie Mann's milquetoast take on "Hold On, I'm Coming" from the *Memphis Underground* LP.

Sure, with a history of Adrian Belew, Robert Quine and Henry Kaiser's out-of-town cover version, not to mention Marc Ribot's skittering skronk through the Jazz Passengers' traditionals, one can recognize the importance of these sounds. Trouble is, that was over twenty years ago and he's got one of those attitudes.

"I don't want to keep making the same record again and again. I don't want to keep playing the same music year after year. I want to do different things that are going to lead to different places."

He's there. And thankfully he left crumbs. Residue of his musical travels. There now exist three quasi-current recordings which cover the spectrum of Sonny's sonics.

"Each one is different. Each one gives me a different kind of thing. Like *Ask The Ages* [Axiom, supposedly distributed by Island] is a dream band, a dream jazz band. That's my tribute to Coltrane, who is my musical father. And that is where I played for him. And I used musicians that could do that (Pharoah Sanders, Elvin Jones, Charnett Moffett).

"And *Highlife* [Enemy Records] is my working band (and the one he's touring with) and these are the ideas that I've been working on for the last few years.

[Referential Quote: "Right now, I don't consider myself a free jazz player but just a jazz player who plays probably through all the schools and styles of jazz. I do straight ahead things, I do some fusion kind of things, I do free things. It's like a combination of everything I've heard since I got into music (circa the late 50's)"]

"And actually *Faith Moves* [CMP] was Nicky (Skopelitis)'s concept that I just put an overview on. Nicky would go in the studio and lay down pads and lay down tracks on tracks and then I would come in and just improvise some heads and solos."



The out of focus guitar of Sonny Sharrock.

And now he's coming to town. For the first time since '88 when he played the Music Gallery with Hank Kaiser and C.K. Noyes, Sonny Sharrock is coming to town and the fingers that I've pictured so many times as I sat before my stereo bathed in the maelstrom of his work, the fingers are going to move before my very eyes and the music is going to hit me pure and alive.

Because that is when/where/why it all happens.

"I'd rather play in front of people. I hate the studio. The studio is such a dead, sterile place. I don't really enjoy my time in there that much. That's why I do such short record dates. I did all of those records; I'm in the studio for two days then I'm out of there."

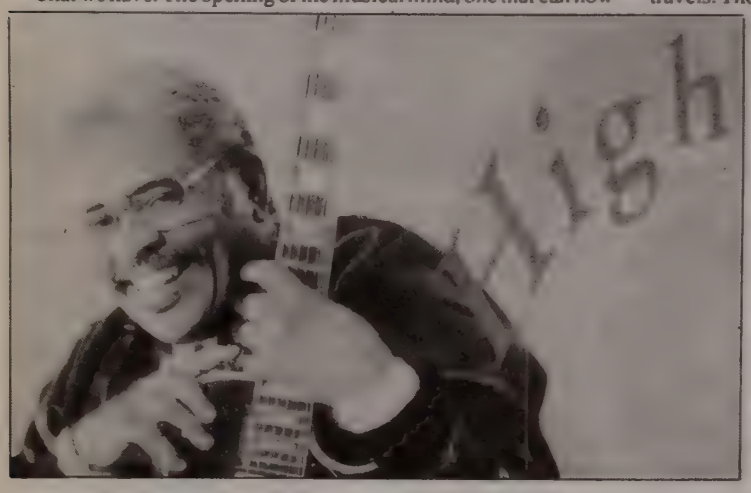
Well, he's here for four days and all who worship the fretted idol can lie prone before the one, the first, the master, the Skronk-God, the...

An alternative rock weenie who's hip to the last couple Sonic Youth albums but clued as to the true extent of the musical universe interjects: "Man, what are you talking about? Who the hell is this Sonny Sharrock and why are you wasting my time talking about fucking JAZZ music? Jazz is for wankers. I want cutting edge. I want radical sounds. I want the new Nine Inch Nails album."

ARRGH! Sonny's just the father of it all. The largely self-taught guiterrorist who reinvented the instrument while Thurston Moore was still swimming around in his father's testicles. The man who can make the instrument scream in a flurry of notes that simultaneously reveal Edward Van Halen's vapidness and indicate the depth of Sonny's soul. Fuck man, Sonny Sharrock is one quarter of LAST EXIT; the most important band of the fin de siecle. LAST EXIT are the terminal moraine of rock'n'roll. Sure, everyone left it for dead back with the second Stooges album, but no. LAST EXIT make music dangerous and violent and don't give a fuck and the reason no one's heard of them is because they only play the jazz circuit because the rock kids can't handle them.

He's here in 4 days and all who worship the fretted idol can lie prone before the one.

And sure, Sonny's own stuff is more jazz than skronk, and his newer stuff can easily be called "nice", but he still shreds his guitar down to splinters on stage and beyond that, he's got control. Now he produces music, beautiful music right alongside and dispersed with beautiful noise. And if that ain't a formula for enjoyment, I don't know my ear from my asshole.



Cop tale examines Jewish angst

BY AARON BOLES

Homicide
directed by David Mamet
starring Joe Mantegna

OK, here's the challenge: with all the attention Blacks are drawing about the way the White world mistreats them, how do you make a film about the trials and tribulations of North America's other celebrated minority, the Jews?

One has to tread lightly here because Jews don't seem to be suffering in the same way Blacks are. What I mean is that they're not mostly poor, uneducated and stereotyped as criminals. Jews, rather, seem to be suffering from a perpetual identity crisis.

Given this homework assignment, director/writer David Mamet went to his room and came up with *Homicide*, the story of a Jewish Chicago cop who somehow isn't as aware of his ethnicity as his tormentors are. The cop's name is Bobby Gold, and one day he stumbles upon the case of a Jewish candy-store owner who got blown to pieces with a shotgun. Bobby just wants to get the murder investigation over with until the shopkeeper's family insists that the killing was part of a conspiracy against Jews.

We then witnesss the slow and painful awakening in Bobby of the reality that he too is Jewish and that this time, he isn't going to sit idly by while someone attacks his race. He dives head first into the case, much to his partner's surprise. ("Jesus Bobby, you're better than an aquarium — always something going on").

What Bobby discovers is that the shopkeeper was running guns for a Jewish terrorist organization, and after tracking down the group, they manage to guilt him into joining their cause. It's very tempting to tell you what happens here, but I won't.

So, how do we grade Mr. Mamet's homework? First off, the casting may not have been ideal as he chose Joe Mantegna to play Bobby Gold and everyone else in the film is a complete unknown. When I go to a movie and don't recognize a single name on the opening titles my mind automatically says low budget. But in this case it's not too bad: the acting tends to be two-dimensional at times, but it remains fair. The story itself is well written and there are quite a few laughs which are completely essential in a serious film like this.



Joe Mantegna in *Homicide*.

Now the biggie: does it speak to the Jewish-American experience without dredging up an interminable amount of cliches? The answer here is that Mamet skillfully shows how Jews can be whipped up into a destructive nationalist frenzy and before they realize it becomes as racist as their enemies. It's the same thing that happens to blacks who get sucked into following Farrakhan.

One last thing, one doesn't quite know what to make of the fact that almost every single criminal in the film is Black, and the first anti-Jewish epithet is uttered by a Black.

Mamet is either a stark realist or a narrow minded fool; I go with the realist. Besides, you end up simply pitying the Blacks, just like you pity the Jews and everyone else who hasn't yet learned that violence never solved anything.

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Other people's motives: Talking to Jewison

BY MIKE SHEASBY
Varsity Staff

We were in the presence of a Canadian legend, a man whose films were earning Academy Awards before we were born. Norman Jewison, the creator of the Canadian Center for Advanced Film Studies and recipient of the Order of Canada, while squinting on his cigarette smoke, was telling us about his contributions to Canadian film.

"Gregory Peck and George Stevens Jr. went to the American President and told them that 'the torch of American filmmaking was passing out of their hands.' And so AFI was started....the American Film Institute. I just felt that we didn't have a centre...unless you have a centre where young directors and writers and producers can nurture, you're not going to build the infrastructure and the talent pool that's essential."

Jewison continues, telling us about the prospects of Canadian film now. "I believe in the talent of those around me in this country," he says sincerely. "We have good crews in Montreal, Toronto, Halifax, Vancouver... you can make a good film in Canada."

Inwardly he must have been aware of being hypocritical. He was discussing his new film *Other People's Money*, a film shot in America with an American crew about essentially American issues.

"Most of my films are edited in Canada, mixed in Canada, recorded in Canada, scored in Canada...all the post production is done here, using Canada as a service industry. *Agnes Of God* was made in Canada. That's because John Peelmar, when he wrote the play, didn't set it anywhere... as a matter of fact, the original story that inspired him to write the play took place in a small convent in Rochester, New York. So all I did was move it to Quebec."

Surely by now Jewison realizes that he's taken himself into a corner.

"*Other People's Money* is about the pig years of the 80's. It takes place on Wall street... but it could have taken place on Bay street. But [playwright] Jerry Sterner isn't a Canadian, he wrote the play in New York. My first obligation is to the writer."

Well that's just great. Certainly it is the prerogative of any director to hotfoot it down to Hollywood if they feel like. But there can be no defense as to the choosing of projects, and so no real reason Jewison should have made *Other People's Money*. What made it particularly confusing was hearing him praise the Canadian filmmaking community's technical prowess, while condemning those who didn't have faith in Canada's ability to turn out good films.

I believe in the talent of those around me in this country.

Jewison points to banking institutions as being one of the major impediments to Canadian filmmaking. Without the belief that we can produce good and profitable films, he says, they won't come up with the funding necessary to get his industry up to the same level as its American counterpart. As he puts it, "Somebody's got to prove them that they can make money [financing Canadian film]".

Well, whatever. It sounds good, but when the person who says that is discussing his decidedly American product in a final interview before literally skipping back to New York on the next jet, the credibility of his convictions seems somewhat reduced.

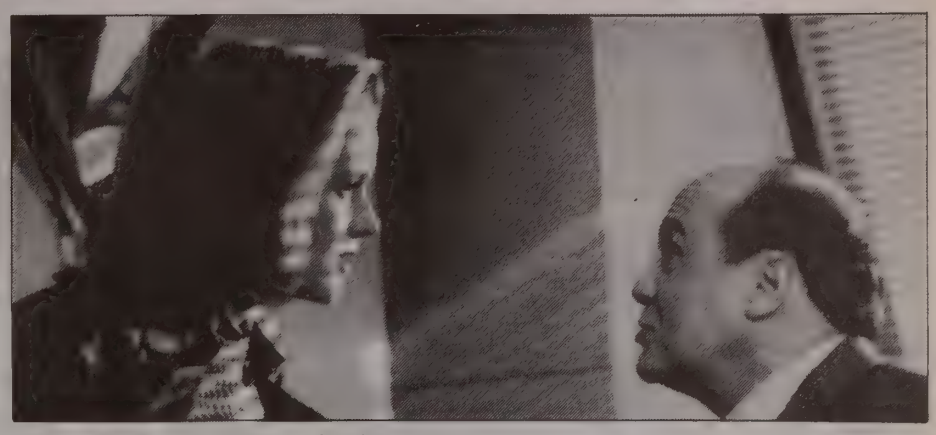
So in a sense it's ironic that his latest film, *Other People's Money*, is such a dog. Apart from the amusingly apt title, there is little about this film that reflects the director's intelligence or thoughtfulness.

Danny DeVito plays Lawrence Garfield, a Wall street tycoon who is staging the hostile takeover of a crumbling family corporation — a humble wire and cable company on the verge of collapse. His takeover scheme is personally offensive to the owner of the company, played by Gregory Peck, and a legal battle for ownership ensues. The company hires Kate Sullivan, [Penelope Ann Miller], a young lawyer, to protect them.

Sullivan is supposed to be a heart-stopping intellectual beauty who skillfully uses her feminine wiles to keep Garfield from gaining the upper hand in the negotiations. It doesn't work. Apart from being sexist and insultingly unrealistic, the twist of having a sexy lawyer that spars with a takeover monster over sushi depends a great deal on the believability of the two main characters. DeVito is a natural in the role of a manic, avaricious tyrant, but he can't do it all by himself. Miller simply can't hold up her end of the deal; her performance is uniformly awful.

Peck conveys a remarkable sense of power and position, which work well for his role as the aging but still popular owner of the corporation. But he and DeVito are trapped within a godawful storyline, and the dialogue that they were given doesn't gracefully manage the rewrite from the stage version. The original play, produced off-broadway, closed recently; apparently it wasn't insufferable. The film version is.

Hypocrite of the week award to Jewison, and a slap upside the head for cranking out *Other People's Money*. But sincere appreciation for what he's done for Canadian film in other years, and a polite invitation to put together his next project in Canada. In theory at least, we need more people like him.



More idiotic movie fodder for the masses.

Confusing Cafe is Carribean cacophony

BY HEATHER MASON

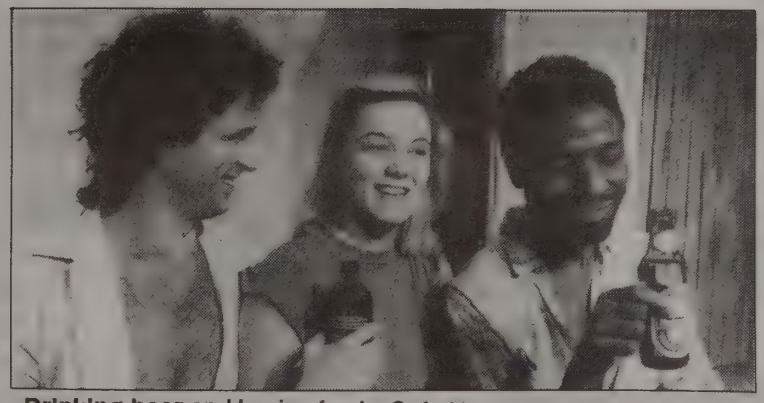
Cafe Negril
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to October 27

Cafe Negril. A tropical home away from home. A place where people go to search for the meaning of life and alternately escape from it. A throbbing reggae beat, unintelligible rasta rigmarole, ritual drug abuse and shoddy sex. The backdrop for a largely unfocused production.

Cafe Negril, which opened October 10 and plays through October 27 at Theatre Passe Muraille, has well earned the label 'black comedy'. The raunchy one-liners pertaining to illness, sex, betrayal and racism drew more than a few laughs from the audience. The monologues had no fewer humorous moments and provided for some very impressive performances by the actors. A very talented cast was the play's most redeeming quality.

In the first scene, the elements for strong characterization were evident. The characters came to life with more than a touch of reality. Unfortunately, as the play progressed character development became subordinate to satire and the bombardment of the audience by episodes employed for their shock, rather than symbolic, value. The end result was somewhat disappointing.

The action takes place inside the Cafe, which is owned by a Jamaican Canadian named Bobby (Andrew Moodie). An introspective character, Bobby provides a solidity which is necessary to counterbalance the chaos on stage. Lost at times as a banal Jamaican hustler, Bobby's full potential as a character is not explored. His mysterious wistfulness was neglected, often pushed aside as something unimportant.



Drinking beer and having fun in *Cafe Negril*.

Katie (Jane Spidell) plays a nurse who comes to live at Cafe Negril after splitting with her husband. Something of a lost soul, Katie is also appealingly coquettish. This portrayal is rapidly altered and she becomes self-centred, self-destructive and manipulative of Bobby and Jake, who she uses indiscriminately to satisfy her needs, whatever they may be.

Jake (portrayed by John Allen who is also the playwright), is the son of a wealthy Torontonian. He is given to crude displays of sexual and racial humour. Quite suddenly, Jake comes across as childishly naive, somewhat sensitive and altogether sappy. As with Katie, this character transformation lacks gradation. It is confusing and not easily conceivable. Throughout the play it was difficult to discern what these people were all about because they lacked the requisite consistency. I could not respect them or hold sympathy for them because I did not fully understand them.

It did not help that the passage of time in the play was also marked by ambiguities. In one of the final scenes, Jake sits waiting to say goodbye to Katie. By this time he is ill, infantile and teetering on the verge of mental collapse.

When she comes onstage, however, Jake is a different man. They begin to converse as old friends and finally it becomes obvious that an indefinite period of time has passed and the audience has been catapulted into the future without warning. This realization comes too late for the scene to recapture its effectiveness.

The set was well done though also not without its puzzling aspects. The white structure to one side of the stage presumably concealed a drop down to a pool or beach. At first it seemed to represent a booth inside the cafe and later a patio for sunning. The mystery remains unsolved, though suffice to say, it did not seem to create the proper perspective. The actual cafe, however, compensated for this small weakness. Fabricated of bamboo, straw, Christmas lights and tropical plants, the set was an appealing rendition of a Jamaican watering hole. The day-to-night lighting and the reggae sounds helped to invoke a truly Caribbean atmosphere.

Aside from this, *Cafe Negril* lost its point. It surfaced briefly but became lost in a flow of vulgarity and confusion. This play has all the elements of a successful production: a strong cast, rich atmosphere, wit and energy. Cohesiveness and a sharper focus would make it soar.

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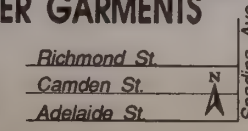


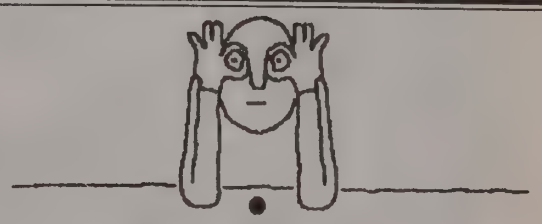
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Industry takes notice of blues legend



Above: Buddy now.
Inset: Buddy a long time ago.

BY ERIK SCHATZKER

Say I asked you to name a blues musician; who comes to mind? You might not like the blues. You might not even know what I'm talking about, but chances are that after a few seconds of spinning gears, your memory would engage and offer

I came to Toronto and everybody knew me. In Toronto, I feel like I am at home.

Stevie Ray Vaughan, or perhaps Robert Cray as a guess. Yes, these are truly fine modern bluesmen, but they are only two representatives of the rich blues tradition, which laid the foundations for popular music through the 20th century.

Rock 'n' Roll musicians in particular continually cite blues artists as their greatest influences, and guitarists Eric Clapton, Jeff Beck, and Jimmy Page all launched their careers in the same blues band. Yet, because the blues are so tragically underplayed and underpromoted, few are aware of the original artists and the wealth of material that they have recorded.

George "Buddy" Guy is one of the greatest of the original artists. Like many of the legendary Chicago bluesmen who emerged in the 1950's and 60's, he was born in Louisiana, but moved north in the postwar period. He began playing guitar as a sideman for older blues greats, Muddy Waters and Howlin' Wolf, but following a concert in Toronto in 1967, decided to embark upon a solo career.

He has recently released his first album in twelve years, *Damn Right, I've Got The Blues*, perhaps his best ever, and before his show at the Bathurst Street Theatre on October 12th, agreed to be interviewed.

Talking to Buddy Guy, it is easy to understand why he is so enthusiastic about the new record. For years, he was forced to set his individualism aside as studio producers coaxed him to sound "like something or somebody." Now, for the first time in his career, he has been given full artistic control. "They [current producers] just locked me in a room and gave me support." And although he regrets the fact that the time for it has come at age 55, he added, "I'm very happy for the opportunity to prove my point...I was hoping to be a part of this before Stevie [Ray Vaughan] and Eric [Clapton] were around, but I never had the chance...This was the way I wanted to do it all along."

Damn Right, I've Got The Blues is a virtual lesson in the diversity of the blues genre, and Buddy Guy insists that he made it for airplay so that the blues could appeal to everyone. He says, "I've dedicated my life to keeping it [the blues] alive," cheerfully noting that even his grandchildren can see him playing on his first video of the song, "Mustang Sally". In the past, the only people who could see Buddy Guy 'take charge' were at one of his many club gigs.

Whenever Buddy Guy returns to Toronto, he makes a point of repeatedly telling the audience that he loves playing here. When asked if this had anything to do with his performance for 10,000 fans at the Mariposa festival of 1967 he replied, "It has a lot to do with it. At that time, the biggest thing for me was making records with Muddy and the Wolf, but I came to Toronto and everybody knew me. They told me what to do, to go out and play and do my thing, and it was only my first time ever travelling out of Chicago...[in Toronto] I feel like I'm at home."

In a recent Rolling Stone magazine interview, Eric Clapton said that he thought, "the blues seem to be dying a slow and graceful death." Buddy Guy noted more optimistically, "I don't make predictions like that." He could not flatly deny his friend's statement however, but explained it by saying, "we don't have much help nowadays...If the older guys were still around, he wouldn't be saying this...Everybody looks up to something. If there's no one to look up to, they're going to turn to something else."

Buddy Guy is relatively confident that there is plenty of life left in the blues, even with the untimely death of Stevie Ray Vaughan who he says was "something special." Of new blues prospects, he declared, "I like your Colin James, and there are a few in California and Chicago, but no one knows of them." Though, for blues music to survive, it needs to be listened and related to, for Buddy Guy believes that, "if you live in this day and age, you live it [the blues] no matter who you are. We blues players just don't hide it. We only try to make it sweeter by playing it."

Muta master

BY LANCHESTER ANDERSON

The word is out and conscious fans who are down with the political programme are in high anticipation to welcome that venerable Rasta, Mutabaruka, from Jamaica. The Reggae musician and poet Muta will be making an appearance at the Copa on October 16th as part of his North American tour. He will be sharing the concert stage with two other groups, The Mighty Diamonds and 809 Band, to celebrate Jones and Jones Production's "Roots and Culture Reggae Jam."



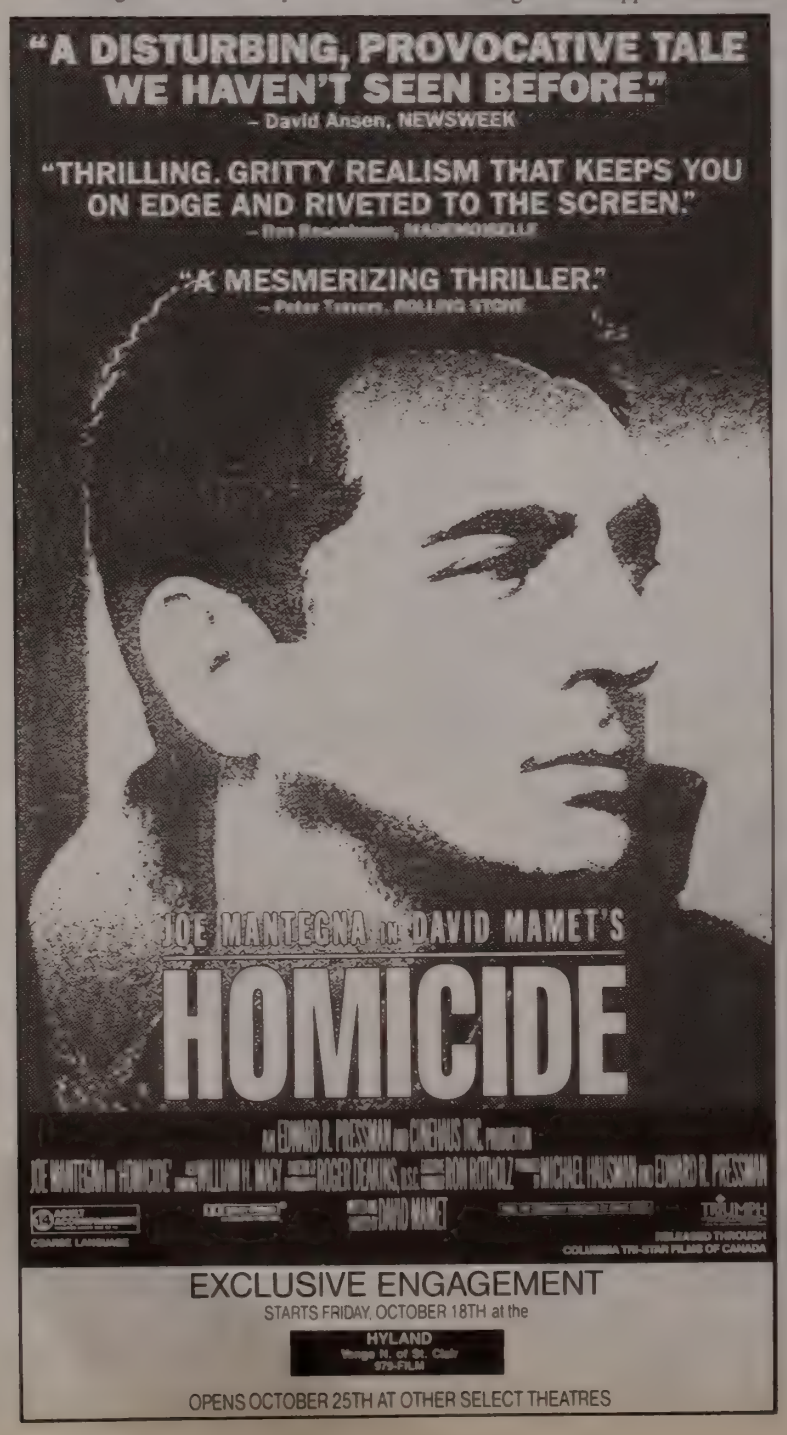
Mutabaruka.

When Muta comes, it is expected that he will continue to drop science on the people as he has been doing over the years. His latest release includes songs like "People's Court" and "Order In The Court" which, as you can imagine, share some of that science with the masses. For those of you who are a little troubled by the eurocentric bias in your African history course, make sure you check out Muta's version of world history and politics: Sir Francis Drake, Christopher Columbus and David Livingstone are all in deep trouble and they are also up for trial.

Mutabaruka is an iconoclast who is seen by many to be in a school all by himself. His views on certain principles of Rastafarianism are not only seen as sacrilegious but, one may argue, a desecration of its central tenets.

He has, for example, come out strongly against the use of marijuana by Rastas as a sacramental rite. Muta claims that smoking is a bad habit that has nothing to do with being a Rasta. He goes even further by proposing that Rastafarianism is not a religion but a way of life. Despite his deviation from the norm, Muta is still a respected Rasta. He is associated mostly with Reggae music, but he is actually a poet of some repute and one of the Rastafarian movement's greatest exponents.

All this being said, one can be assured that Mutabaruka will be worth seeing; so why don't you "check it."



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Movie masters of Hungary revealed

BY L.L. HERCZEG
Varsity Staff

35 Years in Hungarian Cinema
Art Gallery of Ontario
from October 20



Them macabre Hungarian types.

After many lean years of cultural isolation, Torontonians are now able to lift the lid on a Pandora's box of Hungarian cinema.

Slated to coincide with its *Hungary Reborn* festival, the Art Gallery of Ontario will offer a month-long retrospective on Hungarian film entitled *35 Years In Hungarian Cinema* starting October 20, that promises to be the most ambitious and accessible of its kind in North-America to date.

From afterthoughts on Freudian psychoanalysis to a pulsing, oceanic film-profile of the astronaut Buzz Aldrin, the films encompass a bewildering array of subjects and artistic approaches.

What they have in common, though, beside the formal innovations, is their astute questioning of political and artistic control and a refreshing lack of predictability.

Because Hungary's entire feature-film production was state controlled under communist rule, filmmakers have developed a highly independent language that evaded censorship and served as the most consistent voice of public opposition while still being eligible for financing by the state.

The film series will highlight four movies by Miklos Jancso, the founder of the 'auteuristic' movement of the 60's, and the most accomplished Hungarian director both at home and abroad. Although there have been other works of cinema to receive critical acclaim in the West, such as the 1983 Hungarian-Austrian coproduction *Mephisto*, Jancso had long before distinguished himself as a structural genius who conveys a sense of detachment with a white-hot dramatic core.

Jancso's *Elektreia*, a film that is made up of twelve shots in all, can be understood more as a dynamic sculpture of landscape and human formations, arranged in circles and straight lines, than anything that even vaguely resembles the plot of the Greek drama. Jancso moves his figures according to a minutely elaborated plan much like a conductor guides an orchestra, and his actors are no more than gesticulating and space-bound props who endlessly enact his typical three-step narrative about entrapment, betrayal and oppression.

Where Jancso all but banished cuts — the single most important device of film, according to Susan Sontag, to portray the passage of time or an action — other directors featured in the series use bursts of fragmented montages to conjure up grave images past, such as The Holocaust, without actually showing them.

In *Elegy*, peaceful pictures of horses and villagers coming home from the common pastures at the day's end, are suddenly replaced by images of a huge stockpile of abandoned carriages and horse paraphernalia, with occasional flashes to the horses as they are being blinded and clubbed one by one to death; white doves fly over head accompanied by organ music.

Another virtuoso-piece, titled *Private History*, takes snippets of film footage culled from archives and home movies from the carefree days of the pre-war era and intersperses them with voice recordings of Mussolini's speeches, radio announcements of lottery winners, hackneyed folk songs, and coded messages in German to link innocuous idyll and the underlying reality.

No doubt, some items in the AGO's series might be challenging to the culturally uninitiated, but the lyric propensities and sheer elegance of Hungarian films won't be lost on any viewer, regardless of differences in background or points of reference.

Work works revelation

BY LAURA KOSTERSKI

Work
Factory Theatre Studio Cafe
to October 27

Work is a one man show consisting of three monologues written and performed by James O'Reilly. Each 'vignette' depicts a distinct personality engaged in or reflecting upon some form of employment, some kind of 'work': The Waiter, The Garbageman, and The Copy Writer.

Despite the play's three monologue structure, the piece is far from linear (as the programme itself strangely characterizes it). It is not simply the representation of three workers. In each vignette there is an implosion of 'work', so that the garbageman's lunchtime introspection involves detailed and disturbing reminiscences of meat packing and the copy writer recalls his time spent working down in the sewers of North York.

O'Reilly shows us how work infects our mental lives.

The piece is autbiographical (O'Reilly has been involved in every form of work to which he refers). However, the autobiographical content is not offensive or embarrassing. O'Reilly seems less concerned with himself than with the entropic psychological reality behind the individual as worker.

O'Reilly shows us how 'work' infects our mental lives, forming strange, incoherent, emotional images. The garbageman's erotic encounter with a stripper becomes distorted when transposed upon his own psyche and (when the penis explodes like popcorn and the nose detaches itself and crystallizes and dissolves like phyllo pastry) it echoes a process which he earlier describes in meat packing. Each tangent, each departure into the worker's psyche always returns neatly to a present order. The play continuosly threatens us with disorder and then snaps back.

O'Reilly's impeccable control, both as a performer and writer, of these quirky, referential, psychological episodes — which occur several times in each vignette — prevents the piece from slipping into a messy stream of consciousness piece and makes it a funny meditation on the specific and somewhat disturbing humanity behind each occupation.

Work does not simply say 'work is bad'; it is more complicated than that. O'Reilly does not only show us work's penetration into our mental lives, work's mastery of us, but also, our mastery of it. He is able to depict our subversion of work, the damage we do to it in our psychological appropriation of it. The Waiter, in his dream, stands in the middle of a wheat field holding a tray full of drinks hoping the old lady at table number #1 is going to get her bill and make it to the theatre on time.

The anxiety dreams of the waiter constitute the most light hearted and comical moments of the play — a good beginning and also a successful bit of 'stand up' for a crowd which, as suggested by the laughter, had at one time or another waited tables. By allowing the audience to peer into his workers' minds (on a coffee break, avoiding deadlines) we do not just see them as prisoners of work, we see distinct personalities 'playing' with work.

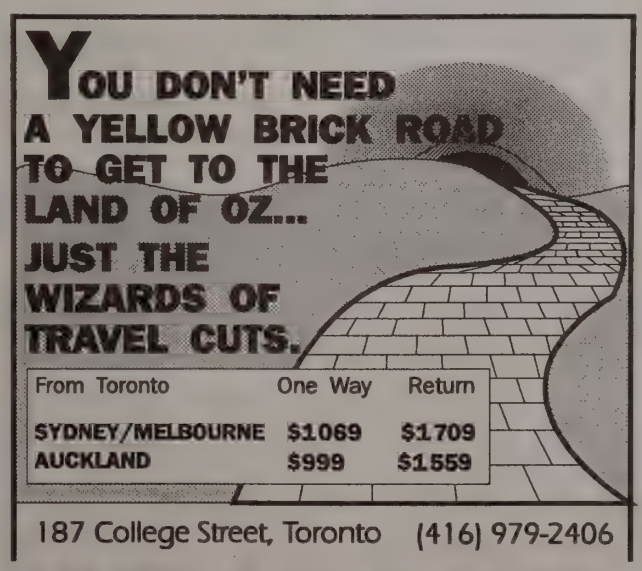
However, O'Reilly attempts to locate a little too much brotherhood between his three characters. The transition between the waiter and the garbageman is blurry. As actor and writer, he fails to establish a more distinct visual and verbal language for his garbageman — perhaps he was afraid of stereotyping.

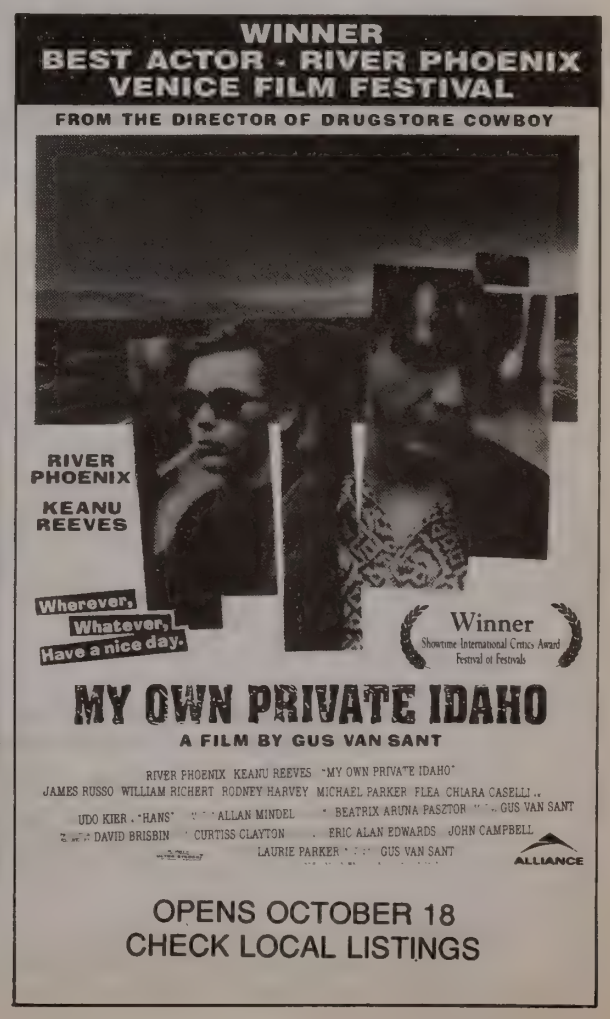
Each character makes reference to roots in Uranium City and a later residence in the Jane Finch Corridor. This link seems unnecessary. In the programme, O'Reilly acknowledges his own roots in the Jane Finch Corridor on which he writes, "Survival depends on your own frame of reference."



James O'Reilly in *Work*.

But *Work* is not about surviving the Jane Finch Corridor (the copy writer or the garbageman might well have come from Scarborough or Oakville). *Work* is about surviving work by one's own frame of reference and what we are seeing in *Work* is three worker's idiosyncratic, often psychotic and intensely personal relationships to work.





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Retro brings Jarman's magic to TO

BY PAUL McIVOR

Derek Jarman Retrospective
Cinematheque Ontario
October to December

David Bowie called him "a black magician." Ken Russell considers him "the last true bohemian." Critical response to his films has wavered between praise and damnation. He is Derek Jarman, a director whose work is currently being featured in a retrospective at the Cinematheque Ontario.

The controversy with his work rests on two facets of it: Jarman is a director so skilled in creating mesmerizing screen images, that these haunting visuals are often linked to a homo-erotic cinema which seems to unnerve many viewers and critics. This doesn't disturb Jarman who states: "I make a film for myself and the thirty other people who work with me. I am not interested in what is commercial, if the audience wants to be interested in me that is their business."

If you've read this far, you're either already converted to Jarman's cinema or are sufficiently adventurous. Both will be rewarded by the Cinematheque program. But just who is Derek Jarman? The son of a British air-commodore, who, having endured a conventional enough childhood, went to the Slade School of Art. In the sixties he found himself immersed in the London art scene with other soon-to-be notables like David Hockney. His art experience would stand him in good stead when he came to work as production designer for Ken Russell's *The Devils* and the chronicle of Vorticist sculptor, Henri Gaudier, *Savage Messiah* — both films are being screened this season.

Jarman would also later collaborate with Russell, designing the opera *The Rake's Progress* in Italy, another 'success de scandale' for the two English bad boys. Jarman soon had the opportunity to direct, not just design, his own feature films. Selling many of the abstract landscapes he had painted and borrowing the remainder of the fifteen thousand pound budget, he set off to Sardinia to film *Sebastiane* (Oct. 12, 7 pm) with BBC director Paul Humphress. The film chronicles that favorite sadomasochistic subject of renaissance artists: the martyr Saint Sebastiane. With music by Brian Eno, Jarman demonstrated two aspects that have become hallmarks of his style. The sacrificial theme provided him the pretense of homo-erotic images, motivating Alberto Moravia to comment that it was "a film Pier Paolo (Pasolini) would have loved." As well, Jarman began an homage of sorts by reflecting on film the painting styles of the renaissance masters that would culminate in the sensual work *Caravaggio* (Nov 29, 8:15 pm).

Two years later (1978), with a fifty thousand pound budget, Jarman made *Jubilee* (Oct. 16, 7 pm): "a collective nightmare, a phantasmagoria assembled from dole-queue despair, a mirage of anarchy in the youth waste-land," as British critic Alexander Walker described it. The soundtrack includes Chelsea, Siouxsie and the Banshees and others of punk pedigree who set the tone of the film. Jarman stated that "in *Jubilee*, our world became the film" and as such it presaged the sort of apocalyptic visions that would come in his later work.

After a further two years, Jarman entered the world of almost mainstream film production with a one hundred and fifty thousand pound fund for his interpretation of *The Tempest* (Nov. 7, 7 pm).

Later films include *War Requiem* (Nov 11, 9:15 pm), a film version of Benjamin Britten's symphonic rendering of the war poems of Wilfrid Owen, in which Jarman's opera design experience comes to the fore with a tableaux of elegant simplicity and stark horror.

Perhaps the most challenging of Jarman's films is *The Last of England* (Dec 4, 7 pm), an unremitting arrangement of haunting and often violent images whose cumulative effect is to drive home Jarman's horrific vision of the future of a post-Thatcher Britain. During the making of the film, Jarman learned he was HIV positive, a discovery which has resulted in a retreat from the aggressive posture of *England* to the reflective but no less challenging style of *The Garden* (Oct 8, 8:15 pm). This film is important as a culmination of his cinematic style.

Whose effect is to drive home Jarman's horrific vision of post-Thatcher Britain.

The recent Festival of Festivals featured Jarman's latest film, *Edward II*, his fourth in as many years. Merging Christopher Marlowe's text with more contemporary themes, Jarman forges a weird conjunct of histories as Edward's rebellious lords mirror Thatcherite society in modern business suits and military regalia. Edward spurns the daughter of the French aristocracy for his male lover, putting his own crown in jeopardy. It is Jarman's slickest and least narratively innovative film, but it retains his powerful visual sense.

So far Jarman has given us a body of work which runs counter to mainstream cinema, sometimes obscure, but always challenging and rewarding. In his reflections on film he reminds us of a key element of cinema, one often forgotten: "I really believe that the cinema should dream."

Full listings of the Cinematheque Ontario can be obtained at 70 Carleton Street or by phoning 923-FILM.

Books and ballyhoo

TO small press fair fun

BY HAL NIEDZVIECKI
Varsity Staff

Toronto Small Press Book Fair
St. Paul's Trinity Centre
October 19

We clutch our twenty dollars in our sweaty palms and hurry over to the book store to buy the new Stephen King. Shaking with the joy and anticipation of reading another classic about hick Maine residents battling evil, we place our shiny hardcover on the counter. The cash register rings, and the evil big business cashier smiles a horrible yellow grin and says: "twenty-eight dollars and eighty-one cents please." We are crushed. What to read through the winter months while the schoolwork piles up? With tears breaking through our crusty eyes, we turn to go, only to stumble into, wonder of wonders, The Toronto Small Press Book Fair.

Indeed, students will be hard pressed not to stumble into The Book Fair if they are anywhere near campus on Saturday, October 19. But The Fair's location at St. Paul's Trinity Centre, 427 Bloor Street West, is just one of the many reasons students should show up to purvey the over 50 Toronto small press publishers and publishers' wares that will be on hand for the occasion. As co-director Clint Burnham points out, "the books on hand will also be incredibly cheap."

If that isn't enough, perhaps the fact that this is anybody's chance to meet publishers face to face who won't just laugh when you talk to them about you're writing dreams is. "The fair," Burnham says, "provides an opportunity to bring together publishers whose books aren't getting distributed in book stores so that people can come by and buy some stuff. As well, it gives those attending a chance to meet publishers — not just some volunteers hawking books but the actual people involved."



Rob Davies won't be there.

Still not enough for your lazy, ugly student self to get there? How about the fact that this year The Fair will be reinstalling the tradition of *The Instant Anthology*. Anyone who wants can bring down a page of their prose or poetry, and submit it before noon. Then a panel of judges will decide on the works and the 63 page book will be printed by three o'clock. "This," assures Burnham, "isn't a scam, where the contributors will have to buy their own book. Each contributor will receive a free copy and the book will also be for sale."

Burnham further points out that *The Instant Anthology* is, in a way, analogous to the whole small press scene.

"It is what the small press is all about. A number of established writers — at least within the small press — as well as a number of writers who have never been published before will all appear in the anthology. That's why we keep The Fair running, so that people have a chance to read writers they never would have heard of if they didn't go to it."

Not to mention that fact that the fare at The Book Fair is probably a little more interesting than your average Tom Clancy.

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Daddys ponder hell

BY ANDREA FREEMAN

Daddys of Eden
Lee's Palace
October 17

"There is a new wave of bands that are able to change people's views, that reach people who think and care about changing things, and we want to dominate that thinking."

Ambitious and even arrogant as this claim may be, it's hardly surprising as it comes from the mouth of a man who recently plastered U of T and the rest of downtown Toronto with posters featuring two dominant she-males posing in front of a background of two words: "Adam and Eve."

"These two are representing Adam and Eve as men, because in the Bible it says that women aren't really important," explains Geoff McPeek, lead singer and songwriter of Daddys of Eden. "I'm not trying to exploit half-changes or these two individuals, I'm showing what society has become."

I'm not trying to exploit half-changes or these two individuals.

"In society men and women are not equal. Women are closer to nature because they can give birth and men can't."

"Men have always tried to fight nature and you can't, no one can."

McPeek's posters have caused quite a stir, and most of them were ripped down hours after they were put up. The venue for their upcoming gig October 17th, Lee's Palace, has received calls to the effect that angry U of T students will protest outside the concert.

Part of the problem lies in the fact that Kinko's copy shop refused to print the posters McPeek brought into the store. "I wanted to show the breasts and I wanted to show the penises, McPeek says.

"Now, the breasts were alright, but the penises weren't, so we had to put little dots over them." These little dots undoubtedly irk passersby who see the picture as another pornographic photo, unless they take the time to examine closely the genitals of the figures in question.

"I'm sure some people are taking them home to show it to others," McPeek says. "I don't find them offensive at all."

McPeek says he resents being censored for his art and ideas. "I just had my voice of freedom. It's one of my concepts and it's not going to change anybody's fucking lives."

But McPeek says he wanted to hide his poster from his grandmother visiting from B.C.

This hasn't been the Daddy's first brush with censorship. Last summer MuchMusic refused to air an interview with the band which was filmed inside a downtown Toronto building of the United Church.

"We didn't say anything blasphemous," McPeek insists. "We introduced ourselves as Brother Mark, Brother Derrick, and Brother Geoff, because we're all brothers in the band. I read lyrics from the pulpit and said 'welcome to the church of Daddys of Eden Philosophy.'"

"We were using the church as a backdrop for our comical sense."

MuchMusic at last decided to air a heavily edited version of the interview in their late night programming slot.

To avoid further censorship, McPeek has developed an alter-ego, Felix of Liberty, who is a philosopher by trade.

According to Felix, "when a room has only a chair, a light, a side table and four bare walls, then anything brought into it will appear as the most important thing in life."

Felix of Liberty also holds some influence over McPeek's song-writing.

"My songwriting is going in the direction of sex, probably because that's what's dominating my mind right now. Sex is perverted and it's beautiful." His latest song in this genre entreats the listener: "get lost, get off, get on, get home," complemented with gestures in case of misunderstandings.

A recent addition to the band's repertoire, "Sky Puppy," criticizes the power offered to security guards and the police by our society. According to McPeek, it attacks "anybody in control that carries a gun or has some authority in the sense that they can be violent."

McPeek realizes that by challenging the status quo in his songs he might be cutting himself off from easy fame, but says he is not willing to compromise.

"Getting signed is not really a big deal. What we want is money, so that we can do our own thing and create our own hype, change the non-believers. That's when the big companies come to you and say: "What's going on here? Were we wrong?'"



Kinda goofy, Daddys.

Look People look for substance

John Lee Hooker
Mr. Lucky
Virgin

Once again, as with *The Healer*, *Mr. Lucky* features a most impressive line-up of guest musicians. One might be tempted to think that John Lee is just cashing in on the commercial success of his previous album, but this is definitely not so. *Mr. Lucky* is a much better buy for your hard earned dollars. When you have Robert Cray, Albert Collins, Ry Cooder, and John Hammond, among others, helping you out it's hard to go wrong — especially if you're John Lee Hooker.

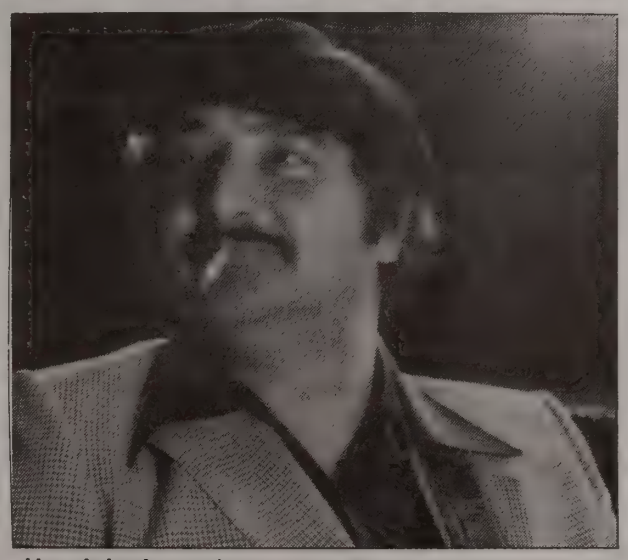
Even Van Morrison sings a few lines along with a backing organ from Booker T. Jones which makes me want to run out and buy myself a set of pipes. The result is a soulful hymn-like song very reminiscent of vintage "Van The Man" tunes.

But where these artists groove, Santana (back for an encore appearance) disappoints. "Stripped Me Naked" (as in "she took everything" for those of impure thought) kind of resembles a clash between easy-listening and low-down, gut-wrenching blues. If the combination has ever worked, it sure doesn't now.

Almost equally unfulfilling is the barely noticeable cameo by Keith Richards. Though the song is solid, Keith adds little personality to it unlike earlier performances by Robert Cray and Albert Collins. It could almost be a half-decent picker from Grossman's Tavern plucking along. It just goes to show you how much of a mediocre guitarist Mr. Richards really is.

A good blues record is more than just something you sit and listen to. A good blues record is something you feel, something that's got soul, something that makes even the most musically uninclined person jump up and shout "OH YEAH" for no apparent reason. When John Lee Hooker is fronting any combo you can expect a pretty good blues record; the man has recorded over 100 records and shows no sign of slowing down. This just serves to show that all this critical analysis is irrelevant because it comes down to a single point: this is good blues.

ED RUBENSTEIN



Hey John Lee, when you gonna have Dutch Mason on your albums?

Miranda Sex Garden
Madra
mute records

I'd never heard any music by Miranda Sex Garden before, but I knew they were a UK outfit who'd had a club hit and were on the same indie label as Erasure and Depeche Mode. Judging from this and the cool name, I had a vague preconception of some alternative/psychedelic dance outfit that London clubbers would take ecstasy to. So much for preconceptions.

Miranda Sex Garden is a trio of women who sing madrigals (ie a form of vocal chamber music that flourished in the 16th century) with absolutely no instrumental accompaniment of any kind; just their church choir-ish vocals singing poems written in 1593.

This is all fine, highly original and everything, but I'm just completely baffled as to the fact that a) they have a single out, ("Gush Forth My Tears"), and b) it's in the dance section of HMV available in three different remixes. I mean, this song was written in the 16th century, and sounds like it was sung in the 16th century. I just have trouble picturing this, no matter how remixed, blaring from the speakers at RPM.

Looking at the lyric sheet I felt like I was in Major British Writers reading Spenser, not the jacket sleeve of a UK indie group on a trendy label. With titles like "While Joyful Springtime Lasteth", and "Away, Thou Shalt Not Love Me", I shouldn't have been fooled. Even on the opening track, or should I say "madrigal", when I heard this church choir come on, I still thought it was a joke. I waited for the relentless pound of the drum machine to kick in. It never happened. Instead I found myself listening to lyrics like "Those sweet delightful lilies/ which nature gave my Phyllis/ Ah me! Alas!" and "While joyful springtime lasteth/Each thing of pleasure tasteth/and with delights abound/Fa la la la etc."

I know England's music scene is really trendy, and sometimes completely way out; that's why I'm still trying to decide if this is a gimmick or if it's just beautiful classical music. Either way your grandparents will love it.

HUGH GRAHAM

Look People
Boogazm
Hypnotic/A&M

Show me a band which successfully combines the unorthodox musical styles of Frank Zappa with the gutsy funkadelic raunch of Red Hot Chili Peppers, and I'll show you Look People. Show me a band which shamefully imitates the Shuffle Demons wacky image, and displays the psychological depth of Milli Vanilli, and I'll show you Look People.

In Look People's latest effort, *Boogazm* (literally, "boogie to the point of orgasm"), there is a destructive mix between the mentality of the music and that of the band's image.

Boogazm is fusion par excellence. There are soulful blues flavours in "In Saunders Fields", gutsy Fishbone-esque guitar riffs in "Faithlift" and a catchy rendition of the War classic "Low Rider". However, we are sold short by banal lyrics as well as the embarrassingly unimaginative image of the band.

Vocalist Jaymz Bee sounds like a professor with tenure, as he drones in a narrative style, very rarely singing actual notes. This coupled with songs which are an unimaginative comic rehash of old issues (the environment, televangelists, the slaughter of chickens for fast food), sucks the life out of their impressive musical presentation.

The image Look People try to convey is one of cosmopolitan wit. However, in their quest for

See Cool, pg 20.

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Blue is blue, Mom is Masterful



Me, Mom, Morgentaler.

continued from page 19

cool, they forget that this schtick has been done before. Songs like "Bozo the Killer", and "I Think I Might Possibly Be Indecisive But Then Again I'm Not Exactly Sure", are predictably old hat in terms of their comic appeal. While it is odd that such brilliant music can be coupled with such an asinine image, the Look People seem to have achieved this end. What is intended to be an entertaining jaunt through the world of the Look People evolves as a disappointingly packaged tour.

TOM PHILLIPS

Me, Mom and Morgentaler
Clown, Heaven and Hell
Chooch Records

Clown, Heaven and Hell is the five-song E.P. recently released by Montreal's, and possibly Canada's favorite ska band, Me, Mom and Morgentaler. The anglophone septet puts forth a strong effort with songs in both English and French. Their strength lies both in the constant groove of the songs and the wit of their lyrics. "Laura", a biting little tune about the love of a girl, is like a Kurt Vonnegut novel which if one happens to be reading (or in this case listening to) on the subway, one could burst into spontaneous laughter at the words being presented.

Laura?
What?
I love you like never before
So what? —fuck off!

There is also what seems to be becoming the required anti-Mulroney song for Canadian bands. This song, a live offering recorded at the famous Foufounes Electriques on Rue St. Catherine, is dedicated to the intelligence of "that wonderful guy," our Prime Minister. By the way, it's called "Spittle on my Chin".

Possibly the best song, though, is "Heloise", a melodic piece that is sung in French. It takes the best of ska and mixes in some nice use of the wah-wah pedal, making it a catchy little number with a groovy beat.

Having the reputation of being a great live act, as M.M.M does, can lead to problems in the studio, with the band often unable to capture that live sound. Fortunately for ska fans, not in this case.

The sound is very conducive to the studio, and the tightness of the horn section, coupled with the steadiness of the rhythm, makes this EP a must have for ska fans. How could a band who lists among their influences Kiss, Fishbone, Lawrence Welk and Miles Davis fail to impress upon the minds of Canadian music fans the need for a new melange in music?

Put it this way: the tape's good and it's cheap, so consider picking it up. And as the band says, "Si vous tenez a la vie, chantez la!"

CHRISTOPHER ANDREWS

Massive Attack
Blue Lines
Virgin Records

I'm sure that the U.K.'s Massive Attack fancy themselves the next Soul II Soul, but if *Blue Lines*, their Virgin Records release, says anything, they are not. This is not to completely slag the effort, but it simply cannot compete with the heavyweights of the soul/dance circuit. The entire cassette consists of slow, deliberate bass lines, and a straightforward rhythm. At times, some flowery keyboards are added, but these can only be heard with straining, and most of the time they remain too much in the background to be a contributing factor in the cohesiveness of the music.

The lyrical style is in the vein of Soul II Soul's Jazzy B, who actually speaks, but in a low, and soft voice. The various voices on Blue Lines come nowhere close to matching the soulfulness of that of Jazzy B.

As for the lyrics themselves, they are the typical get up off the floor and dance/feel the rhythm in your soul type lyrics, and the name Massive Attack seems to be mentioned in every song—ad nauseam.

While the comparison to Soul II Soul is inevitable, Massive Attack do deserve a listen on their own merit. Admittedly, this is not my chosen type of music to listen to, so fans of the soul/dance seen may like it. Of course there are those who, while not being huge fans of this type of music, still quite enjoy listening to Soul II Soul. It is those who will likely get nothing from Massive Attack's brand of soul/dance/hip-hop.

It's kind of like the way people feel about rap and Public Enemy. There are more than a few people who do not listen to much rap music, but will be first in line when a new Public Enemy release comes out. This is the same way many people listen to Soul II Soul. That is why these people will automatically dismiss *Blue Lines*, myself included. Maybe it's just a narrow-minded view of music. Or maybe to the average music listener, Soul II Soul are the only band today good enough to invoke an emotional response from people with this brand of music. In any event Massive Attack comes painfully short of the mark.

CHRISTOPHER ANDREWS

The Wendys
Gobbledygook
Eastwest Records

The Wendys remind me of a girl I went out with in high school. She wanted to be like all the other popular girls, and once she found a slot to fit into, she stayed there.

Apparently the Wendys want to be just like Echo and the Bunnymen, but these are not songs to learn and sing but songs to hear once and forget. Beginning with the album's first song and carrying right through to the record's final bar, the Wendy's stay exclusively within their guitar, base and drum formula, relying on a moody, rhythmic sound that may have worked in the early eighties but now seems tired and lacking emotion. The Wendy's lyrics seem ambiguous, as though each line has been arbitrarily put with the next and Jonatan Renton's "moody artist" vocals sound as though they are ready to explode with fevered conviction but never actually rise above the predictable. On *Gobbledygook's* tenth track the Wendys sum the whole thing up best themselves with: "I'll assume you're bored."

Me and my high school girl friend didn't last too long. I was looking for someone who will offer me a few surprises. Someone who will keep me awake.

DREW PAUTZ

Blue Aeroplanes
Beatsongs
Chyrsalis

If you love REM, then you may only partially detest the Blue Aeroplanes.

Beatsongs, the new album by the Blue Aeroplanes is a laid-back semi-acoustic, yet still groovily kicking album of poetry laden with fascinatingly cluttered guitar jams. This eight-piece band from Bristol, which you may remember from their hit last year entitled "Swagger" has really got down to business.

The most outstanding moment on the album is the Aeroplanes cover of the Paul Simon tune, "Boy In The Bubble". This version accentuates the despairing cynicism contained in the lyrics, while still maintaining the idiosyncratic musicality which is such a focal point of the Simon version of the same song.

Another high point on the album is "Fun", a melodic ballad about love gone wrong. Here, vocal duties are taken over by Rodney Allen, one of the guitarists. His smooth vocals make Paul McCartney sound like Tom Waits.

There are three guitarists in this band, and occasionally, the Aeroplanes put a mandolin on top of them all. Sound a wee bit overdone to you? The instrumentation on the album is both excessive for the band and cumbersome for the listener. But still, it's neat to hear all those guitars at once. It reminded me of Niagara Falls.

Suffice it to say that the guitars were not really the problem. The problems arose when the singing started. Gerard Langley, the lead vocalist, possesses a voice which is incapable of anything more than the most mundane atonal melodies. It seems Mr. Langley believes his dark sunglasses can transform him into the commercial and cultural success that Lou Reed is. Unfortunately it just doesn't work out that way.

There are some bands that you forget perfectly and some you just don't remember. Despite the great guitars, the Blue Aeroplanes are somewhere in-between.

STEVE HAYWARD

...susan fell out of the sky, somewhere in the back field. beside the house is the barn, take the old international out, hand throttle on top in front of the old tin can exhaust pipe. take it down, over the old log bridge gaps falling down into the creek and past the machine shed down through the field along ruts through the grain up to yer ankles now and through the bush to the back field. so there's suzy where she landed and you think maybe its weird but uncle edsil seems to know her and then back to the house. carted a few things with the old international: thresher, plow, discs, harvester wagon loads of wood but never a spaceship ticking like a hot engine cooling. course susan isn't no alien -- used to live near here; one day she was painting the silo, well, 'round autumn it gets wet, it gets hot, the corn begins to rot on the bottom and methane builds up, can kill ya or explode, like it did, and suzy's heading through the air, up into the atmosphere and she gets picked up by these venusians, well, now she's been everywhere...

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VARSITY SPORTS

TUESDAY EDITION
OCTOBER 15, 1991

Toronto dilettanti *despondent again*

Same old Blow Jays lose third straight

BY ALEX FERRON
Varsity Staff

The amazing fantastic electric collapsible Toronto Blue Jays folding machine went into full gear on the weekend.

There was no drama, no suspense. Led by the likes of Mike Timlin, Pat Borders and Kelly Gruber, the Jays made every baseball losing cliche come to life.

They folded like a cheap suitcase.

They lost eight ways to Sunday.

They collapsed like a ten year-old tent.

They had more leaks than the Pentagon.

They choked.

It's frustrating. It's frustrating to see the Blue Jays come so far and then lose. Let me correct that that. They didn't just lose, they embarrased themselves. They deserve the ignominious title of the choker, the loser.

The Jays won the division and went south. They wanted to drink the champagne at the 19th hole, instead of the champagne in the clubhouse. They serve a finer vintage at the country club, I hear.

But after all the lines are written and after all the frustration is vented, the end result is the same. The Jays lost and losing is not good.

The only thing left to analyse is the future, not the past. Wait 'til next year is the only rallying cry to sound, no matter how galling.

There was a glint of light shown on the weekend of the gag. The truth has to be told. There isn't one unified Blue Jay team, as conventional wisdom might have it. There are two. The old Jays and the new Jays.

The new Jays fought until the end to emerge victorious. Joe Carter refused to take his injured ankle back to Oklahoma. He stayed and played and drove in what should have been the key run on Sunday.

Roberto Alomar was another who refused to fall until the last out was made. Even Roberto's last swing, a long drive that forced Dan Gladden back to the warning track, icing the championship for the Twins, was an act of defiance.

There were no meek Junior Felix strikeouts to end it all this year. The new Jays wouldn't be defeated like losers.

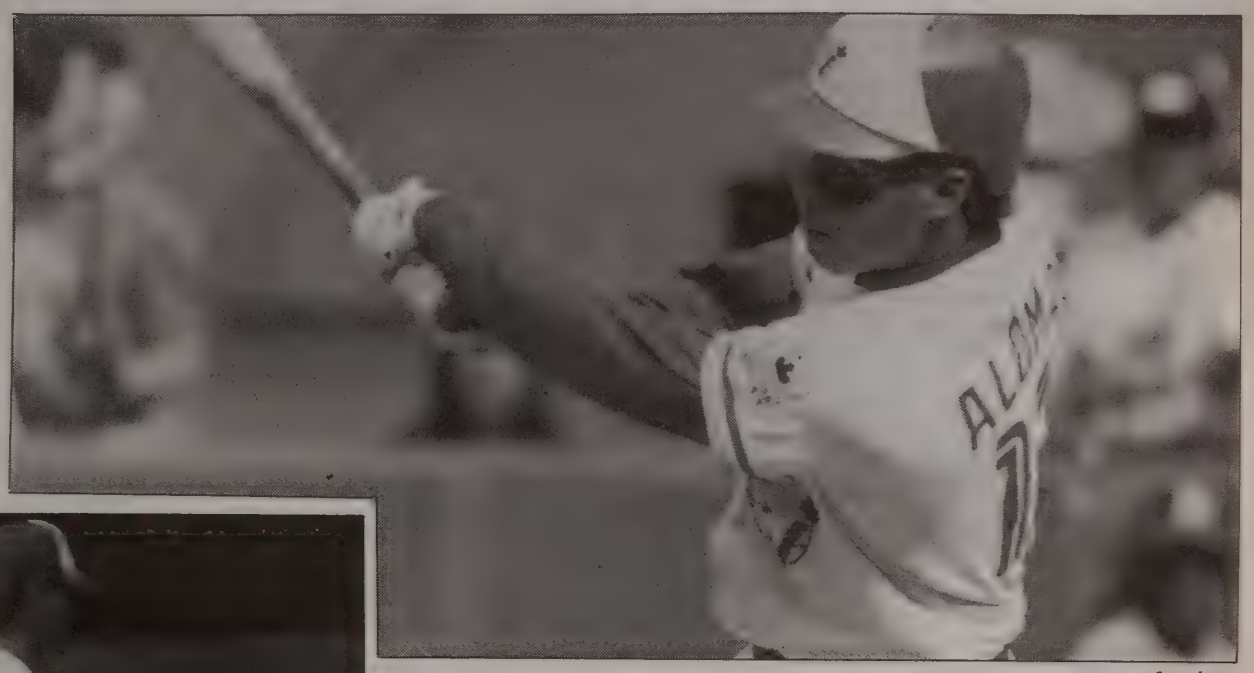
And what can be said about Devon White that hasn't already been said. He walks on the right hand side of God. He is indisputably the best player on the Jays, and he might be the best player the Jays have ever had.

The New Jays won the championship. They had that "fire in their bellies"; the drive to win.

The only fire in the bellies of the old Jays would have been courtesy of an undigested chili-dog.

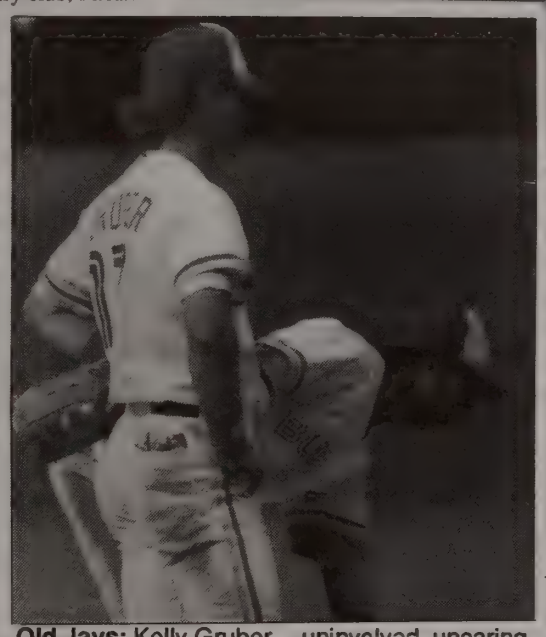
Kelly Gruber is Toronto's most undeserving superstar since Rick Bosetti.

Has Gruber ever looked so uninvolved, so uncaring? The Gruber of 1991 closely resembles the last, pathetic days of Jesse Barfield. Gruber feels he is now a SUPERSTAR. This means he must now hit for POWER, meaning TAPE MEASURE DINGERS IN THE FIFTH DECK (and write a book, too).



New Jays: Fightin' Roberto Alomar gets another hit

Steven Leung



Old Jays: Kelly Gruber -- uninvolved, uncaring

Kelly Gruber is Toronto's most undeserving superstar since Rick Bosetti

Whoever told Gruber he was a home-run hitter has a close relationshup to Lucifer himself. The good Gruber (a Gruber that looked an awful lot like King George Bell), hit the outside pitch with authority to right centre field. The real meaning of power is being able to hit the ball with authority to all fields.

How many ball-games have Cecil Fielder or Jack Clark broken up, not with a rain-making blast, but with a hard hit ground ball that ate up a third baseman, or a gapper in between the outfielders.?

Gruber either can't or is unwilling to strike anything except fly balls to left field. The sad thing is, his batsmanship has deteriorated to the point where he can't even hit mistakes. How many hanging sliders did Gruber take or foul off for strikes in this series? Even the definition of *pi* can't catch the number.

At least in the final days of Barfield, you could count on Junebug's defence. You could cut off Jesse's right arm and he'd still have the best cannon in the league. Gruber, on the other hand, becomes a defensive liabilty when the games matter.

Who remembers Gruber's two costly errors in one inning in the last series against the Bostons in 1990?. Who will remember Gruber's three errors in this series, and the two misplays that cost runs but were mercifully not scored as errors? Unfortunately, when it comes down to Toronto's fair haired sunnyboy, memories are short.

Dilettante Toronto fans can cite chapter and verse the times when Manuel Lee, the ninth place hitter, struck out in the "clutch", but curiously forget Gruber's season-long failure to get a timely hit. As the Honourable Tom Cheek said — when it comes down to the point where you're repeatedly depending on Manuel Lee to get a clutch hit, you're in deep trouble.

The old Jays, Mulliniks, Borders (thankfully, he wasn't bruised by blocking *all* those runners at the plate), Wells, Stottlemyre, that whole posse lost the championship.

The only "gamer" the old Jays ever had was George Bell. Without him, the Jays could not win the big one. No matter how much Devo, Roberto and Joe willed it, the albatross of the Grubers and the Rances was too heavy a burden for them to carry.

Changes have to be made. The job Pat Gillick did is only half done. The Old Guard has to be completely swept away.

It is doubtful that any general manager in baseball still holds Gruber in any regard after his disgraceful performance in the playoffs, but who knows? Trade Gruber while he can still fetch a price. They waited too long to deal Barfield, and instead of recieving Dave Winfield in exchange, they settled for Al "Peanut Brittle Arm" Leiter.

Gillick might be able to get a solid starter for Gruber. The Jays have a ready replacement for Gruber in Ed Sprague, who can't sit on the bench much longer.

Speaking of bench warming, the Jays have to play superphenom outfielder Derek Bell every day. Remember Mitch Webster, Ron Shepherd, Silvestre Campusano, Rob Ducey, Kevin Batiste, Glenallen Hill, Mark Whiten, Geronimo Berroa, and Pedro Munoz? All were Jays outfielders of differing levels of promise, all left to rot on the Jays bench or languish in the minors unitl released. The Jays haven't developed a top-notch outfielder since George Bell.

Play Derek Bell every day in the outfield and the DH puzzle is solved. Candy Maldonado can DH full time or against lefthanded pitching, while the Cobra, Dave Parker can DH against the righties.

Finally, the Jays can package Pat Tabler and Rance Mulliniks, and trade them for a utilty infielder with a bit of pop in his bat to pinch hit for Manuel Lee.

A healthy Lee still covers more ground than most other shortstops in the majors, and that's what Lee gets his paycheque for. Unfortunately, it seems that Lee's svelte body can't hold up for an entire campaign, and his range was severely limited in the final stages of the season.

Gillick thought that the changes he'd made in the offseason would bring a world championship to Toronto. It didn't. And it was the same tired bunch of ego-maniacal, Sunshine Boy posing, golf loving characters that brought the Jays down yet again.

I'm no psychic, but when Gillick said changes were in store for next season, he meant the final dismantling of the 1983-1990 Blue Jays.

Kelly Gruber had better find a good real estate agent.

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Only one goal scored in crucial weekend

Fading Blues need victories to make playoffs



Blues are still smarting from a controversial loss at UBC

BY TED GRAHAM
Varsity Staff

The Blues men's soccer team could only muster 1 goal in their two matches this weekend in Toronto.

Men's Soccer

That one point came in Saturday's loss against Laurentian as the Blues fell 2-1 to the top team in the OUAA East. Their next game on Sunday was supposed to be an opportunity to get a crucial win to put them in the playoffs but instead Queen's and U of T played to a scoreless tie.

The tie gives the third place Blues one point in the standings, but they still need a win to catch up with Carleton. The rest of the division got a little closer with the formerly fifth placed York team beating Queen's and the nationally ranked number one team, Laurentian, both by scores of 3-1.

The OUAA men'soccer league has become a tight mesh of closely matched teams this season. With defensive battles raging, there is no clear favourite. Although the East division's Laurentian currently holds top spot in the CIAU, teams like Carleton and Toronto are in close pursuit in the East division while Brock, McMaster and Guelph battle it out in the West.

Defence seems to be the key this year with many games being decided by one point margins. Queen's has managed to hold its opponents to 5 goals in the past 6 games. Brock has an even more impressive record, holding their competition to 2 goals in the past 6 games.

Player's to watch out for this season include Laurentian's hot scorer, James McLaren and his teammate Nick Milanovich; Carleton's Rob Saxberg and William Murray ; Queen's Dale Potter; Toronto's Peter Sarantopoulus, a 8-year national team member and Canadian Soccer League all-star as well as his goalie, Tim Rosenfeld; Brock's goalie, John Csuka, posted 4 shout out games in a row earlier this season.

The host team, Queen's, is guaranteed a spot at the six-team national championships. It should be a toss up between Acadia or Dalhousie from the historically weak Atlantic division. McGill should have no trouble advancing over Concordia from the Quebec league.Canada West's UBC and their strong offence (23 goals in their first 5 games) should come out on top but Alberta could give chase near the end. McMaster should win the OUAA West if Brock continues its downward slide. In the OUAA East, the most competitive division by far, the battle will likely be between Laurentian and Toronto, given the fact that U of T's all-star captain has returned after missing the first three games of the season due to CSL commitments. But Carleton and York could be dark horses in this udpredictable race.

One of this year's contenders, the Toronto Varsity Blues, lost a tough match against the eventual winners, UBC, in last year's semi-finals. After playing to a scoreless tie through regulation and almost two double overtimes, a penalty kick was awarded to UBC with one minute remaining afer the U of T goalie collided with a UBC player. A succesful kick gave UBC a 1-0 victory.

U of T head coach, Jim Lefkos, is still smarting from the loss.

" We were playing at UBC and the neutral referee who was supposed to show up couldn't make it so we had a referee from the area who makes a close call like this to decide the game.

"It's strange because usually when there's a collision between the goalie and another player the call will go in favour of the goalie so were very shocked when he awarded the penalty kick."

Lefkos added he had a feeling Toronto would be in the Ontario finals again this year and they'll be looking to make up for last year's disappointment. But to advance from the OUAA East they have to defeat the most consistent team in the league from Laurentian. Laurentian has only allowed 4 goals on their way to posting a 7-0 record going into the last two weeks of the regular season.

Lefkos has been impressed by the improvement in CIAU soccer over the years. A player himself during the late sixties, he commented, "It used to be that you could just come out of high school and play but now quite a few of these guys have club experience in the CSL and elsewhere."

The numbers back him up. In the CIAU last year there was 42 CSL players with 22 of them in the OUAA. Last year's champion, UBC, for instance, had 8 professionals on their squad. With the quality of players, the calibre of soccer has risen dramatically to the point where just making a University squad has become an accomplishment in itself.

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Krishna misses his dog, Connor, so come out and console him.

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Varsity Events Calendar

FREE WEEKLY LISTINGS

TUESDAY OCT 15

STUDENTS ANDMINISTRATIVE COUNCIL – Petition signing on 3% Loan Tax. SAC booth, Sid Smith lobby. 9:00 a.m. - 5:00 p.m.
ACTA VICTORIANA – Call for submissions to Acta Victoriana, Victoria College's Literary Journal. Prose/poetry/plays/criticism/art. Leave submissions at VUSAC in Wymilwood Building at Vic (585-4474). Deadline today.
CAREER CENTRE AND ISC – Job searching for the first time in Canada. A panel of speakers will discuss job searching in Canada for the first time. This event is geared towards those students who are eligible for permanent work in Canada. International Student Centre. 1:30 - 3:30 p.m. Free. Pre-register at the Counselling Office, Career Centre or at ISC. For more information call 978-8010.

WEDNESDAY OCT 16

DEPARTMENT OF FRENCH – Study Elsewhere Programmes 1992-92, Information Meeting: Aix-en-Provence, France. Pendarves Room, International Student Centre, 33 St. George St. Further information: Prof. Falconer, 978-8155.
CAREER CENTRE – Skills Bank. Do you think everyone has talent but you? Let us prove you wrong. Attend this workshop and find out how you can discover your "hidden talents". Career Centre Seminar Rooms. Pre-register at the Counselling Office or call 978-8010 for more information. 1:00 - 4:00 p.m.
STUDENTS ADMINISTRATIVE COUNCIL – Underfunding Graveyard. Front Campus. 9:00 a.m. - 5:00 p.m.
MARXIST INSTITUTE – A People's Platform For The Municipal Election. Sidney Smith 2106. 7:30 p.m.

THURSDAY OCT 17

U OF T ENTREPRENEURS CLUB – General Meeting. Sidney Smith, Rm. 1086. 4:00 p.m. - 6:00 p.m.
CAREER CENTRE – Passport to your Future. A career information fair for Arts & Science students. If you are wondering what career you future holds, then come to this event and talk to some of the 70+ "Career Guides" who work in a wide variety of occupations. Career Centre. 5:00 - 7:00 p.m., Pre-register at the Career Centre.
VARSITY CHRISTIAN FELLOWSHIP – Large group meeting topic: "Space for God" with guest speaker Dr. Sherbino. Wymilwood, Victoria College, second floor music room. 6:00 - 8:00 p.m.
STUDENT ADMINISTRATIVE COUNCIL – 12:30 - 1:30 Rally at U of T, Simcoe Hall. 2:00 p.m. March to Queen's Park to Ontario Federation of Students Rally.
OPIRG – No Means No Anti-Date Rape Campaign. Sponsored by OPIRG, The Women's Centre and the Women's Issues Committee. Organizing meeting 7 p.m. SAC Office, 12 Hart House Circle. For info call 598-2199. All welcome.

FRIDAY OCT 18

CAREER CENTRE – Career Choice Readiness. A workshop for students with Special Needs. Disability disclosure and career planning. Counselling and Learning Skills Seminar room, Koffler Centre Rm. 182. 1:00 - 4:00 p.m. Free. To register or for more information, call 978-8010 or drop by the Counselling Office.
ALTERNATIVE MUSIC FOR ALTERNATIVE MEDICINE: A BENEFIT CONCERT – i.y.t and the students of the Ontario College of Naturopathic Medicine present a benefit concert, featuring Celtic Gales, The Coles, The Fringe, Lost Dakotas. The Opera House, doors open 8:00, show starts 9:00. Tickets may be purchased in advance ($10) at the Ontario College of Naturopathic Medicine, Record Peddler, Vortex, and the Toronto Women's Bookstore, or for $12 at the doors.
GLSU AND VIC GERMAN CLUB – Oktoberfest. German Dept., 97 St. George St. 5:00 p.m.

SUNDAY OCT 20

PRESBYTERIAN CHAPLAINCY – Sunday evening worship. Knox Chapel. 7:30 p.m. Free. Refreshments.
HART HOUSE MUSIC COMMITTEE PRESENTS JONATHAN PLOWRIGHT – 3:00 p.m., Great Hall, Hart House. Tickets available from the Hart House Hall Porter. Present valid student of Hart House Membership I.D.

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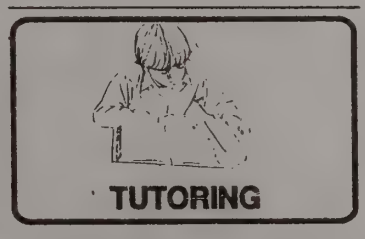
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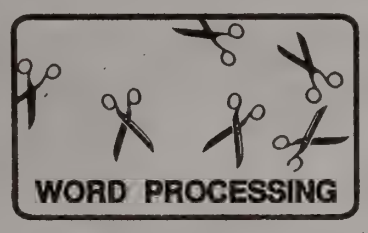
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BY ALEX FERRON
Varsity Staff

King makes BIG comeback

Blues demolish hapless Yeomen

The sick Blues offense needed a prescription for point-scoring success — and the York Yeomen were just what the doctor ordered.

Lorne King rushed for 148 yards and three touchdowns as the Varsity Blues finally got their offense in gear, demolishing the hapless York Yeomen 65-7 in Thursday night's annual Red and Blue Bowl at Varsity Stadium.

Blues 65, Yeomen 7

The cross-town rivalry has become about as exciting a battle as the annual Toronto Blue Jays — Syracuse Chiefs exhibition game. For York, the goal isn't to win or lose, it's the amount of points they can score, and on that level, the Yeomen were wildly successful; they scored seven more points than they did last year.

York coach Tom Arnott, known for his explosive tirades after losses, was uncharacteristically pensive after the latest blowout.

"I really wished we had played better," said the deflated coach. "We really have to work on basic football fundamentals. We can't expect to win if we don't master the fundamentals."

Varsity started the scoring festival early in the game, when King rumbled for a 32 yard touchdown at the 3:30 mark of the first quarter.

King, who was playing his first full game since recovering from the toe injury that kept him out for five weeks, played like the All-Star he was slated to be at the start of this season.

His stirring comeback from last week's disappointing opening performance seemed to inspire the Blues offence, which rose from the dead, gaining 382 total yards.

"I'm a tad more satisfied with this week's game," King joked. "I'm happy with the way everyone played. We really needed a game like this."

Another understandably happy camper was quarterback Eugene Buccigrossi. After a disappointing effort found him sitting on the bench for much of the final minutes of last week's game, Buccigrossi bounced back, rushing for 101 yards and throwing for 52 yards with no interceptions.



Tailback Lorne King rumbled for 148 yards and 3 touchdowns

Steven Leung

The conservative playcalling was a part of coach Bob Laycoe's plan to revive the offense by going back to the basics: three yards and a cloud of dust.

"The New York Giants won a Super Bowl playing this style of offense," crowed Laycoe after being asked if his offense was too conservative. "A lot of running, a lot of play action passes, controlling the ball. That's what wins."

Buccigrossi agreed.

"We came out running and it worked. We ran outside and it was successful. There's not much more you can ask." he said.

Blues defender Paul Shorten, an ex CFL player and explosive punt returner, broke out of his slump, returning a punt 67 yards for a touchdown and picking off a York pass.

Second year York tailback Neil Denton made the score as close as it would get with his 57 yard romp for a touchdown, tying the game late in the first quarter. Though Denton, a Brampton native, would go on to rush for 158 yards, for the Yeoman, seven points was all they could muster.

Said Arnott, "Denton's a real talent. He's probably the best player we have."

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AUTUMN LITERARY SUPPLEMENT

The VARSITY

VOLUME 112, NUMBER 16, MONDAY, OCTOBER 21, 1991

JUST TRYING TO STAY SANE OR AT LEAST GET THE DAMN PAPER OUT

U of T ranks 4th among Canadian universities

BY KRISHNA RAU
Varsity Staff
AND KAREN HILL
Canadian University Press

U of T -- the "Harvard of the North" -- is only the fourth best university in Canada.

In an article in the October 21st Maclean's magazine, U of T is ranked below McGill, Queen's and Mount Allison Universities in terms of the quality of undergraduate arts and science faculties.

The ranking, which deals with 46 universities, is part of a 57-page examination of the Canadian post-secondary system.

At U of T, the reaction was muted.

"I'm quite skeptical of rankings of this kind, both in terms of the ranking and as guides to people in deciding where to go," said president Robert Prichard.

"I think it's a mistake to get too pleased when the ranking's high or disappointed when it's low."

Next week: Students' rankings

Gordon Cressy, U of T's vice president of development and university relations, said the rankings had some value.

"The percentage of tenured faculty teaching in first year (one of the ranking criteria) is something we have to work on.

"Those of us who still want to be number one, it tells us we have to work harder."

The magazine rated schools based on twelve categories including number of faculty with PhDs, grade average of students entering first year, the percentage of applicants accepted by the university, the operating budget per student, scholarships per student and residence space per student.

The information was supplied by the universities.

But some universities feel the categories were unfair.

Carleton University president Robin Farquhar -- whose university was ranked 44th -- said schools with more open entrance requirements were unfairly punished.

"Carleton gets kicked in the stomach for its philosophy," he said. "Students who meet the basic admissions requirement deserve the chance to try university.

"I don't like being punished for that and I'm sure as heck not going to change that."

The president of University College of Cape Breton -- which was ranked last -- agreed.

"They've used GPAs and we're a community institution," said Peter Hill. "We have an open door policy where you can get in with a 60 per cent average."

Student advocacy groups also attacked the report, saying it was biased.

"Reputations play a big role and they're usually dated," said Jocelyn Charron, communications officer for the Canadian Federation of Students. "It's unfair, unfounded and not useful."

Federal NDP education critic Howard McCurdy had the same concerns.

"Maclean's has been notorious for half-baked, asinine views," he said. "This kind of junk journalism is harmful and should be ignored."

But Cressy hoped the report might raise awareness.

"If this could be viewed as the beginning force in mobilizing the university community, it could have some significant impact down the road."



Students parked their bikes for a bicycle friendly U of T last Wednesday. *Maylin Scott*

Native leader talks about constitution

BY LAURA CHAPIN

When "O Canada" was sung to open the Council of Canadians meeting Thursday night, guest speakers Ovide Mercredi and Brian McLeod did not join in.

"Why should we stand up and proclaim the greatness of Canada and join in with the rest of the nation in singing a national anthem when we know that the nation-state is the source of the problem that we are experiencing right now as individuals and as members of First Nations," said Mercredi.

Mercredi, National Chief of the First Nations, and McLeod, a native artist and poet, were invited by the Council to offer their perspectives on the constitutional debate in a forum in the Medical Sciences building.

Both Mercredi and McLeod made clear their disgust with the federal government's recent decision to delay the inclusion of immediate native self-government in their constitutional amendments.

The government has promised to investigate native self-government over the next ten years in consultation with native groups.

Mercredi said he rejected the proposal.

"The proposal is not recognizing our pre-existing right to govern ourselves. It's based on the idea that your parliament...can give us a gift of self-government. But not only is it a gift that they want us to take, but they want to pre-define it before we even sit down to talk with them, before we even negotiate with them on the context of that right."

McLeod said the proposal leaves natives in the position of an owner "asking a thief to return stolen goods."

Mercredi said the government's attitude stems from past history when colonists used disease and military power to decimate the native population.

"We are powerless. We are no longer respected," he said. "And since we are not respected, we are not treated as equals. And in fact, we are expected to abandon our collective identities, to forget our past, to abandon our culture

See Natives, page 6.



Ovide Mercredi *Min-Sook Lee*

Episkopon critic target of prank

BY MAYLIN SCOTT
Varsity Staff

A Trinity student who vocally opposed the activities of Episkopon -- a Trinity student club -- was the victim of a residence night-time prank in which a bucket of feces and urine was dumped in his room.

"On Wednesday night, my hall buzzer buzzed, which means I have to go outside of my room to answer it," said Farhan Memon, a third year Trinity student. "I opened my door and a bucket fell into my room, it was propped up against my door. What was contained in the bucket was urine and human shit."

The incident took place two nights after Trinity College announced the creation of a committee to look into allegations of racist, sexist and homophobic behaviour surrounding Episkopon, including an orientation event in which a woman was paraded on hands and knees with a sign reading "Token Ethnic". The club has also decided to suspend their usual activities until the committee makes its report.

Memon said he felt the incident was definitely related to his criticisms of the club.

"I may be naive, but I didn't think something like this would happen. I expected ostracism or verbal harassment, but not this. What bugs me is we have people at Trinity who come from pretty prominent backgrounds, and they're being socialized in an environment like this."

See Committee, page 2.

Scarborough cultural centre canned

BY MOHAN SHARMA

The cancellation of the proposed Scarborough Hall Cultural Centre will severely damage artistic life at the college.

Scarborough Hall was to house an art gallery and theatre hall to be used for productions and speakers.

"Scarborough Hall was meant to address many needs, especially those of drama and fine arts students. We need an auditorium or a large theatre," said Michael Bayer, president of the Scarborough College Students' Council.

"Support for Scarborough Hall is not a problem. The problem is that we can't get the money needed to build it," he added.

In March of 1989, full-time Scarborough students approved a $30 levy for 5 years to help cover the costs.

But costs for the hall increased by more than anticipated. A recent fundraising feasibility study concluded it would be impossible to raise the additional $7.4 million needed to complete the hall.

"Funds were to come from student levies, private donations, and we were hopeful of receiving some government funding from the Ministry of Culture and Communication," said Marion Zimmer, Scarborough's manager of development and public relations.

Both the administration and the student council have proposals for use of the money already collected.

Zimmer said the administration is considering renovating current facilities.

"There still is a definite need for a proper auditorium...there is no good enclosed place for guest speakers or for any production event," Zimmer said.

"Donations already submitted will go towards a new renovations project. This will include renovating the (fine art) studio theatre and moving the art gallery," she said.

The SCSC is proposing an addition to one of the wings of the college.

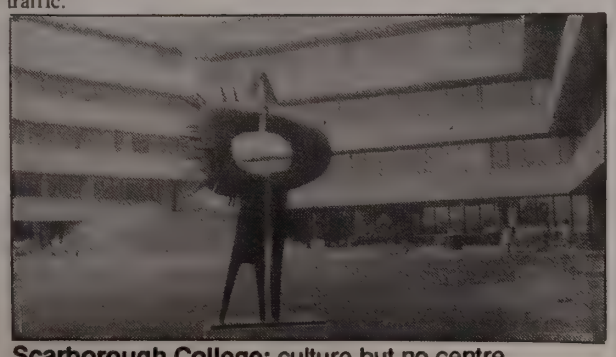
But Zimmer said an addition was not feasible.

"The problem is that the renovation project hasn't been costed and the SCSC plan of building a new wing sounds very expensive," said Zimmer.

But Bayer said something had to be done with the money.

"Our concern is what will be done with the money raised if no plan goes through," said Bayer.

Presently Scarborough College holds all public lectures and their Sunday concert series in the Meeting Place, which is an open area in the centre of Scarborough College with poor acoustics and heavy traffic.



Scarborough College: culture but no centre.

Inside

More rally coverage than you can stomach, page 3

Canadian Serbs and Croats explore the tensions of war, page 15

Controlling cockroach conception, page 16

HART HOUSE

So many things to so many people

Upcoming Events

THE HART HOUSE INVITATIONAL DEBATING TOURNAMENT
OCTOBER 25TH - 27TH

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THE TINDERBOX CLUB
UofT's SHOWCASE OF ALTERNATIVE AND FOLK MUSIC
ARBOR ROOM - 9:00 PM - NO COVER

Oct 24 ALTERNATIVE CULTURE NIGHT
With: Extreme Videos - experimental and underground videos by campus artists. Fast Music: exciting campus based independent bands.

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A concert by the neo-psychedelic CIRCLE OF ILL HEALTH followed by a dance party with music selected exclusively from obscure psychedelic bands of the sixties. A joint presentation with the Hart House Music Committee.

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Polish Congress funds prof

BY ALEX FERRON
Varsity Staff

The Polish community is raising $450,000 to hire a new professor of Polish history at U of T by 1994.

"We would have gotten around to hiring a new professor ourselves," said acting history chair Joe Goering. "However, it would have taken 10-20 years to do so."

Andrew Derkowski, a member of the Polish Canadian Congress and the man who is spearheading the drive, said most of the money had already been raised.

"We would rather that the university pay for the new professor, but (that) all comes out of the taxpayer's pockets anyway," Derkowski said.

"Other ethnic groups have funded professors. The Estonian and Ukrainian communities have embarked on similar projects."

Derkowski said some members of the Polish community felt the university should have taken it upon themselves to hire a new professor and that the delay in doing so is indicative of the university attitude towards Polish studies.

"Some of us felt that Polish history should have been a basic part of European history in the first place." said Derkowski.

But Goering cited budgetary strains and government cutbacks as reasons for the circumstances under which a new professor is being hired.

"It's fairly rare for the university to be funding professors in this way," Goering said. "We're pleased that the Polish community took it upon themselves to raise the money, in light of the recent cutbacks in education by the government."

Goering said the last time Polish history was offered at U of T, three to four years ago, there was a fairly high demand for it. He expected the demand for the subject will remain high.

"As far as we know, there is a demand for Polish history at U of T," he said. "There is a large Polish community in Toronto."

Derkowski agreed.

"It's hard to gauge. Polish history hasn't been taught in some time. But, when courses were given, students enrolled."

After a new professor is hired, the $450 000 dollars will go to pay for his salary and benefits for five years. After that five year period the university will take over the professor's paycheque, Derkowski said.

Committee created

continued from page 1.

Trinity dean of men Michael Thompson said he apologized to Memon, but there is nothing the college can do until they catch someone.

"If I were looking for suspects, I'd look first in the residence," he said. "It isn't somebody from Niagara Falls who thought this would be a good prank."

Memon said other people who have objected to Episkopon in the past have also experienced unpleasant incidents.

Richard Berman, also a third year student agreed. He said when he was in first year, he came back to his room one night to find broken glass and water over his bed after someone through a snowball through his window.

"It was right at the height of my anti-Episkopon stuff," he said.

However, he said it was unlikely that Episkopon members were responsible for either of the two incidents.

"As much as I dislike Episkopon, they're not stupid," he said. "More likely it was some first or second year student. There's a feeling at the college that if you oppose something at Trinity, you are anti-Trinity."

Memon said this incident casts some doubt on the effectiveness of the Episkopon review committee. He said it will depend on who sits on the committee and how strict the suspension of "usual" activities is.

"I assume readings are usual, but is pouring shit all over the floor? It leaves doors open for all sorts of things."

But Trinity provost Robert Painter said the committee will seriously look into the problems at the college.

"I think it is important that we investigate those allegations and if they are true, to take some action."

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A MAYORALTY DEBATE

Wednesday, October 23, 1991
12:00 noon - 2:00 pm
Music Room, Hart House
7 Hart House Circle
University of Toronto

Moderator: Gordon Cressy

Candidates: *Jack Layton*
June Rowlands

All members of the University of Toronto and their guests are welcome.

Low turnouts highlight underfunding rallies

SAC compromises

BY NICOLE NOLAN
Varsity Staff

SAC's rally against underfunding last Thursday was compromised because it was partially funded by the administration, says SAC's former external commissioner.

Only seventy students showed up in front of Simcoe Hall to protest university underfunding and the three percent surtax on student loans.

The group comprised about .002 per cent of U of T's 36,000 undergraduates.

External commissioner Stacey Papernick, who resigned last week over disagreements about how to protest the cuts, said accepting $2,000 from the administration to print postcards hurt the rally.

"I wish they didn't fund this project. It compromised how we lobbied. If it's going to tie my hands, I don't want the money."

But SAC president Peter Guo said that idea was ridiculous.

"Do you think I would have taken money if it would have tied my hands? I've asked the university administration to account for its spending. We're not selling out for $2000."

Papernick said she was dissatisfied with the postcard, which was handed out to students to inform them about underfunding and protests.

"I think that postcard is lame. It doesn't say much. What about mentioning the cutbacks the administration is making on safety initiatives? You have to hit them (students) with things they can relate to."

She said what appeared on the card was not what she intended, and that the text of the card was printed without the permission of the external commission.

"What was printed on the card wasn't the words of the students. It was to appease the administration."

At the rally, SAC reps handed out buttons reading "Education Cuts Cost Canada's Future" and put up an "underfunding graveyard" for the 234 courses

See Students, page 6.



Students armed with tombstones get ready to rally. *Mark Lyall*

Parliament Hill empty

OTTAWA (CUP) -- Students gathered on Parliament Hill last week to slam their heads against a brick wall, a ritual known more formally as National Student Day.

Student lobby groups hold the same event year after year, and student politicians admit it is becoming increasingly difficult to point to any victories.

The rally on the Hill attracted less than 200 demonstrators this year.

Kelly Lamrock, chair of the Canadian Federation of Students, said it's tough to demonstrate effectiveness when the key lies in heading the government off at the pass.

"I think the cumulative effect (of the annual rallies) is quite good," he said. "But there are times when it is really frustrating because the government has its own agenda."

CFS, representing over 400,000 members, claims to have stopped the GST from being levied on tuition and incidental fees, and improved regulations governing visa students.

But CFS communications officer Jocelyn Charron said it's tough to mobilize students.

"Is it a new generation of students, one that's been scarred by two recessions?" she asked. "Maybe they're just happy to be (in school)."

Minister's speech drowned by obscenities

The macaroni was flying and the tombstones were waving, as 500 students gathered outside Queen's Park last Thursday to protest government underfunding to universities.

Students from U of T, Brock, McMaster, York, Western, Guelph and Ryerson attended the rally. U of T students carried tombstones from SAC's underfunding graveyard, representing courses cut at U of T.

"It's not an easy time to be a student right now," said Laurie Kingston, chair of the Ontario Federation of Students, which organized the rally. "When the system is already cut to the bone, anything you take away is felt and felt by all the members of the university community."

Mayoral candidate Jack Layton, who spoke at the rally, said a course on cities and planning that he used to teach, has been cut as a result of underfunding.

"Every one of these course that is cut leaves us with a situation where our workforce is less educated than our competitors," he said. "I will protest with you, I will march with you and I support a freeze on tuition fees.'

Richard Allen, minister of Colleges and Universities, also gave a speech, most of which was drowned out by alternate calls for Bob Rae and loud chants of "bullshit."

"I'm not Bob, but I'm Richard," said Allen. "And I can say for the government what needs to be said."

He said the government has made some significant progress with post-secondary education citing money given for renovations and safety on campus. But students have to look at the bigger economic picture, he added.

"You have to take into account that transfer payments to Ontario have been frozen until 1995."

Gary Peters, a third year U of T political science student said he was at the rally because the government needs to increase funding to universities.

"There are more students staying in school and degrees are taking longer," he said. "Classes are larger and the TA and student ratios are very uneven. One TA teaching 25 students is totally inadequate."

BY MAYLIN SCOTT

Wheelchair accessibility hits bumps

BY ALISHA MOHAMMED

U of T is moving on wheelchair accessibility but lack of funds is stalling progress.

"The campus is extremely large, with a lot of old buildings that were built at a time when wheelchair access was not a major concern, making the improvement of access very costly," said Eileen Barbeau, co-ordinator of Services for the Disabled.

Currently only 50 to 60 per cent of the buildings on campus are wheelchair accessible. And even those buildings that are, need improvements to make the accessibility more pleasant.

"In terms of long term prospects, it will take a long time to get not just accessibility, but good accessibility," said Barbeau.

She said buildings commonly used, such as Sid Smith, Ramsey Wright and Robarts library also pose the greatest problems. These buildings are slated for improvement and renovation this fall.

The steep downgrade leading into the basement of Sid Smith will be ripped up and land-filled to improve the slope while the Ramsey Wright building which shares access with Sid Smith is to receive a ramp through the front connecting it to the first floor. Barbeau said she hopes these changes will be finished before the winter weather arrives.

Another example of poor accessibility is Falconer Hall, at the law school. Students in wheelchairs had to go through a smoking room in order to gain access to the building.

But Carol Rogerson, associate dean of law said the smoking room was recently banned.

"The law school was simply applying general University policy of smoking only in regulation designated areas," she said. "In addition it was part of the disabled access of the building."

She said people haven't been happy about the decision but there are no plans to relocate the smoking room.

"(Falconer Hall) does not have the space appropriate for a smoking lounge and wheelchair access must be conformed to, with what money the university gives."

Barbeau said money received from the

See Accessibility, page 6.



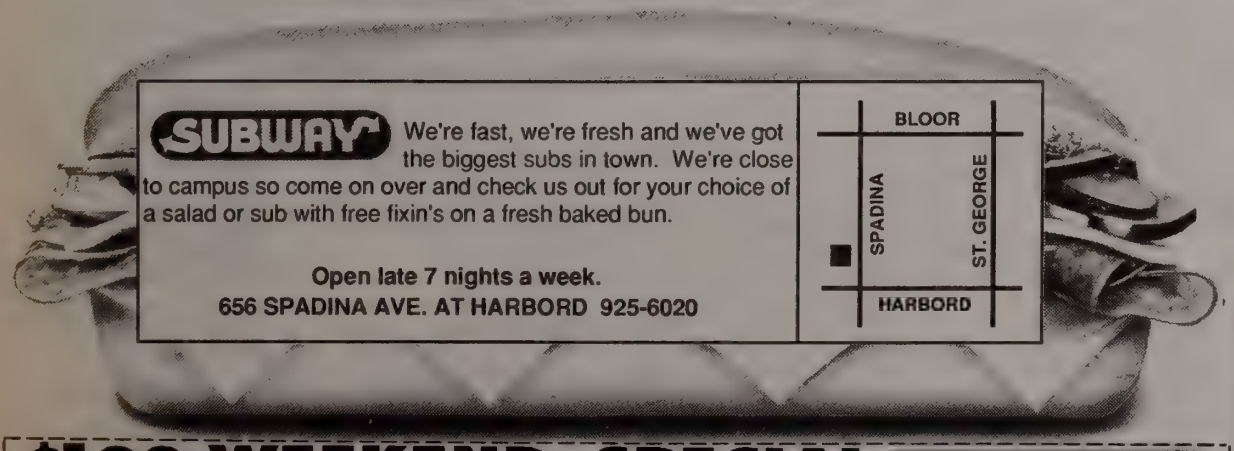
Eileen Barbeau

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1992-1993
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NOTICE OF BY-ELECTIONS FOR COUNCIL OF THE SCHOOL OF GRADUATE STUDIES

Ballots will be distributed to all eligible graduate student consitituents during the week of October 21, 1991, for election to the School of Graduate Studies Council. Student elections will be held for Division II only. One student has been acclaimed in Division IV leaving one vacant student seat. No nominations were recieved in Division III leaving one vacant faculty seat.

Ballots should be returned to the School of Graduate Studies **no later than Friday, November 8, 1991, at 12 noon**. Enquiries may be directed to the Office of the Secretary to Council, Room 102, 65 St. George Street; Tel. 978-2385.

EDITORIAL

Costly culture at Scarbrough

Three years ago, *The Varsity* wrote an editorial opposing a referendum asking Scarborough students to pay $30 a year for five years to help fund a cultural centre.

The referendum passed, but recent events have unfortunately proved that we were right.

The Scarborough administration has just announced that it's impossible to raise the money required to fund the centre.

The cost of the centre, originally estimated at $3 million, had jumped to $10 million by the time of the cancellation. And the student levy had only collected $375,000.

Now, everyone knows inflation has been running rampant for the past few years. But it's hard to see how a $7 million increase in costs can be attributed solely to inflation.

It seems more likely that somebody underestimated the cost just a wee bit and left students holding the bag.

In order to fund the centre, it would have been necessary to raise about $9.5 million through outside sources — a prospect even the most hardened fundraiser would quail at.

And certainly over the course of the past few years, it should have become apparent to the Scarborough administration that costs were skyrocketing and the project was unfeasible.

It should also have become apparent that students have had to absorb a whole new set of costs over the past three years. Back in 1989, tuition fees were skyrocketing as they continue to do today, but the recession hadn't really hit yet.

Students could be relatively sure of finding a job, a well-paying job, for the summer. They could feel relatively confident that they could afford to go back to school the next year.

The student assistance programs were being heavily used, but they were not being overwhelmed. There was no 3 per cent charge on student loans.

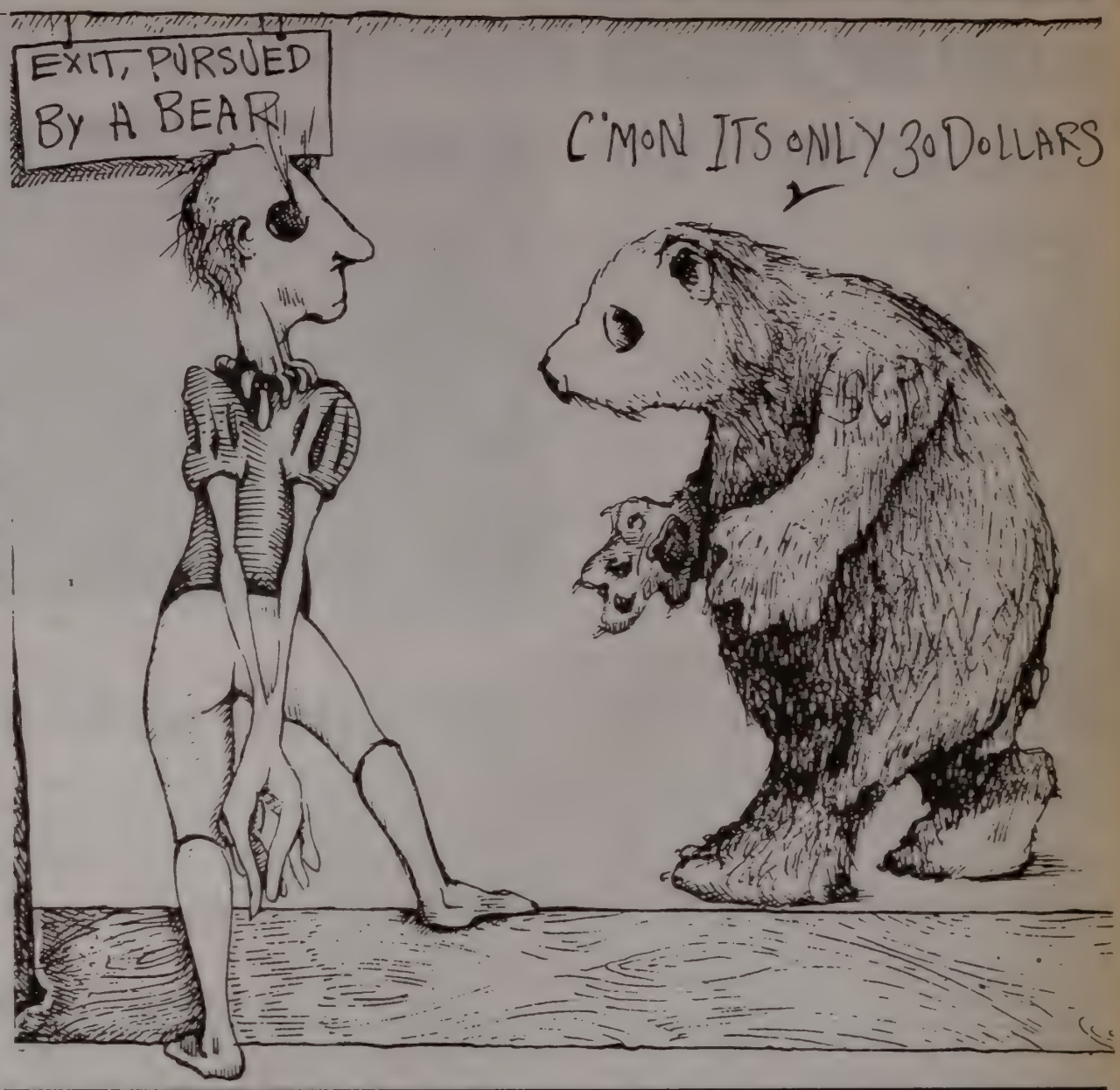
In 1989, university funding from the provincial government was scandalously low, but the government wasn't clawing back funding or cutting the next year's funding to a record low.

For the past two years, students have been paying a $30 levy for wheelchair accessibility. But it's optional. Students can demand a refund, and many of them have, because $30 is not an inconsiderable sum in these days of ludicrously expensive textbooks and poverty-stricken students.

It's a sure bet that if the Scarborough levy had had an opt-out clause, a lot of students would have been asking for it back. Thirty dollars is 30 dollars, after all, and you can't eat culture or use it to pay rent.

The administration should have recognized the futility of the proposal earlier and told the student body about it. Another referendum could have been held, and students this year may have found themselves with $30 more in their pockets.

No one denys the importance of culture or the need for Scarborough to have such a centre. But it shouldn't have to come at the expense of students, especially when it was also slated for community use. And students should not have had to keep paying for a doomed project.



The VARSITY
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The Varsity will not publish material attempting to incite violence or hatred towards particular individuals or an identifiable group, particularly on the basis of race, national or ethnic origin, colour, sex, age, mental or physical disability, or sexual orientation.

The Varsity is a founding member of Canadian University Press (CUP), and a member of the Ontario Community Newspaper Association.

Second class mail registration number 5102.

Staff meeting Thursday at 4 pm

Women's caucus to follow at 5 pm

back talk ...

Spain

The article in *the Varsity* (October 15) about the honorary degree granted to the King of Spain, Juan Carlos I, does a serious injustice to an individual who has made an enormous contribution to the consolidation of democracy in that country after forty years of dictatorship. In 1981, at considerable risk to himself and his family, the King acted decisively to defend Spain's fragile democracy against a military coup. It is unfortunate that there are some in our midst who believe that the courage required to defend imperiled democratic institutions does not deserve recognition by the University of Toronto. Your readers might also wish to know that for over fifteen years the King has vigorously and repeatedly expressed a commitment to democratic values and human rights on numerous official visits to Latin America, and that Spain has welcomed thousands of political refugees from the region. One wonders why the article chose to ignore the King's long and well-documented record on behalf of human rights. It does not take much effort, after all, to ascertain the facts, unless, of course, one wishes to either misrepresent or ignore them. That, by the was, is called hypocrisy.

William J. Callahan
Professor of History

Racism

The recent controversy over the Episkopon at Trinity College exposes some of the most bilious aspects of institutional racism at U of T. The racist actions at Episkopon "readings" and other activities, and the thoroughly elitist nature of this undemocratic secret society show that far from being a quaint Victorian tradition, the Episkopon is a reactionary exercise which must be adamantly opposed by students, faculty and staff involved in the struggles against oppression. We must call for its elimination as an officially funded Trinity club.

The administration would like to paint the Episkopon as a racist aberration on the U of T campus. This is clearly false; it is the existence of a system which denies people of colour a real place in the university community that allows garbage such as Episkopon to continue. We must oppose the Episkopon without silencing our demands for other anti-racist reforms at the University.

We welcome the Administration's efforts in pressuring Trinity to eliminate Episkopon, but rather than allowing them to score a public-relations victory, we will continue to pressure for the resolution of such issues as affirmative hiring, creating a non-Eurocentric curriculum, and ending racist harassment at University workplaces such as Robarts Library. The fight to reinstate Wesley Cason is as integral to the anti-racist struggle at the University as the fight against Episkopon. We welcome the creation of the Trinity committee to examine the Episkopon, but we must make sure that the March deadline for the committee's findings does not allow the issue to be forgotten and ignored, and we must challenge that committee should it decide to allow Episkopon to continue its racist activities.

UCAR Collective

Sports

I am a sports fan like the next guy and like to read about our Toronto professional sports teams (even in losing causes), but as a faculty on campus and a staff in the athletics department, I do mind when a student run and student funded newspaper (*the Varsity*) does not devote its full attention to student athletics. I refer to your latest article from Oct. 15, "Same old Blow Jays lose third straight". Why do you Mr. Alex Ferron insist on writing about the Blue Jays and other professional teams at the expense of our own student athletes? Leave the professional sports team coverage to the Sun, Star and Globe. Start providing the on campus sports coverage both the student athletes deserve and students and faculty want to read about.

D.Brioux
Department of Athletics and Recreation

Will 1

Re: "Men's rights group addresses male discrimination woes".

Rather than forcing a woman, who doesn't want to bear a child to go through the needless mental and physical pain of pregnancy, why doesn't Will simply adopt a kid if he wants one so bad. There are too many unwanted babies already, Will. Give a "measly" nine months and go down to the adoption agency.

R. Lewis

Will 2

Will, you and your group "In Search of Justice" make me embarrassed to be a guy. You whine that SAC spends a paltry $2,500 on Wendo, a program exclusive to women for the simple reason that its purpose is to teach women how to defend themselves against men. You're right that men also are afraid of violence, but give me a break - it's not the same thing. Men generally aren't worried about being raped, or attacked by someone they know. Violence against women in the sense that it differs from violence against people in general is a totally unique and sickening concept.

You plead that affirmative action is reverse discrimination and unfair. Tough shit. Centuries of inequality cannot be compared to short term inconvenience for men. OCA is an isolated extreme, but an important symbol.

The second most offensive part of your argument is the whole reproductive crap. The right of women to decide if they want their bodies to carry a child is not the slavery of men. Do you think you have a constitutional right to get women pregnant or something? Perhaps you could contact Mr. Clark and give your half-cents worth of advice regarding addition to the Charter. You think women should take a "measly nine months" out of their lives for the sake of "our" child? It's just your sperm big man, that's all.

I have more sympathy for the bugs that lived in the trees cut to provide paper for your group's pathetic posters than for you.

Hopefully that would get you out of *the Varsity* and back into the closet where you belong.

Craig McKenzie
UC III

J-fish

I do not wish to express my opinions on the "Jello" incident at Victoria College. However, I do take offense (as should all zoologists) at the unfair anthropocentric views expressed

See Back talk, page 5.

Men should support women's issues not work against them

BY LEE ST. AUBIN

It is an elementary and well established proposition that aggressive responses ensue from the perception of a threat or a threatening situation. Following this dynamic helps us to understand why people who are unsure about their sexuality are most likely to be homophobic, for example.

Groups which are organized around defensive, aggressive postulates produce the most reactionary and aggressive behavior. This must be seen as evidence of fear. Fear which comes from the perception of a threat.

Now let us consider organizations devoted to "men's rights". We are not talking about emotional support groups, or self-awareness groups which aim at redefining or rediscovering a modern masculinity when discussing "men's rights". Those groups do not claim to be "rights" groups.

What we are talking about are groups which purport a need for the protection of male rights in our society.

"Men's rights" groups did not exist before the advent of the Women's Liberation Movement; they can be considered a reaction. Since the dawn of civilization, women as a group have been oppressed. In our society today, all that women can rely on for support is the small, (in power) but highly motivated women's advocacy groups, and the limited concessions from the establishment that these groups fight and win.

In contrast, what do men have in support of their interests?

Men have the law and the entire legal system on their side. The Dominica of men over women is entrenched in law. Legally, compared to men, women are practically invisible (except for example when it comes to child custody - which is merely another occasion when men can legally define a woman's role as caregiver and servant.)

Men also have business and commerce. Have a look at the figures. Men still hold all major senior management positions. Men run Bay Street, they run the docks - they still run it all.

Culture which is now big business as well, is run by men. Women can participate to the degree they are willing to be exploited; check out MTV sometime.

Tradition and religion are the two elements that bind and support all others - particularly tradition since in a dominance hierarchy each power centre interacts with and enhances the efficacy of all others. Men in the legislature make laws favorable to men in business who support men-directed culture which perpetuates traditions etc. Most major world religions are based on dominance models so that, in sum, a woman can be told her lower station is legal, a function of tradition maintained by culture, guaranteed by businesss and decreed by god.

"Men's rights" groups?

You've got to be kidding.

There are no "men's rights" issues (other than individual personal problems, and the necessity for massive re-education in our society) and a group organized around such an absence of issues must have a different agenda than "justice", let's say.

Like what? Like the status quo.

It has been shown that there is a marked increase in violence against women in society whenever women's rights groups become active. As these groups become more effective, the power differential, very, very slowly, begins to shift. Many men feel threatened since their excessive power base is gradually being more fairly redistributed. Many powerful men feel threatened - especially those who define themselves largely by this power, (ie the power to control and dominate) - and they respond. And we know that the typical response to a perceived threat is aggression.

"Men's Rights" groups? You've got to be kidding. There are no men's issues...

Where? How? On the street - assaults against women rising; in the boardroom - pay inequity, glass ceilings; in the courts, they've just trashed the rape-shield law; with religion, in sports and with any and all the centres of strength that men in our society have established so firmly and defend so fiercely.

"Men's rights" groups?

What organization doesn't have men's rights as their primary concern?

I think the most eloquent response to such an absurdity is the one which was recounted to me by a colleague, who saw a young male student defacing a poster which had been put up by a "men's rights" group. When he moved away, my colleague went to see what he had done and found he had written across the poster," Real men support women's issues."

He felt, as I feel, that women's issues are humanity's issues and that as a male human, they are my issues as well.

back talk ...

Continued from page 4.

through the medium of jellyfish.

Scyphozoans (true jellyfish) are an extremely successful group, numbering approximately 200 extant species in a lineage that extends over 600 million years into the past. "Spineless and faceless" is an appropriate (albeit not taxonomically useful) descriptive phrase courtesy Mr. Fulton. Indeed, they share very few characteristics with humans. This simply reflects the different and proven body architecture Jellyfish employ for survival and reproduction.

The scale of complexity (ie inherent worth) from sponges to humans that some people employ to justify any degree of environmental devastation is simply not based on any sound biological premise.

Look into the mirror, is Homo sapiens truly the "pinnacle of evolution"? Jellyfish have lived at least 6000 times as long as humans have.

Kevin Doyle
Victoria III

Will 3

As a pro-life woman, I am compelled to write that while I was uncomfortable with Mr. Steeve's article ("Men's Rights" Oct. 15), I found the corresponding editorial repugnant. As co-president of U of T pro-life I wish to address the different views of abortion in both. Personally, I reject Mr. Steeve's opinion on rape outright.

Madam/Mr. Editor: First, let's get one thing straight - an unborn baby (or fetus (L.) "young, offspring" for those of us who have a Latinist bent) is not a part of a woman's body. S/he has her/his own gender, blood type and chromosomes. S/he creates the placenta around her/him and the cord that attaches her/him to her/his mother. S/he is a tenant, albeit a very fragile and dependant one, not a part, of her/his mother's body.

Secondly, not only is your "baby-machine" imagery sickening, as I'm sure you meant it to be, it is extremist and ridiculous. No doubt there are exceptions, but I find it hard to believe the majority of male sexually-active university undergrads have sex for the sole purpose of creating babies.

It is extremist and ridiculous to minimize abortion and the impact it has on a woman's life. Also, I'm sorry you feel that men are the major victims of "reproductive choice" when, indeed, it is the baby and women coerced into being aborted who are the true victims of "Choice".

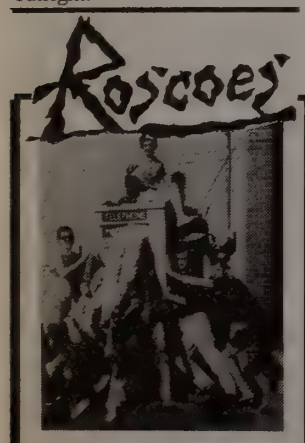
I write for all of U of T Pro-life when I strongly disagree with your stand against paternity suits. Here you are evidently thinking only of men and not of the whole community, that of father, mother and child and that of the tax paying public.

In the editorial, I see justified anger against misogyny, but selfishness in regards to children. In Mr. Steeve's article, I see bitterness, genuine sorrow and more of the same selfishness. All either article will accomplish is a few more bomb blasts in the war between the sexes. On behalf of the unborn, I ask that you don't use them as your Helen of Troy (scapegoat/trump card).

U of T Pro-Life will be distributing information on pregnancy crisis centres, fetal development and Post Abortion Syndrome on Oct.25 in Sidney Smith. Come and talk to us.

Dorthy Cummings
SMC II

...a healthy man, uncle edsil, but he does get constipated. he's got his own remedies, simple if arcane. which puts me in mind of this past cup conference, now there's constipation, some of those people had buicks up their asses, got drunk and puked on one...



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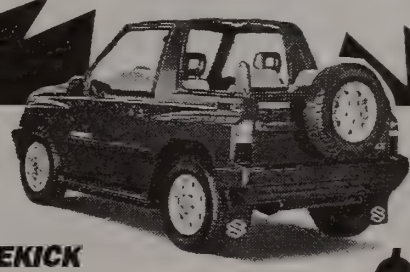
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ARTIK

Accessibility to focus on safety

continued from page 3.

$30 undergraduate student levy will be going towards the fall renovations. In addition, U of T has received anti-recessionary funds from the provincial government, a portion of which was put towards improving wheelchair access.

While in the past, the focus of wheelchair accessibility has been on getting students into the buildings, and providing easy access to floors and washrooms, the next obstacle is finding comfortable seating arrangements in classes, particularly in tier-designed lecture halls, she added.

Services for the Disabled is also focusing on safety and plans to improve the lighting in and around ramps and entrances. Barbeau said new and improved facilities will resemble Med Sci.'s ramp.

"The new design is very sensitive to safety features, both in terms of lighting and hazardous structure," she said. "It will mean longer ramps but safer access."

But Barbeau also added that many necessary projects will be delayed, possibly for a long time because of lack of funds.

While the largest number of accessible buildings are in undergraduate use, buildings such as the Graduate School of Economics are not accessible.

"It would be kind of nice if (graduate students) had a levy similar to the undergraduate levy that would see more accessibility for graduate students who depend on wheelchair access," said Barbeau.

Another concern is altering residences on campus. While there are specially designed apartments available to people in wheelchairs, there are only a limited number.

"The larger residences such as University College's Sir Daniel Wilson need to be looked at in terms of alteration so that they are more sensitive to the disabled students on campus."



Sid Smith slated for accessibility improvements.

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Students need OSAP more

Continued from page 3

that have been cut from the U of T academic calendar this year.

Papernick said she was disappointed with the low turnout.

"It's a sad reflection that students get off classes from twelve to three to attend the rally and only seventy come," she said, adding that U of T had agreed to allow students to miss class with no academic penalties.

Art History students Deirdre MacGuigan and Veronika Zydron heard about the rally when their professor cancelled class so students could attend. They said they were concerned about the negative effects ten years of continuous underfunding was having on the art history department.

"The art slides have been around since Noah's Ark," said Zydron. "Their quality is very bad and the department can't afford to buy new ones. It's kind of hard to learn about the art when you can't even see it on the slides."

Nursing student Debbie Birrell said the price of going to university is proving too high for many of her classmates.

"I'd say sixty percent of my class is on OSAP. But the money they get isn't enough," she said. "They have to work part time during the year so there is a lot of stress on the students. We've even set up stress workshops in the faculty because it's such a problem for students."

Natives desire Quebec's position

Continued from page 1.

and to embrace Canadian society. To become Canadian."

He said this is not an acceptable choice for native Canadians.

"Our people have a history, we have a culture. We are distinct. And we have a future. We don't need to carry on with an imbalance relationship in Canada. We need to change it."

But he said natives are being forced to use the Canadian system to achieve that change.

"If we want to survive as distinct people and we want our rights to prevail into further centuries, we will have to adapt. And the way in which we have to adapt is to use your 'Supreme law' to protect ourselves."

Natives need to be in a similar position to Quebec, he added, which would give them some control over their future because the Indian Act prevents natives from developing their own educational or justice systems.

Natives are growing tired of having to constantly justify themselves, he said.



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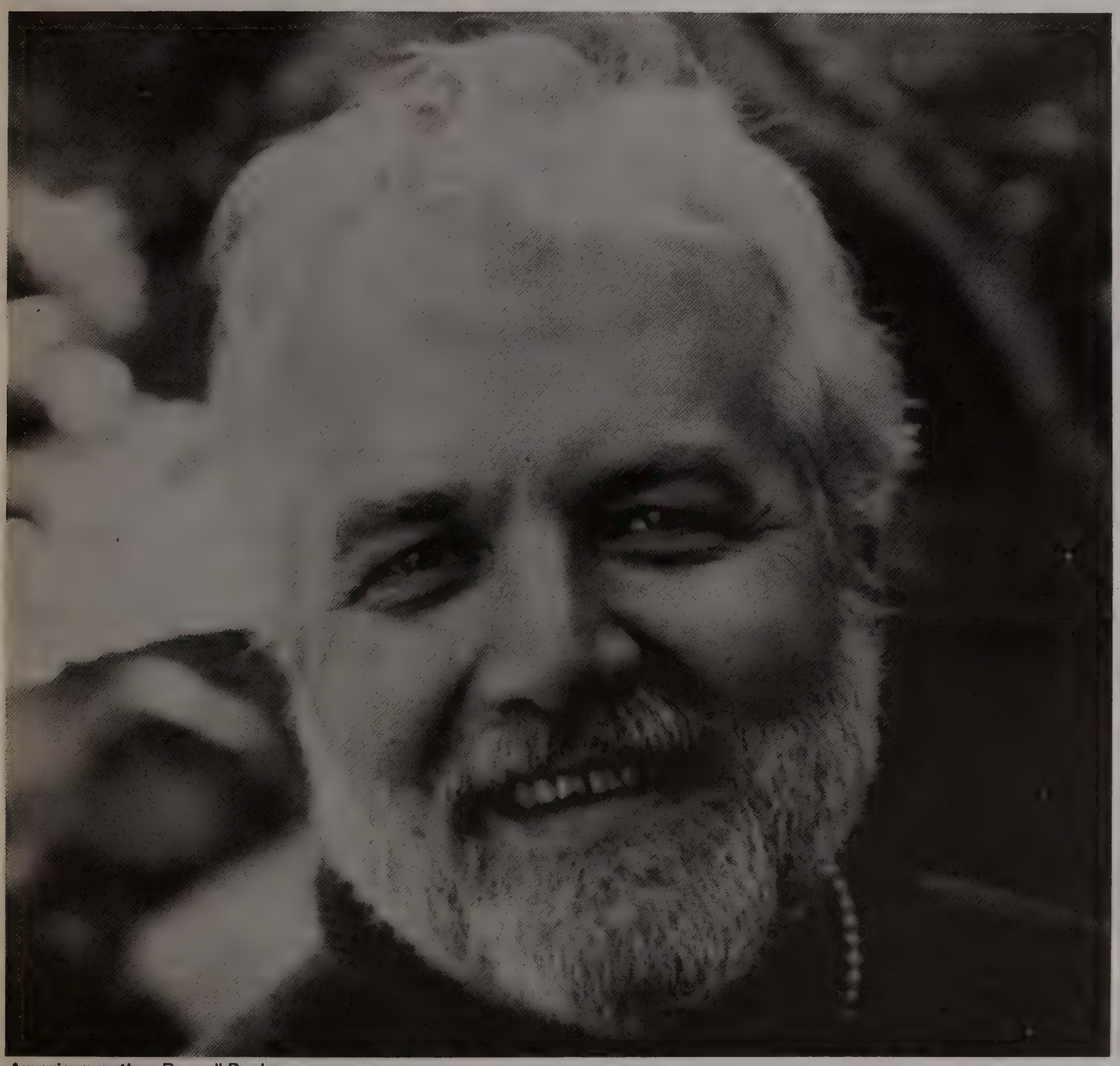
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OCTOBER 1991

varsity LITERARY supplement



American author Russell Banks.

The sweet science of Russell Banks

by Christopher Frey

Only a few days prior to my conversation with Russell Banks an accident similar to the one which provides the catalyst for his latest novel, *The Sweet Hereafter*, occurred in Florida. A rear tire fell off a school bus, and the resulting accident left several children dead.

It's the kind of inexplicable happenstance which is a part of our modern landscape, especially the tragedies which involve children. As Banks describes it, these kinds of accidents have become "pretty generic events" in our consciousness, yet their recurrence hasn't made it any easier to deal with. Causeless accidents of such magnitude continue to bring out the worst, and only occasionally the best, in those immediately touched by them.

In Banks' new book, his eleventh in a career which includes his best-known works *Affliction* and *Continental Drift*, a schoolbus carrying children in the snowbound upstate New York town of Sam Dent runs off the road and crashes into a sand pit filled with icy waters. The children at the back of the bus are trapped and drown. Others die, or are permanently impaired by the force of the crash.

Banks' inspiration came from an accident in South Texas in which a Coke truck pushed a school bus off the road and into a quarry. The town was devastated.

"Six months later the town had really come apart," says Banks. "Alcohol abuse, drug use and crime went up. Families were coming apart, divorce, anger and domestic violence was rampant. Everyone was suing each other, and suing the bus company, the driver, everyone was at each other's throats. It was not reacting the way that it was expected a community would react after an accident of this devastation."

Essentially, *The Sweet Hereafter* is a moral fable about causality,

-- CONTINUED ON S2

TABLE OF CONTENTS



Shifting influence and politics of Jamaican literature
Olive Senior speaks on race, ruralism and Dub-poetry
pg. S6

Mulroney exposed twice over
Sawatsky, McQuaig write on his life and conspiracies
pg. S8

Romancing lesbian readers with harlequin tastes
Small and major presses alike retread the Lesbian romance genre
pg. S5



Performance, Isolation, Oak Mot and Wilderness
Kael, Atwood, Rush, Mistry and more reviewed
pg. S3

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NEXT ISSUE
Nov. 18

-- CONTINUED FROM S1

redemption and theodicy as they are bound up in the fate of an isolated snow swept town. Banks creates a model which reflects the different ways people cope and draw some sort of resolution out of any tragedy. Much of the plot, after the accident, is motivated by the arrival of Mitchell Stephens, Esq., an accomplished and arrogant negligence lawyer who seeks to make sense of the world — its failings and its mysteries — in pure legalistic terms; and he offers that false consciousness and security like an opiate or carrot to his clients.

Secularism and Denial

Banks is quick to point out that our inability to deal with the confluence of event and accident isn't simply because of the proliferation of lawyers. As he says, "in the past we were more able to absorb and accept in some way inexplicable events, we had a spiritual and religious way of dealing with these events. But in contemporary times we have a really hard time understanding causeless effect. Since we live in a secular age we can't really say it's God's will anymore, so it must be some human being, somebody on an assembly line, somebody in a board room or somebody somewhere who didn't do their job. We assume we have to identify them, the rationale being in order to keep it from happening again."

I wanted them all to be sympathetic but I didn't want them to be sentimental either. The opposite of judging a character is to sentimentalize a character. I wanted the reader to come away with a sense of their believable goodness, and their believable capacity for ill.

In the world Banks creates, the gregarious and rationalist viewpoint of modern day, as typified by Stephens, proves even more inflexible than the religious musings which don't try to reduce cause and effect to mere calculations, but rather treat it all as part of the mystery of contemporary human life.

For Banks, the neglect with which we shelter our dilemmas through social taboos only exacerbates the misery such meaninglessness harbours. As he says, "we also have a terrible time accepting death. There's a great deal of denial, and one of the forms denial takes is the lawsuit which replaces grief and postpones the grieving. Once the lawsuit goes on we become mad at something else."

The great success Banks has in the telling of *The Sweet Hereafter* is derived largely from his narrative technique. By shifting the narrative among four different voices, Banks avoids leaving the reader with any one interpretation of events, and rather than focus too heavily on the accident itself, or elevating a single individual to heroic status, the story concerns itself with the fate of the whole community. His choice of four characters, through which to chart the town's traumas and redemptions, left his options more wide open when he approached the writing.

"It was clear I needed to have more than one voice. If I have two, the story is going to look like a dialectical argument between the two. If I have three then it would be a triangle of sorts, whether a love triangle or some other triangle we're always using to get at the truth, like the Father, Son and Holy Ghost. But if I have four that implies an open set, and a chorus of voices with which to operate."

With that chorus Banks was able to construct the divergent experiences stemming from the accident. Dolores Driscoll was at the wheel; Billy Ansel was a witness to the accident and father of two children who died onboard; Stephens, an outsider, unintentionally threatens to redouble the town's misery; and Nicholle Burnell who is a paraplegic survivor of the crash and 14 year old would-be beauty queen. It is upon her whom Stephens' case will rest for manipulating any jury's malleable sympathies.

Once he had conceived of the structure in this way, going from the driver, to witness, to outsider, and survivor, the characters then really came to life for Banks. "I did imagine myself" Banks says, "in the beginning deposing my characters as the format of the narrative. They are witnesses I'm trying to depose, not so much to the accident, but the events which follow."

Banks animates their individual lives with a tone that wavers somewhere between redemption and bitterness, emotions which cut through to each character in varying degrees. Each voice interprets the tragedy in the context of their life story, illuminating moments out of the past with a preciousness of ordinary language that is at times gut-wrenching but never maudlin.

Critical to these voices is at least some willingness to believe on the reader's part that they are each trying to do what they believe best. Billy Ansel is inconsolably bitter, having lost his wife as well only a few years prior to the crash. He immerses himself in alcohol and an affair with the wife of his ex-best friend. What Vietnam couldn't do to him, chance has done to those closest to him.

Compared to Ansel, Stephens's intellectual cynicism seems unearned. But as much as Stephens may lead them astray from the meaningful reconstruction of their lives, Banks makes his intentions understandable: a vendetta which blames "society" for his junkie daughter — trying to determine culpability where there is nothing but indeterminacy. His function is to represent the pretense of scientism, applying a legalistic formula of accountability in order to exorcise the pain wrought on the community. In other words his job is to assign blame. Negligence suits have become a method for him to exact revenge against symbolic powers which make him feel powerless.

"I wanted them all to be sympathetic but I didn't want them to be sentimental either. The opposite of judging a character is to sentimentalize a character. And in effect they both amount to the same thing in fiction because you're closing off a character's possibilities at that point. So I didn't want to judge Mitchell Stephens anymore than I wanted to sentimentalize Nicholle Burnell. I wanted the reader to come away with a sense of their believable goodness, and their believable capacity for ill."

To Not Know

More than anything else, *The Sweet Hereafter* is a mystery and an investigation; alongside Stephens's own legal manoeuvers and desire for truth and justice is the unfolding of Banks' narrative which offers a justice of its own. And where, at best, truth is mutable, Banks can merely document the human dramas and secrecies which yield to further, ineluctable discoveries.

One of Banks' mentors, Nelson Algren (*Walk On The Wild Side* and *Man With The Golden Arm*), once told him "a writer who knows what he's talking about doesn't know very much." Banks understands this, and he lives up to it by offering portraits of people who are invariably lost, and trying to find their way home, in ways which often court self-destruction. And in the same way, only by challenging oneself, can any writer, or reader, ever come to realize that "to know" often means "to not know".

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WRITIN' REVIEWED

MATING
Norman Rush
Knopf
477 pages
$30.00

Why is it that this noble book, this epic book of emotional travel, this journey through the dry dust of African politics, feminism, violence and thought yields little more than the feeling that one's desert clothes could use a good dry cleaning?

Perhaps it is because *Mating*, Norman Rush's first novel, is really an American tract. It's an in depth look at the way Americans perceive their relationships, set against the splendid background of a pioneering African colony occupied and run by recruited destitute African women. There is, subsequently, a lot, too much, going on this book mainly in the area of politicking; the politics of race, of gender, and of country all crop up the same way wild animals of the African desert are used as ways for the author to propel the plot when the introspection gets too mired in repetition.

Indeed, the final premise is of that of repetition, of endless cycles of mating in which we seek our mate — or some mate — even as we reject him or her. So the premise of *Mating* is that the verb of mating is a constant repetition: if not of individuals, then of actions.

What does this say about the hero of our novel, an aimless woman who ends up in Africa where she is supposedly doing research for her PHD in anthropology, when actually she gets lost in the insecurities of her blotted past and her formless future? Does it suggest that her pursuit of the man, Denoon, who has set up the project, and her eventual acquisition of him — it is she who lets him go, so she must have acquired him on some level — is all just part of the large fabric of life which can be either exotic (strange places in Africa), or very normal.

According to Rush, we are all just players in the game of life. The game which allows for our relationships to develop and play out in ways which pertain to what sort of socialized creature we have been shaped into by our past and our culture.

If one can take all this from the 480 pages of *Mating*, then that is admirable. Because certainly the writing style of the novel raises some interesting questions which cloud our perception of what seems to be the central tenet of the book. Our hero narrates openly, making her position clear on her goals, or her lack of them, and insisting on going into the minute feelings that pervade her relationships with our main subject, Denoon. This narration can be fascinating and insightful; it is certainly revealing in the way that it analyzes an American woman's reaction to certain events, or the way a modern Western man might court a woman.

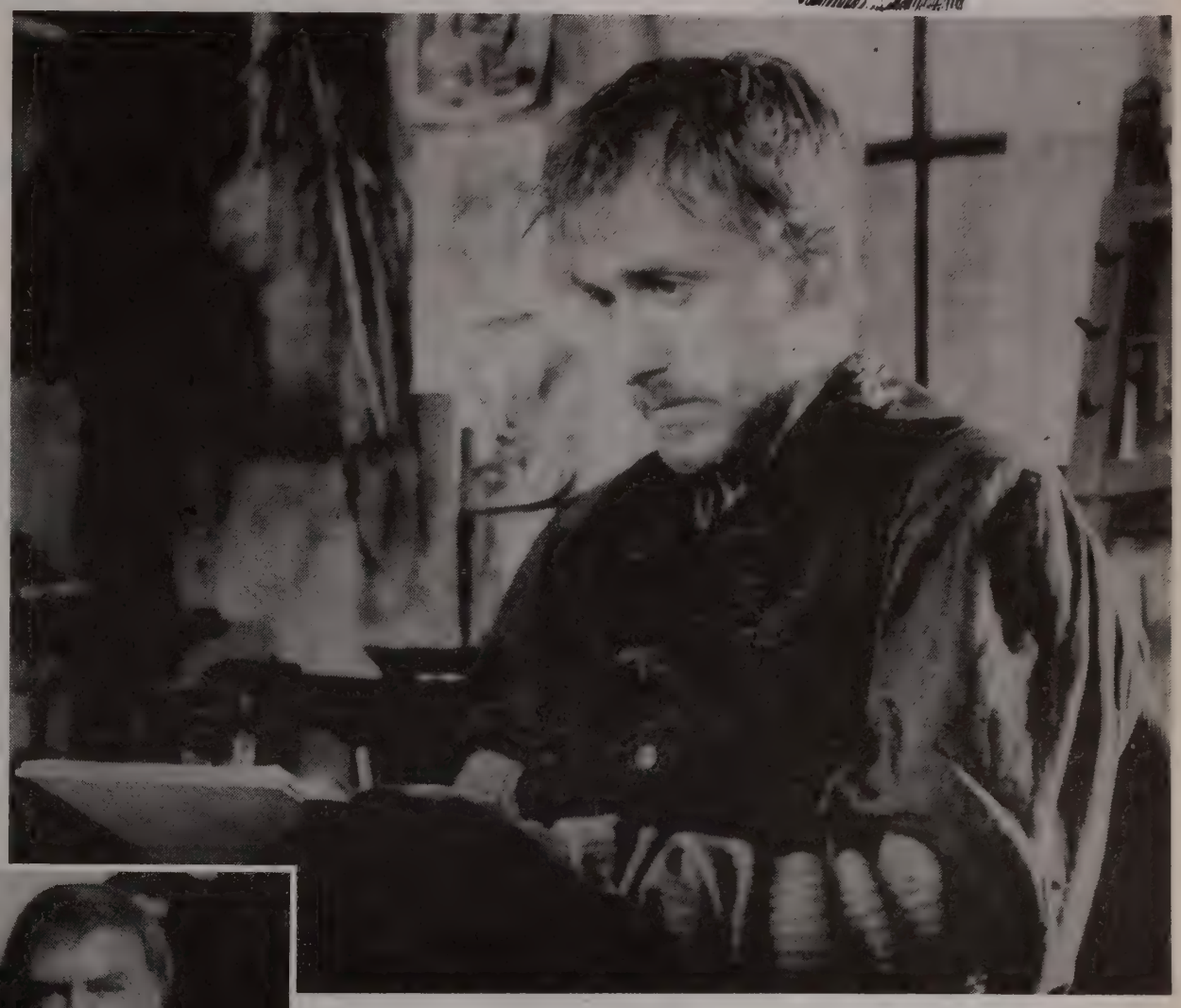
Little details, like how sensitive men like Denoon — he is a feminist to perfection — might finish up a kiss or feel compelled to have oral sex with their mate, blanket and inflate this entertaining yet bloated narrative. These cultural nuances suggest that the mating that ensues in the revolutionary colony between the only two white occupants is of a strictly Westernized nature, and is by no means universal, as Rush seems to be trying to show in the plot of the book. The plot, with it's litany of excursions and introspective conflicts is delightfully paced, but the narrative drags on: too many overwrought asides about the nature of men, life, and one's parents.

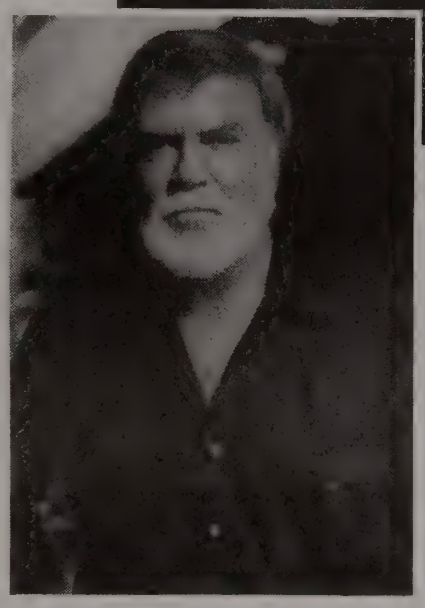
The asides are often brilliant comments on Western culture. Many deal with sex and sexuality from a female point of view on matters which I, as a man, could not even conceive of. Norman Rush, however, is valiantly unperturbed at this and serves his character well in his completely believable portrayal of a modernly confused American and highly educated thirty-year old feminist woman. Even more problematic is that his only other real character, Denoon, seems to be an over-simplified representation of a sensitive, do-gooding Western man. This seems to mirror Rush's own fascination with probing the male conscious through the reflections of a woman who ultimately has her life dominated by her fascination with a man; not just a man, but a man who is brilliant, balanced and, at first, perfect.

The repetitions, the conflicts, the mating of schisms and ideologies which are all found baking under the hot African social life of the white dignitaries, who live and throw parties in the throes of poverty, show the readers a singular perspective. This is, after all, a novel about white Africa, which suprisingly leaves the issue of race relations behind. In *Mating*, race is an aside.

What is not an aside is the powerful spirit of the novel which questions constraints in the sly way of a great writer, and reaches conclusions through the arduous battle of one woman whose confusion is indicative of our whole society. This is a book that stands straight at the blow of the sandstorm, even if the storm succeeds in pushing the novel into the arid yet opulent geography of vast African plains. Granted, *Mating* could, for some, get lost, but like a partially buried waterhole, it is not without its necessity, its potential for life enhancing refreshment.

HAL NIEDZVIECKI





Above: Vince Van Gogh is worred about Pauline Kael's critique of his movie.
Left: American author Norman Rush

MOVIE LOVE
Pauline Kael
Plume

In March of this year, film critic Pauline Kael retired from the *New Yorker* after more than twenty years there — and after approximately forty years of writing about films regularly. Her "retirement", at 71, will probably go down as the busiest in history.

Since the spring, she has published a revised edition of *5001 Nights at the Movies*, her indispensable collection of capsule reviews, which spans from silents (Lloyd, Keaton, Dryer) to the most recent Hollywood product (like *Flatliners*). Her latest collection of full-length reviews, *Movie Love*, was released last month. A writer couldn't dream of a better, more appropriate exit. (I wouldn't write her off just yet though; she still hopes to write for the magazine intermittently.)

Movie Love extends from Eastwood's *Bird* (October 1988) to Steve Martin's *L.A. Story* (February 1991), and displays all of her distinctive, formidable gifts. Kael's journalistic instincts and comprehensive knowledge of film and social history enliven and sharpen almost every piece.

Unlike most film writers, she considers it incumbent upon herself to deal with the most significant contemporary works and place them in context socially and aesthetically. This is way beyond the abilities of most regular critics who frequently can't master their own discipline: for example, *The Globe and Mail*'s Jay Scott can't remember who directed classic, central works while John Harkness of *NOW* is still trying to deal with the difficult concept known as the Steadicam (as well as the English language and the syllogism).

Kael's legendary wit and poetic flashes crop up throughout the book. I'm tempted to list Kael's *bon mots*, but if I did I'd be doing them a disservice; she doesn't make wisecracks. They can't be excerpted fairly since they bubble up rhythmically, as the fruition of what she's been dealing with during her discussion of each film. For the reader's benefit, I'll include two: commenting on the militaristic, amatory manuevers by the cool aristocrats in *Dangerous Liasons*, she notes "It's like discovering the carnal roots of chess"; she pins down the essence of a filmmaker like Penny Marshall (*Big, Awakenings*) parenthetically, as an aside — Marshall's "forte is to make blandness ring true."

Best of all, Kael's fabled bullshit detector is in fine form. Tearing away at some of the overpraised blimps of the last few years, like *Field of Dreams, Dances with Wolves, Born on the Fourth of July, Rain Man, and Avalon*, she's lethally funny and accurate. In doing so, she restores your faith in criticism, making you forget that critics normally function as extensions of PR departments and tend to travel in baying packs. A good example of her independence appears in her discussion of Coppola's *Godfather III*. When it was released last year, the critical mob fell upon the obviously inexperienced Sofia Coppola. Kael is the only critic I know of who didn't take cheap shots at her.

Like all of her recent books, *Movie Love* doesn't offer up any theoretical pieces or overviews about business conditions. (The last book to include these sorts of pieces, for which she's justly famous, was *When the Lights Go Down*, published more than ten years ago.) However, this isn't really a huge disappointment unless you consider a collection which has a talented writer exercising her intelligence and imparting her passion for film in piece after piece disappointing.

The book has some lapses. At times, the writing is a little baggy. Often though these lapses occur because she tries to do justice to failures by prominent directors (failures which bother her and which she's unwilling to dismiss cavalierly) and because of her general approach. Kael prefers to riff off films — her writing's often been compared to jazz — so she sometimes meanders while she's trying to feel her way through the work in question. Of course, the benefits of this approach far outweigh the drawbacks. Generally, the earlier and later pieces seem a little better, a little more polished than the ones towards the middle of the book.

And, as with everyone of her books, there are more than enough brilliant moments. Her assessment of Coppola's *Godfather III*, may be her best work since her landmark essay on Sam Peckinpah in the late 70's. Her pieces on *Good Fellas, Casualties of War, Vincent & Theo, L.A. Story* and *Tequila Sunrise* are almost as good. All of them benefit from her lengthy critical acquaintance with her subjects.

Critics are often hated or dismissed because they slam or praise a work their readers feel differently about. Kael has been reviled and dismissed, even by people who once swore by her, because she attacked pictures they loved. But as Kael herself has pointed out, a critic's job isn't to offer up final judgements: "We read critics for their perceptions, for what they tell us that we didn't fully grasp when we saw the work. The judgements we can usually make for ourselves."

I can't think of a more rational assessment of a critic's role, or a better way of approaching a critic's work or this particular book. To approach it only in terms of her rather idiosyncratic tastes would mean you'd be overlooking some great writing and choosing a rather narrow minded perspective.

STEVE GRAVESTOCK

THE ISOLATION BOOTH
Hugh Hood
The Porcupine's Quill

Seeing as *The Isolation Booth* is a compilation of Canadian writer Hugh Hood's early work, it would be unrealistic to open the book expecting to read a masterpiece. Sure enough, it is not exactly what you'd call a work of brilliance.

The short stories in this collection were written between 1957 and 1966, including Hood's first published work, "The Isolation Booth". For the most part, these stories are ungainly, awkward, and experimental. The reader is

-- CONTINUED ON PG. S4

WRITIN' REVIEWED

-- CONTINUED FROM PG. S3

dragged through a variety of narrative styles and voices, none of which come off quite as Hood intended.

Each story, while passable, is missing an essential "something" — whether it be a consistent narrative voice or a necessary character development — which would give enough depth to make it really satisfying. Some, even according to Hood himself, are failures. One of the latter is "The Perfect Night", which gives a garbled account of a man's accidental murder of his wife and her lover. More tolerable is "The Granite Club" which, despite suffering from a narrative voice that vacillates between sarcasm and tentativeness, manages to put into words the subtle machinations of an almost-love-affair between a wealthy woman and a charity manager.

Strangely enough, the author's introduction — which usually qualifies as the worst aspect of a collection — is actually the highlight of *The Isolation Booth* (even if you do have to grit your teeth and swallow as Hood preens for paragraphs at a time over the triumphs of his literary career). Usually introductions to novels or short stories involve the author mouthing off on a variety of topics which have nothing to do with what is being introduced. Hood's introduction is actually relevant to the work it precedes. In fact, the introduction does so much to explain what strange theories of narrative and language Hood had in mind when he was writing these stories that it is unlikely the collection could survive without it. It also contains one of the most entertaining literary moments in the book, when Hood remarks that trying to balance the various facets of the short story is "like trying to nail gelatin to the wall".

The Isolation Booth is interesting not as a collection of short stories but as a chronicle of one writer's development. It shows him confronting the perennial problem of the narrative writer: how to tread the fine line between telling your reader what they need to know and telling them too much.

NICOLE NOLAN

PERFORMANCE AU/ IN CANADA

Co-edited by Alain-Martin Richard and Clive Robertson
Editions Intervention/ Coach House Press
400 pages, 600 photographs
$40.00

In reading *Performance au/ in Canada 1970 - 1990*, it's tempting to think of a moment in *The Commitments*, Alan Parker's recent film about a fictitious Irish soul group. In the film, the manager of the recently formed band is trying to convince his charges that they are the rightful inheritors of the soul movement, because they are the most oppressed people around. "The Irish are the Blacks of Britain, the Dubliners are the Blacks of Ireland, and the North Dubliners are the Blacks of Dublin," he says, using racial metaphors to illustrate what he sees as the band members' extreme marginality. "So say it once, say it loud: I'm Black and I'm proud."

It would not be stretching things to suggest that Canadian performance art is generally thought to occupy similar terrain on the international artistic stage: for theatre is on the margins of entertainment, Canadian theatre on the margins of its commercial Broadway counterparts, performance art on the margins of the already marginalized theatre, and Canadian performance art on the margins of it all.



Performance In Canada: documenting our Northern antics.

Part of the problem for performance art is that it suffers from a perpetual image problem. If it's even considered at all, usually it's seen as a highly idiosyncratic and self-indulgent artform. Its frame of reference is considered thin at best, egotistically esoteric at worst. Recent events in the U.S. have done little to convince the public that the form involves anything more than government-financed exhibitionists urinating on crucifixes dipped in blood.

That's a shame, really, since 'performance art/ performance' (call it what you will, there's no firm definition of the medium anyway) has shown itself in many ways to be the most vibrant and relevant form being used by artists over the last two decades. Only through the multi-media demonstrations allowed by performance have artists been able to give voice to the anxieties of living as we are in a time of such extreme flux. Yet performance can also employ a fine minimalism, as in the case of a single person alone with an audience, using nothing but her hands and a bit of rope for props: an entire universe is created onstage.

Performance au/ in Canada 1970 - 1990, with its numerous essays and countless chronologies / bibliographies, should go a long way in correcting any misinterpretations about the form, although the editors still face the problem of getting people not interested in anything with a whiff of culture attached to it, to pick up the book and peruse. (The other problem they face is that the book is so comprehensive and physically weighty, it makes for difficult bedtime reading. Unless puncturing a lung by putting 400 large-format pages on your chest is considered fun. Which reminds me of a performance I once saw...)

Editors Clive Robertson and Alain-Martin Richard trace distinct paths for the growth of performance in English Canada and Quebec through the two decades, but this is the only place they toy with setting up the form's regional specifics in this country. They are painfully aware of the necessity to resist polarization of any social or political issue, and this translates into a refusal to accept central Canada as any kind of centre for the form's growth or existence, or the corresponding geographic margins of the country as the form's marginal home. This is a refreshingly new take on Canadian culture — an area where the traditional divisions between the artist and the state she 'serves' are becoming increasingly blurred.

The book's earnest bilingualism is also heartening, although it might have been more so if all of the artists' statements of purpose had been translated into both 'official languages'.

For those not familiar with performance, the book should be a pleasant shock, at least in its ability to acutely capture the humour and trenchant social criticism within performance. In fact, a surprising amount of the form's humour translates well onto the printed page; and despite being mere split second outtakes of a live medium, the hundreds of photographs included as accompaniment to the text often speak for themselves.

Richard and Robertson have spent over three years of their lives putting together *Performance au/ in Canada 1970 - 1990*, something for which many artist and academics will be grateful. Yet the form itself is facing an uncertain future. Increasingly threatened by dance and theatre, two media that have taken the influence of performance art and incorporated some of its elements into their own medium, performance may become the victim of its own success: there may come a time when nothing about the medium is its own, when everything will have been co-opted into other performance techniques. If that time comes, *Performance au/ in Canada* will still be around, a living testament to the groundswell that was once the most exciting part of the marginalia known as Canadian culture.

SIMON R. HOUPT

SUCH A LONG JOURNEY

Rohinton Mistry
McClelland & Stewart
339 pages
$16.95

Gustad Noble has more than his share of woes.

His brilliant son has been accepted into the illustrious Indian Institute of Technology, but has no interest in attending. His daughter and his best friend are seriously ill. His oldest buddy has just mysteriously sent him ten lakh rupee of secret service money for him to launder. And boorish men continue to urinate on the wall of his compound by night, inflicting an unbearable olfactory assault on the residents, and instigating an annoying mosquito problem.

Young Canadian writer Rohinton Mistry, in his first novel *Such a Long Journey* (recently nominated for the Britain's prestigious Booker Prize), weaves together themes from the entire spectrum of human dilemmas. His characters' problems range from the familiarly familial, to the exotically adventurous, and from grave, threatening disease, to banal scatology. The author's vocabulary is rich, his prose classically elegant and subtly precise. He has a discerning eye for the ridiculous and his deliciously sarcastic outlook is often punctuated by deft touches of understatement.

Although he is telling a tragicomic story, his sense of humour clearly outshines his sense of catastrophe. While the characters are not always as emotionally engaging as Mistry may want them to be, his comic strokes never miss their mark.

The novel is set in Bombay, 1971, when political tension between India and Pakistan culminated in the war over present-day Bangladesh. Gustad, the main character, is a middle-class banker and "family-man" who has an opinion and a solution for almost everything. Although Mistry's dextrous use of local sights, sounds, smells and colours gives the narrative a distinctly Indian flavor, Gustad is really a sort of "every-middle-class-man."

The author's cutting satire of the corrupt Ghandi government is very funny, particularly because it creates a

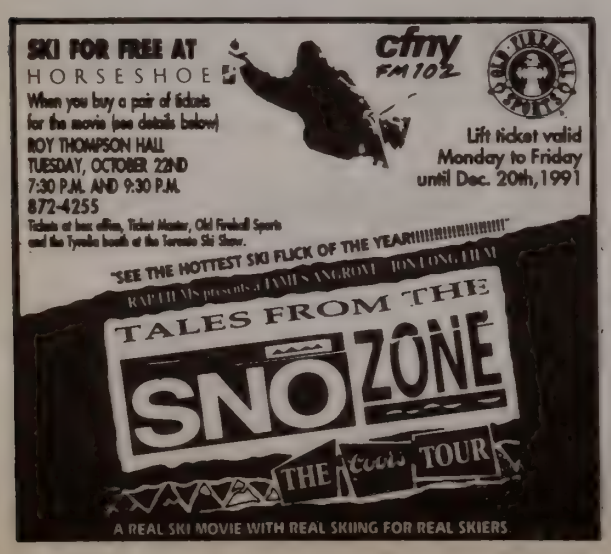
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A STONE GONE MAD
Jacquelyn Holt Park
Random House

LOVE & MEMORY
Amy Oleson
spinsters book company

THE SHIP THAT SAILED INTO THE LIVING ROOM
Sonia Johnson
Wildfire Books

Lesbian romance phenomena

by Jeanne Iribarne

Here are two novels which cater to the elusive and fictitious proto-lesbian reader. Harlequin romances for women who love women.

A Stone Gone Mad is one of the first self-styled lesbian best-sellers; it represents a lunge by a major publishing house for a new market. It taps into hitherto unexplored subcultures, and aspires to appeal to the politically correct instinct in us all.

So, we might say, the mainstream is at last beginning to see the profit in addressing the lesbian community. They are learning that they ignore this percentage of the population at their peril. Well, not exactly.

What is really impressive about this book is how many parallels it already has in the small press, and how well it replicates what is already there. The lesbian romance is by now a well-established genre, popular and obviously revenue-generating. It fits neatly into the "lesbian fiction" section of any progressive bookstore, flourishing under the brand name, Empowering Literature.

A Stone Gone Mad and its small press counterparts may make us pause to reconsider the 'affirmative action' publishing that has dominated the 1980s. When can we stop publishing lesbian authors for the sake of filling the shelves, establishing a presence?

The mainstream romance is Jacquelyn Holt Park's first novel, a conventional coming out story set in 1950s middle-class America. The heroine, Emily Stolle, is a perceptive and thoughtful woman who grows to understand her sexuality despite a tyrannical father and unforgivingly Christian sister.

Well-adjusted

Caught in the act of her first love experiment at age fifteen, Emily is shipped off to an all-girls school and entrusted to the care of a psychiatrist, who spouts a flood of familiar Freudian barbarisms. She tries to "recover," to learn to love men properly, and gradually develops the life of deception common to many gays and lesbians.

Emily has to grapple with the psychological consequences of her continual double life. Set in Greenwich Village, these are compelling scenes. In the end, Emily meets her happy, well-adjusted female other and the two settle down in a Provincetown paradise.

Unfortunately, the writing is unremittingly lousy, shifting clumsily from first to third person throughout in a pale attempt to mirror Emily's traumas. Some of the description is unintentionally jarring, as when the young Emily worries:
"How could she tell Lillian she had touched Mattie's breasts, and that when she had awakened this morning, Mattie's nipples had been stuck to her brain cells; and when she looked in the mirror, she could almost see Mattie's tongue in her mouth?"

Holt Park carefully brushes past other themes: the civil rights movement, poverty, social injustice. Just enough to give a progressive flavour to the novel, the background cannot seriously sustain any interest nor interact with Emily's emotional crisis.

Although it is not a coming out story, Amy Oleson's *Love & Memory* tours similar territory. It is a good example of a typical small press romance. Here the heroine, Liz Edwards, is a modern-day successful dyke. She works as a computer programmer; she is educated, athletic and motivated. In a summer internship with "Allied Industries," she falls in love with her aggressive and tough boss.



Lesbian anti-romance writer Sonia Johnson.

These writers show us that the ethos which requires that we praise lesbian publishing simply because it exists is outmoded. Such "affirmative action" drowns out many of the most eloquent and interesting voices around.

Hetero-romance

In this novel, the love scenes are obviously patterned on heterosexual tropes. Glenn Kiley (Liz's boss) not only bears a man's name, she stands over her as a man would, holding her shoulders as she types. Glenn initiates and controls the affair and is the source of enigma and suspense. *Love & Memory*'s chalky dialogue could have been lifted from the pages of any contemporary hetero-romance. The dynamic is the same, and with the subtle difference of gender, the ideology is identical.

Our sample of two novels shows that the happy result of these novels is a gay version of marriage. We should not be fooled into thinking that such writing helps to liberate women by its mere availability — the fact that it exists is not evidence of any change in the social order. The opposite is actually true, in that it validates very familiar institutions.

Ti-Grace Atkinson once said that the women's movement failed when it sought to equalize the roles in marriage but salvaged the institution itself. Sonia Johnson takes this a step further when she says, "when lesbians marry we join our heterosexual sisters in becoming both publicly and privately owned."

Her new book *The Ship That Sailed Into the Living Room: Sex and Intimacy Reconsidered* could be the very epitome of an anti-romance. The maverick theorist writes like a preacher (she was after all once a Mormon). With full-blown rhetoric and clever metaphor, she tries to show that patriarchy includes not only those oppressions we can list comfortably from our living rooms, but also something called a Relationship Belief System.

"Jumping Ship," as she calls it, involves recognizing that we have been conditioned to accept "two" as the only unit of happiness, it involves abandoning the patriarchal unit of "sex," which means simply that each partner is sole owner of the other's touching.

Affirmative action

If all our media, and centuries of patriarchal indoctrination, must compel us into "relationShips" of mutual ownership, she argues, it must be fundamentally wrong. Johnson's thinking is based on the idea that we do not need to be inculturated or brainwashed into something natural.

It is hard to bypass the preacher for her words here. Sonia Johnson is a colourful figure. Having "graduated " from the Mormon church, she disdainfully holds a Ph.D. and has run for president of the United States once already. Denouncing lesbian work in AIDS activism as a distraction for feminism, she has outraged many women with her extreme and often intolerant views.

She also subscribes to a weak theory of historical origin, one which hearkens back to an imagined time when women were "in their power." Anarchy, she writes, is what we should *return* to.

All the same, it is possible we need Sonia Johnson, ranting at us from her commune in the hills of Mexico. Through her eyes, we can see that lesbian romances continue patriarchy unabated.

What she does in the political arena, other writers strive for at a formal level, but such works are seldom solely about "being a lesbian." These writers show us that the ethos which requires that we praise lesbian publishing simply because it exists is outdated. Even more, such "affirmative action" drowns out many of the most eloquent and interesting voices around.

Random House undoubtedly published *A Stone Gone Mad* because of the "lesbian section" phenomenon in bookstores. Susan Weaver, who works as a Community Outreach Co-ordinator for the Toronto Women's Bookstore admits that "a good part" of the section is taken up by the lesbian romance.

She sees the development of a visible distinct literature as a product of the 1960s and 70s when lesbians objected to their systematic exclusion from the Women's Movement as a whole. Having a separate section also undeniably helps to sell books.

"People come in and they're looking for something specific, so a lot of it comes down to marketing and buying on impulse, and we exploit that, " she said. Because customers don't tend to browse through unfamiliar sections, some books get overlooked. The lesbian section, Weaver notes, is mostly filled by white authors, with little room remaining for the concerns of women of colour. The potential for overlooking writers who cross domains (like the native lesbian poet, Beth Brant, for example) is very high.

Bad social realism

On the other hand, getting rid of the lesbian section may not be the answer.

"If everything were completely integrated you could go a long way to becoming invisible," said Weaver.

The novels that slip through the categorical cracks are almost invariably the most interesting. Clearly for writers as diverse as Djuna Barnes and novelist Sarah Schulman, being lesbian isn't only about loving women.

Sadly, the frantic push to fill bookshelves has led to the creation of a monstrosity, a kind of social realism of the 1990s.

On the surface, the themes of *A Stone Gone Mad* seem very worthy, even centre-stage politically correct. Even now, the temptation is more to dismiss its failures as a failure of execution — poor writing. Maybe the art has fallen short of the politics.

If anything, the reverse is actually true. The world Holt Park and Oleson imagine is trite and unconvincing, and not substantial enough for a novel. It may just be pulp fiction, but it isn't being sold that way.

Other Books by Sonia Johnson

From Housewife to Heretic
(DoubleDay)
Going Out Of Our Minds: The Metaphysics of Liberation
(Crossing Press)

Jamaican writer Senior ponders racial realities

by Lanchester F. Anderson

Olive Senior, the renowned Jamaican writer and winner of the inaugural 1987 Commonwealth Writers Prize, made an appearance at the Harbourfront International Festival of Authors on October 18. Senior, who was partially educated in Canada, is the author of *The Message Is Change*, *Talking of Trees*, *Summer Lightning*, and *Arrival of the Snake Woman*. She is currently working on a book soon to be released called *Working Miracles*, as well as two other novels and a further collection of short stories. *The Varsity* was able to contact Ms. Senior prior to her reading and she kindly granted us the following interview.



Jamaican author Olive Senior. *Photo by MACPRI*

Lanchester F. Anderson: One of the prevailing preoccupations in some of your stories is that of race, class and colour in the Jamaican context; why is that so important to you?

Olive Senior: Because it is impossible to write about the Caribbean and don't look at such issues. It is impossible to write about any multiracial society and don't look at those issues. In my books I try to capture the flavour of the entire society. These issues reflect the reality of our situation in Jamaica and the Caribbean as a whole.

LFA: In one of your stories, *A Tenantry of Birds*, the narrator briefly mentions the concerns some Jamaicans have of socialism, and its influence on young university students; has the political situation in Jamaica impacted on your writing in any way?

OS: I cannot separate myself from anything that goes on in the society. Politics affects everything you do in Jamaica. The characters themselves speak to that.

LFA: A good deal of your stories take place in rural Jamaica. Could your own growing up in this rural setting be the reason for this choice of location?

OS: Absolutely. I am definitely drawing on my own experiences, there is no question about that. I am a rural base person.

LFA: Roger Mais, in his collection of short stories, also wrote about the people living in the rural areas. Are you influenced by the generation of Jamaican writers before you?

OS: I am not consciously influenced by any particular writer, but I think I am more similar to Claude McKay. Louise Bennett opened the path for us. She gave us a lot of joy and pride in our culture. Like Louise Bennett, the oral tradition has been very influential on my work. So story telling is very evident in my written work.

LFA: There are many instances in your works where religion and the supernatural come out above other concerns. Is your analysis of these issues a form of subtle polemic?

OS: Polemic no. I do not write polemics. Here I am dealing with the society as I see it. When I write, I write without any agenda in mind. I see myself as a storyteller and I therefore draw on my experiences of the society I grew up in. The issues that flow from the stories come out in an unconscious way. When I write about certain characters, I am captivated by them and they take over. Polemics and literature are two separate things as far as I am concerned.

Polemics and literature are two separate things.

LFA: In "Country of the One Eye God" from *Summer Lighting*, we see the character, Jakco, raising a gun to shoot Ma B because she refuses to give him money. Is this depiction a demonstration of the break down of moral respect for the elder in Jamaica?

OS: You should note that the story was set in the 70s. This would not have happened in the 60s. Yes this does reflect the direction the society is going. The modern stories tend to be more violent. The modern stories are dealing with issues of contemporary Jamaican society. In the 1960s there was the British orientation, now, form the 70s onwards, it is the American orientation and influence. Back in the old days, Jamaica was a society rooted in the African tradition, but now it is definitely the American way.

LFA: *Arrival of the Snake Woman* is your second collection of short stories; do you prefer the short story medium as opposed to the novel?

OS: I have, in fact, written a novel. I don't choose the medium; I start writing and it carried on and turned out to be what it is. I must say, though, that I like writing short stories. The short story is more difficult and more intensive. It is also a tighter medium.

LFA: Some of the stories in *Snake Woman* are told from a child's perspective, yet one can hardly call the work a children's collection. Why the child narrator?

OS: That is how the work comes to me, I don't set out to use a child narrator. But I suppose that it is because children have a certain type of honesty about them. The book came out of a process of me sorting out my own childhood. It is not, however, autobiographical. In my second book, I tried to move away from the child narrator. I am not stuck on any one voice, I like to explore.

LFA: In the title story from *Snake Woman*, there is a debate going on between the proponents of traditional medicine and the advocates of the established medical profession. Is this duality still noticeable?

OS: I imagine so. Some people will either go to one or the other and some will go to both for medicine. Folk medicine continues to flourish. It is part of the traditional view of things. Some people don't go to the doctor because they do not have a high opinion of Western medicine. If someone has an ailment and the doctor cannot cure it, they will turn to folk medicine. But by the same token, western medical experts have been studying and drawing from folk medicine. There are some people who get a psychological lift from the balm bath. The real concern is not so much the medicine but the dosage.

LFA: To what extent are your writings used in Jamaica's schools and university?

OS: They have been using *Summer Lighting* in the university in Jamaica. The book was chosen to be the new short story text for the CXC English. Literature used to be the most neglected of the arts but the university has done a lot to change this. People are also enjoying this kind of literature. There is now a movement away from English literature rooted in England. Thus, I think it is a good time to be writing.

LFA: In your estimation, do you see any aspiring literary talent in Jamaica?

OS: Yes, there is a great deal, especially women writers. For some reasons women writing is big. Not just in Jamaica but all over the Caribbean. There are also Caribbean writers living in the United States and England who are putting out books. From about 1985 onwards a lot of the literature coming out of the Caribbean are by women writers. The reverse was the case back in the 1960s when men dominated the field.

LFA: There is a new style of poetry coming out of Jamaica called Dub-poetry, as a poet yourself, what is your view on this relatively new genre?

OS: Dub poetry is oral poetry and it works very well. The problem however is that everyone thinks they are Dub poets and really they are not. Dub-poetry is a very skillful art form. There is Dub-poetry and conventional poetry but clearly Dub-poetry reaches vast audiences more than conventional poetry. For example, the good Dub-poets are known all over Europe as opposed to their conventional counterparts. Dub-poetry is like reggae music in that it is a form of communication where people can relate to one another. Edward K. Brathwaite is now trying to fuse both dub and conventional poetry.

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WRITIN' REVIEWED





Left: Rohinton Mistry, author of *Such a Long Journey*. Right: Margaret Atwood, author of *Wilderness Tips*.

-- CONTINUED FROM S4

mood of political cynicism which rings true in Canada today. The motto of one politically adventurous character in the book is "when in doubt, keep doubting." This proves to be good advice.

Another of the book's strengths is its keen probing into the psyche of the father, the friend, the failure. When Gustad blasts his best friend Dinshawji for his rude, sexist and obnoxious behaviour at the bank, Dinshawji is immediately repentant. He mends his ways, changing from consummate joker and prankster to serious co-worker. However, his illness, heretofore hidden behind the mask of jocularity, seems now to consume him at an alarming rate, and Gustad naturally blames himself. The author builds on this an interesting drama of guilt, sacrifice and love between friends.

Mistry also includes in his cast some striking originals. Tehmul is a brain damaged, heavily limping and constantly drooling neighbor for whom Mistry reserves some of his funniest and his most moving scenes. The way people react to and deal with Tehmul's repulsive sense of hygiene and his adorable innocence and eagerness is fascinating and true. The novel as a whole is about our relationship to others, our imperfections, and our sometimes innocent cruelty.

In the face of the trials Gustad and Co. suffer throughout the novel, compassion, love and forgiveness sustain them and help them survive. This theme, more than any other in the novel, transcends the geographic, cultural and religious environment of the novel and emerges as a compellingly expressed and optimistic message for everyone.

GREG ROBIC

WILDERNESS TIPS

Margaret Atwood
McClelland & Stewart
247 pages
$25.95

"Be careful, it tips,"...

So speaks Prue, a character in Margaret Atwood's latest collection of short stories, *Wilderness Tips*. And, surely enough, it does. Prue's words aptly describe the work of fiction from which they come.

Exactly who or what it is doing the tipping remains deliberately obscured. You catch glimpses at the hints, so cleverly implied by the book's title, while simultaneously you sense a certain setting off balance of people and events. At any rate, this omnipresent question mark adds a mysterious edge to what is otherwise a magnified deliberation on the perfectly ordinary. It is this ordinariness, however, (perhaps better defined as familiarity) which leaves the reader with a lasting and at times disturbing impression of each work.

You can't help but revel in a character who seems to be flipping through a catalogue of your own personal experiences. Whether it be a distracted stroll along Bloor Street, an offhand reference to *The Varsity* (Yes, it's there!), or a recollection of the same ridiculous underpants you wore as a kid — minute details like these possess the bizarre capacity to comfort and amuse despite their apparent triviality.

In contrast to such tingling feelings of recognition the stories can be unsettling in their painfully familiar elements: human cruelty, frailty, and loss. There is also something too familiar within the framework of the stories, though not the story plots themselves (you might say it sticks out "like a sore thumb"). Atwood's writing style leaves what might resemble a bitter aftertaste on the brain... actually, cliche and truism are the words which come to mind.

As well, the meticulousness with which each story is completed becomes overbearing at times. It brings to mind a piece of chocolate cake; after a while, when the icing is just too damn thick, it starts sticking to the roof of your mouth and you get plain sick and tired of it. In *Wilderness Tips*, each sentence drips with detail (and four-syllabled adjectives like lugubrious) leaving the reader with a slight residue of gaudiness.

The actual stories are nifty concoctions, standard recipes but each with their own unique twist. Some of these allude to mythical figures and historical events, forming unusual connections between present-day experience and the distant past. "Isis in Darkness", one of the more poignant pieces in the collection, is about a man who falls in love with a poetess. A poem about Isis, the Egyptian Queen of Heaven, serves as the transitory and tragic link between the man and artist. You may reach the end of a story (like this one) and wonder what it was REALLY about. But sometimes it's better just to leave it at being a really neat story.

Suedo-rebellious figures seem to crop up a lot throughout the book. Maybe they are intended to be this way; people who Do-Their-Own-Thing, they end up chewing bubble-gum with the rest of us. Perhaps Atwood means to depict the "familiar" once more? The rebel-wanna-be (or used-to-be) in all of us, tamed by God knows what into some form of every day humdrumness. It makes for an interesting, though somewhat monotonous, class of character.

Despite the fact that many of these pieces have been previously published in *Saturday Night*, *Granta*, and *The New Yorker*, among others, a cohesiveness binds the collection nonetheless, into what may be recommended as a quick and entertaining read.

RACHEL GREENBAUM

THE HAPPINESS OF OTHERS

Leon Rooke
The Porcupine's Quill
263 pages
$12.95

"When is a story ever truly finished?" Canadian fiction writer, Leon Rooke asks himself this question in the forward to a new collection of some of his old stories. His answer to the question: apparently never.

Bound together beneath a profoundly ironic title, this book is a carefully selected compendium of past experiments in style. Rooke tells essentially the same story throughout; different characters, different occurrences, same basic trauma. Variations on a theme. Which is not to say that this work is in any way unduly repetitive. Rooke's journey back and forth across the literary landscape is almost always entertaining, often witty and occasionally enraging.

The book begins, in Chaucerian fashion, with "The Deacon's Tale," a storyteller reflecting on a storyteller's reflections on the telling of stories. "Here's a story," Rooke writes, and so begins a long hard look at the happiness (and misery) of others (and ourselves).

This first story is one person's struggle to understand, and perhaps explain, his own crippled life. By the end of the book, in "The Heart Must From Its Breaking," narration has been shredded, no single interpretation of events holds weight, understanding is abandoned and the whole process is brought to an abrupt halt: "let these stories stop right here." The story will never be finished on its own; it must be ended by force.

At the core of the collection is the intimate human relationship; the inevitable necessity of dealing with the fact of others around us, others that we love, hate, trust and use. These stories are filled with invalid narrators, disintegrating relationships, rotten sex, physical illness, insanity and primal horror. Rooke's idea of a moment of self-revelation is to have one of his characters willingly submerge herself in a pool of slimy, stagnant water.

There is, though, a telling misstep in all this gloom. Several times Rooke repeats the image of a threatened child escaping danger through the selfless act of one of the story's befouled adult characters. A ray of sunshine? Not quite; Rooke is too subtle in his hopefulness for it to boldly shine forth. Rather he points the reader's gaze at the potential for redemption, the possibility of optimism. His crusty cynicism seems rooted in the fact that not one of his characters is willing to recognize this potential long enough to affect any real change in their own lives.

By protecting his children, though, he suggests hope. Playwright, Judith Thompson, says of children that, "they are the beautiful, pure god in us." It would seem that Rooke agrees and can, therefore, not allow their complete degradation.

The collection is at its best when Rooke wields his whetted irony and slices away mercilessly at the self-centred populace of his fiction; despite the grime, these stories will make you laugh. It is at its worst when it indulges in well-intentioned but insulting paternalism. Two separate times he asks, "what have we done to our women?" and although the concern is sincere, the tone is obnoxious. Women in general do not fare well in these stories, but to label Rooke sexist would be a cheap shot. Blame for the misery is evenly distributed.

While there is really nothing new in this collection (all of the stories are selected from previously published, now out-of-print books), it is artistically compiled. A lively, encouraging example of the quality of writing this country produces.

JOHN DEGEN

OAK MOT

Crispin Glover
Volcanic Eruptions

Para. 1. In which we make known to you the weirdness that is C. H. Glover

Just in case you need reminding, Crispin is the actor who played M. J. Fox's teenage dad in *Back to the Future*, Lane the sociopath in *River's Edge*, the crazy cousin who put cockroaches in his shorts in *Wild at Heart*, and I think Andy Warhol in *The Doors*. In addition, he is a writer of sorts. And a recording artist. And a professional crazy. Sorta like some people are professionally famous, Crispin gets attention for bringing his collection of diseased eyeballs on *David Letterman*, buying a bottled fetus during a press junket, or publicly disowning his past eccentricities in preparation for the future.

In the realm of literature, Crispin is more of an interpreter than an auteur. Both of his two published works (the first being *Ratcatching*) were written by someone else. They are books he came upon in various degrees of decomposition. He just filled in the blanks with his version of the story, added abstract squiggles and obscure photographs and pictures taken from other books, generally rewriting the story. How postmodern!

Para. 2. In which we try to summarize the story of Oak Mot.

Oak Mot tells the story of the Long family and their children, most specifically Adry and Prosy and their new uncle. Adry is an invalid and an object of much consternation for the family. The new uncle is sometimes the protagonist of the story and at one point shoots Adry in the head. Things happen and in the end Prosy, Hitler and the ghost of Adry form a Holy Trinity in Germany in the late 1920's. Naturally.

Para. 3. In which we learn the true appeal of Oak Mot — and the road to Crispin.

Sounds dull enough. Truth to be told. *Oak Mot* ain't so much a story as something to look at and flip through. Unless you like deconstructing schizophrenic babble in your free time, reading is not the way to go for this tome. Best to just drape your eyes along the glossy reproductions of dirty, smeared words pasted over by smudged photos suggesting some ambiguous religious vehemence, some drugged out morality tale spliced in with the sepia past of an antique shop of the early part of this century. If you find comfort in the chaosmos of dreams, Crispin takes you there through the dusk of a pre-electrical age, when fears didn't have such sharp edges.

Para. 4. In which — well, you must see for yourself.

I suggest for those whose interest has been piqued, to seek entry into the thoughts of Crispin through purchasing his long-playing album *The Big Problem Does Not Equal The Big Solution. The Solution = LET IT BE*. Therein you might find songs and readings of his work, the latter of which reveals the true poetry of his books. It is definitely recommended that one listen to Crispin read *Oak Mot* before buying it. Let me tell you, it's a trip.

Para. 5. In which our review comes to an end.

"Oh *Oak Mot*, what a book thou art. More an objet d'art than a text," said the reviewer as he cradled his signed and numbered copy. Then he shelved it, waiting until the next time he scored some acid before flipping through it again. Waiting until, years later, he sat down with his children and grandchildren and made known to them the weirdness that is *Oak Mot*.

TERRENCE DICK

Mulroney maelstorm

by Erin O'Brien



Writing books about Brian is like pissing on a forest fire.

MULRONEY: THE POLITICS OF AMBITION

John Sawatsky
McFarlane, Walter and Ross

THE QUICK AND THE DEAD

Linda McQuaig
Viking

In anticipation of an upcoming federal election, a flood of new books has hit the shelves on the "real" Brian Mulroney. Statesman, used car salesman or American middleman — take your pick.

Dovetailing with the recent interest in Tory economic policy is an avalanche of tomes, ranging from slim manifestoes to unwieldy 500 page monstrosities on Canada's newly-acquired "money culture."

Though "money culture" may seem an oxymoron in the midst of a still extant recession, Linda McQuaig solves this riddle in her new book, *The Quick and the Dead*. Coupled with investigative reporter John Sawatsky's *The Politics of Ambition*, these two volumes provide a penetrating look at Mulroney's policies, the shaping of his character and the point at which the twain do meet.

Sawatsky conducted over 600 interviews in preparation for his microscopically detailed saga of Martin Brian Mulroney — born to an electrician father in the tiny and economically U.S. dominated town of Baie Comeau, he eventually ascends to the Office of Prime Minister in 1984, winning one of the largest electoral majorities in history. Lamentably, Sawatsky "protects the confidentiality" of his sources, thus refusing to name anyone, which results in a peculiarly omniscient narrative.

The reader is unable to determine whether such tantalizing facts as Mulroney's failure in his first year of Dalhousie law, or his failure to pass the Quebec bar exam twice, came from someone who was once in an elevator with Mulroney or one of his closet friends and colleagues. Though Sawatsky's credentials are impeccable and the facts are mostly free from editorial comment, this dilemma has a profoundly negative effect on the book as a whole.

What do those who surround Mulroney at the highest levels of government really think of the man, particularly given the fact that his credibility rating amongst the electorate is at an unbelievable low? Though the long term verdicts on free trade, the GST, and tax reform are not in, it would be fascinating to know, with the benefit of hindsight, if policy-makers question his motives and character.

The book abruptly stops with Mulroney's election in 1984 and thus, as a portrait of the Prime Minister's formative experiences, it stands in a league of its own. It refuses to condescend to psycho-history and second-guessings of Mulroney's motivations.

Linda McQuaig's effort is a complex one: though expert in financial reporting, she nonetheless crafts a remarkably readable work, written from the perspective of the "average Canadian. She exposes the hidden agenda of the Canadian business community, namely shifting the tax burden from the corporation to the citizen, all in the name of global competitiveness.

> McQuaig paints Mulroney as one who has always deferred to those with money and expedient.

While McQuaig talks freely about "the rich" and "the poor", she neatly sidesteps problems with a conspiracy theory by conceding that "the rich" compete amongst each other and by no means have an identical agenda; yet they do share a common socioeconomic bracket that allows the GST and free trade to be of universal benefit to them.

McQuaig paints Mulroney as one who has always deferred to those with money and power so long as it has been expedient. And her thesis, which is patterned upon the belief that a conspiracy of the Bay Street and Wall Street elite is afoot to steal candy from the intellectually infantile Canadian electorate, is missing a few logical premises. However, McQuaig's immersion in the Big Business World allows her to operate on an institutional level.

Nonetheless, one senses that McQuaig's alarming conclusions are correct and that the economic plundering wrought on Canada will have dire ramifications for the future.

McQuaig's style is deft and sardonic, and her greatest strength stems from her refusal both to buy into the most fundamental of premises laid out by Michael Wilson and Co., and her understanding of lingual bureaucratese. McQuaig emerges as a champion of "the people", but only time can measure the ultimate accuracy of her predictions.

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ישראל

The student perspective:

Croatians and Serbians at U of T tell their stories

by Michelle Huang

Thunderstorms don't thrill Marija Rukavina the way they used to.

They sound too much like the machine gun fire and shelling she endured for seven hours while visiting family and friends in Croatia in July.

During her two-week stay, Rukavina, a fourth year U of T student, was body searched, had a gun aimed three inches away from her head, and was threatened by civilians in the village in which she stayed.

Rukavina is a Canadian of Croatian descent, but the incidents she speaks of were perpetrated by supporters of both sides of the Croatian-Serbian conflict which came to a head on June 25, when Croatia declared independence from Yugoslavia.

Croatians and Serbians have since been locked in a battle over human rights and land currently recognized as Croatian. The Serbians, however, lay claim to the same land on the grounds that it is primarily occupied by the Serb minority in Croatia.

Full-scale war, interspersed with repeatedly broken cease-fires, has raged in Croatia for over 16 weeks now, and the atmosphere is tense not only in the breakaway republic but also in areas of Yugoslavia not directly touched by fighting.

Milos Popovic, a Serbian native to the republic's capital of Belgrade and a second year U of T student, returned home for the summer holidays after spending one year as a music major in Toronto. Popovic says the change in his friends and family in Serbia over the course of a year was immediately apparent.

"My parents haven't gotten any wages for the last two or three months, and prices are going up. War is not going on in Belgrade, but people are getting really worried," he says. "When you go out in the street you can see the faces around you are different — they're nervous, you can feel a lot of tension."

Rukavina had first-hand experience of the fear and suspicion in the villages bordering one of the areas of contention in Croatia.

Mistaken identity

The village of Barlete, two kilometers away from her aunt's house, was shelled for seven hours, while Rukavina and her relatives sat in the house, poised to escape out the back entrance into the mountains.

Barlete's population is primarily Serbian, with four or five Croatian households. Rukavina explains that one Croatian resident vehemently opposed Barlete's inclusion in the region to which the Serbians lay claim.

In conversations with the man after the incident, Rukavina learned that a group of Serbians, some of whom he recognized as belonging to a neighboring village, burned his barn and ransacked his house and a village store before being driven back by Croatian civilians, police and soldiers. They did not, however, harm him or his family.

"I don't think they came in to hurt anyone," Rukavina says, "it was more for supplies."

But she adds that villagers are wary of anyone they do not recognize. On her first night in Bilaj, which is all-Croatian, Rukavina was at a cafe with her cousin when about five Croatian youths mistook them for Serbian women.

A rumor had been circulated that 50 Serbian women, trained to fight, were sent to infiltrate the village, leaving all strangers under suspicion.

"They checked us out, and one of them said, 'If we find out you are what we think you are, we're going to kill you,'" Rukavina says.

Although thousands of miles away from war action, Croatians and Serbians in Toronto keep close tabs on the conflict and have their own strong opinions and alliances.

Both Croatian and Serbian churches in Toronto have suffered vandalism and graffiti, many of the slogans harking back to World War II.

Some posters seen on the U of T campus read: "Croatian state, Nazi state" and "Serbs are afraid of Neonazism".

During WWII, Hitler installed a fascist state, the Ustasa, in Croatia, aimed at making the republic ethnically "pure". Serbians, Jews and Muslims in Croatia were the main groups targeted. The Ustasa were opposed by the Serbian army — the Chetniks.

John Galic, a member of the U of T Croatian Students Association reports that symbols of the Chetniks appeared on the walls of his church.

According to Galic, these actions are extreme on both sides, but he says Serbian fears of a second wave of Neonazism are completely unfounded, adding that the Croatian people did not elect the Ustasa.

"The posters don't deal with the issues of today. The posters are hate literature," Galic says. "They're dredging up a lot of ugly past, Hitler's past."

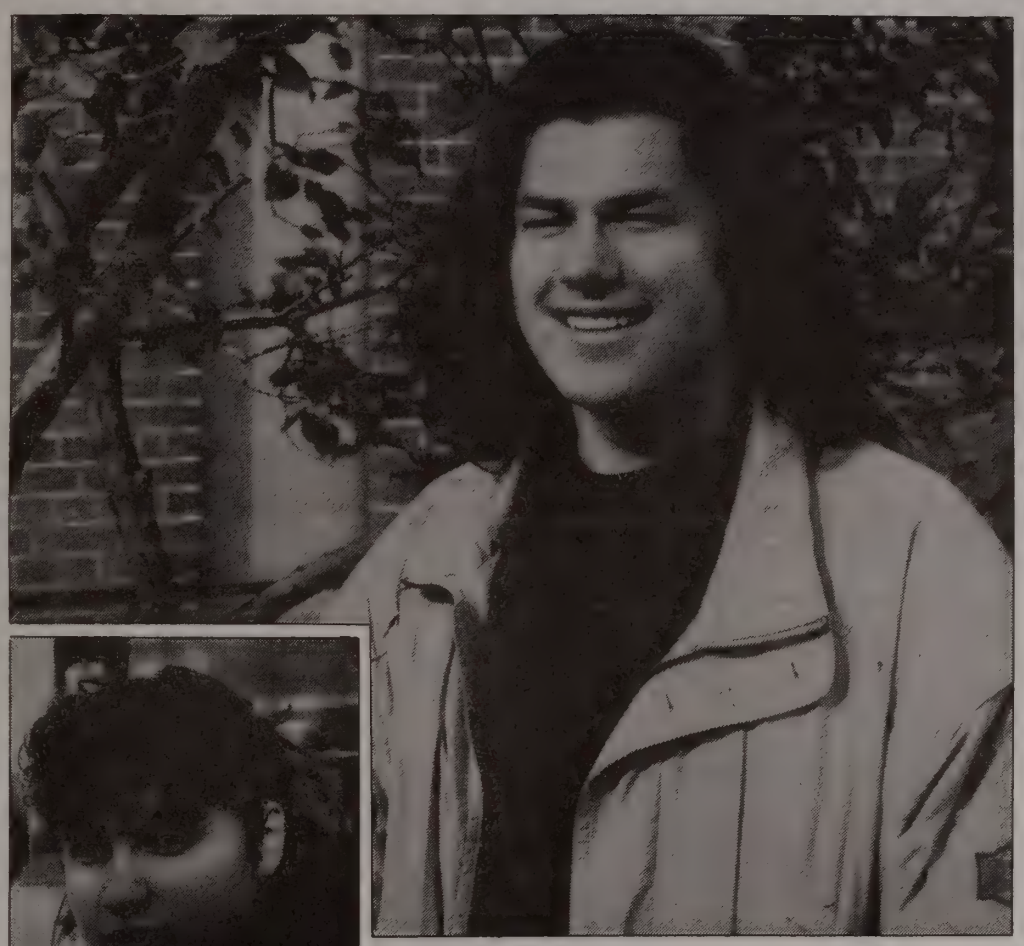
But Alex Dimitrijevic, a member of the Serbian Students Association at U of T, disagrees. Dimitrijevic says the Ustasa symbol was painted on the Serbian community centre to which he belongs. He says the posters reflect the realities of today's tensions.

"I think they're [the posters] are a little strong, but they bring across the point that things are happening again," he says. "When you see Neonazism rising again, it's scary."

Despite these incidents, concern for the safety of friends and family, and firm convictions on the opposing sides, many of these students of Croatian and Serbian origin are doing their best to keep the conflict political rather than personal.

Popovic says his own personal friendships with Croatians in Belgrade have not suffered.

Popovic says the North American, Croatian, and Serbian media coverage all paint a picture of strong ethnic animosity between Croatians and Serbians — an image he disputes.



Andrew Connochie

Croatian students Marja Rukavina (left) and John Galic

"If it's really like the way the media says, there would be no Croatians in Belgrade," Popovic says. "In Belgrade, most of the Serbians who know Croatians, they're trying to be even nicer to them to prove it's not true, that if you're Croatian you should be afraid and that all Serbians want to slaughter them.

"I don't want to make any Croatian in Serbia afraid or uncomfortable to be living in Belgrade."

Galic says he is careful not to project his general feelings about one group onto individuals. He has a policy with one Serbian friend not to discuss the political situation.

"I'm not going to change his mind and he's not going to change my mind," he says.

Students in conflict

For Canadian-born Nick Fraln, vice president of U of T's Croatian Students Association, being brought up knowing the long and complicated history between Croatians and Serbians colours his view of all Serbians.

He says his feelings are too strong to put aside for any personal relationship.

"It changes the whole perspective because I'd know in the back of my mind that his nationality represents a lot [of past history]," he explains.

"I work with a Serbian, and if we have to work to get something done, that's fine."

But some are even opposed to the fact that their peoples have resorted to violence.

"The one point we [he and his Croatian friends] strongly agree on is that the war shouldn't go on and the war shouldn't affect our relationships," Popovic says.

Popovic says he considered staying in Belgrade instead of returning to Toronto for his second year at U of T. However, he refuses to fight for the Yugoslavian National Army because he fears the possibility of being under the command of a Croatian officer and being ordered to kill Serbians.

"What does that mean?

"Yugoslavia doesn't exist anymore."

But for some, the issue of nationalism is more clear cut. Dimitrijevic explains there is a general trend that Canadians of Serbian or Croatian descent are often even more nationalistic than those who are still citizens of Yugoslavia or Croatia.

"Typically, people who moved from Yugoslavia to Canada earlier, to keep their cultural identity, have to be nationalistic, whereas there, they're always what they were before," he says.

"You have really different Serbs and Croatians living here than over there."

For example, Dimitrijevic grew up learning traditional Serbian folk dances, whereas his relatives in Yugoslavia do not know any of the old dances -- they joke that Dimitrijevic, living in Canada, is "more Serbian" than they.

Students like Fraln and Galic feel that the way to contribute most effectively during this time of crisis is to fight in their war. And this thought distracts them from their lives here at U of T.

Fraln says his tie to Croatian culture is so strong that he has considered going to Croatia to help in the fighting.

"All I can do is write letters and go to demonstrations. I must say, it makes me want to go and fight," he says.

Galic sounds even more resolved in his desire to go to Croatia, whether to fight or to help in any other way possible.

"I'm really having trouble concentrating this year [on school]," he explains.

"It monopolizes your thoughts and time, which is why I was thinking maybe it'd be better to take a year off and go. But there's lots of opposition from family," he says. "Once exams are over, I'm gone.

"I don't know if I have the strength to kill somebody."

Popovic also says he finds it difficult to focus on studying music, when his brother and father could be called into the army at any moment.

"Every minute I think about my friends and family in Yugoslavia," he says. "There are ways to solve it without killing. I'm against this war and that's why it's been distracting me since I've come here."

"The one point we strongly agree on is that the war shouldn't go on and the war shouldn't affect our relationships," says Milos Popovic.

VARSITY SCIENCE
MONDAY EDITION
OCTOBER 21, 1991



Curbing critter conception

Birth control for cockroaches



No cockroaches in this building

BY SANDRA C.F. WONG

Birth control may soon be available for cockroaches.

A U of T professor is currently examining a technique that will limit the reproductive capacity of cockroaches in a manner similar to the birth control pill.

Dr. Stephen Tobe of the department of Zoology is working with juvenile hormone, a key component in the production of cockroach eggs.

The secretion of juvenile hormone is controlled by glands which are in turn controlled by substances known as peptides. In 1989, Tobe isolated and sequenced a specific group of peptides known as allatostatin that is produced by special cells in the brain. The surgical removal of these glands or the presence of allatostatin will suppress the production of juvenile hormone, making reproduction a thing of the past.

"One can see the potential use of these compounds as regulatory agents," said Tobe. "They are just like the birth control pill in vertebrates (organisms with backbones)."

Tobe is working with cockroaches from Hawaii also known as diploptera or Hawaiian beetle roach. Unlike the German cockroach commonly found in the Toronto area, the Hawaiian beetle roach has a low reproductive potential. This is due to the intermittent production of juvenile hormone by its glands. In other species, the glands are continuously active, allowing reproduction to occur during the entire life span of the cockroach.

According to Tobe, Toronto has a serious cockroach problem, especially in apartment buildings where cockroaches seem to multiply in endemic proportions. Tobe credits this to the variety of individual housekeeping standards.

"What is considered dirty for one person is considered clean for another," said Tobe.

During the course of its life time, the German cockroach is capable of producing hundreds, if not thousands of eggs. This extraordinary reproductive feat, in addition to the fact that cockroaches require little food or water, allow these creatures to reproduce at prolific rates.

"Cockroaches go wherever people are and lots of places where people are not," said Tobe. "Cockroaches can live on damn near anything," he added.

The human birth control pill suppresses the synthesis of compounds responsible for reproduction. The pill does not contain peptides since the peptides would only be broken down in the gut, becoming biologically inactive. This also holds true for insects.

"You can't spray plants with the compound (peptides) and have insects eat the plants and expect it to have an effect," said Tobe. "The peptides would probably not have an appreciable effect on the production of juvenile hormone."

Currently, Tobe is faced with the difficulty of controlling only the pest insects, leaving the "good insects" free to reproduce.

"You don't want to kill all insects," said Tobe. "Ninety-nine percent of all insect species are beneficial or are harmless to humans. Only a very small percentage are pests."

"Cockroaches go wherever people are...Cockroaches can live on damn near anything"

Cockroaches are more of a psychological terror than a real health threat . Their presence creates a great deal of anxiety and fear. According to Tobe, household pets may have a greater tendency to carry diseases to humans.

"People seem quite happy to let their dog or cats lick their faces," said Tobe.

"If you've ever watched what dogs or cats do and where they've been, they are just as likely to be carriers of potential harmful microorganisms."

New plastic

BY AGNES BELLEGRIS

A University of Toronto research group, headed by associate professor Ian Manners, has discovered a new form of carbonless plastic based on non-petroleum resources.

The new inorganic plastics are made of sulphur, nitrogen, and phosphorous atoms unlike their conventional counterparts which are composed solely of carbon.

The new plastic polymer is composed of a long chain of molecules, that is, lots of atoms drawn together from single elements such as carbon, oxygen, and hydrogen.

"You've got maybe a million atoms all in a line forming molecules. Polymer molecules are synonymous with macro molecules or long chain molecules and they are very useful because things can be made from them. You can actually design a polymer that is sensitive to light or that has certain electrical properties," says Manners.

Most polymers that have been made are based on carbon atoms. "What we try and do is make new types of polymers by using elements other than carbon like sulpur, nitrogen and phosphorous. So basically, what we're trying to do is make polymers from inorganic elements. These inorganic elements would give these plastics different characteristics," states Manners.

Carbon burns quickly whereas inorganic polymers are more resistant to high temperatures and demanding conditions. Therefore there is a lot of interest in these new inorganic polymers in the car and aerospace industries. When put in a space environment, carbon based polymers not only degrade rapidly because of exposure to radiation but are also very sensitive to extremes in temperature.

According to Manners, "if one side of a space shuttle is exposed to the sun, that side will heat up to an extremely high temperature, whereas the other side will be extremely cold."

There is, as well, an environmental significance to this discovery. Most plastics are made from petroleum but this discovery employs materials that require resources other than petroleum, alleviating some of the pressure from a non-renewable and highly stressed resource industry.

"You are not necessarily dealing with elements that are renewable in themselves but they are very abundant. Our polymers may prove to be renewable, that is, it may be possible to degrade them back to their original elements and use them to make new material," says Manners.

Another environmental benefit of these carbonless polymers has to do with automotive emission controls.

"Presently all cars have to meet specific emission controls. One of the emissions you get from cars is due to degredation of the materials from the high temperatures used in the operation of the vehicle. If these polymers are more stable at high temperatures, then they will not give off toxic emissions," states Manners.

"Terminator II" software in U of T labs. Where's Arnie?

BY HEATHER MASON

High performance computer graphics similar to those used for special effects in "Terminator II: Judgment Day" are being used to reconstruct complex 3D models of the human kidney at U of T.

The software, valued at approximately $100,000 was donated to the Membrane Biology Lab where Dr. Charles Lumsden and his research assistants are examining the complexities of the human kidney.

One of the ways the software program will be used is to detect and react to kidney transplant rejection sooner

The kidney performs the essential functions of regulation and control in the body. "We're learning more and more about the kidney just at the time when we're appreciating how many problems in modern medicine have to do with the kidney", said Lumsden.

Because of the kidney's principal role in maintaining the body's general state of balance, "a defect in the kidney has global consequences for the state of health." According to Lumsden, these consequences normally occur rapidly.

The Membrane Biology Group is using the software to simulate the intricate systems of the kidney and combine that information with physical data. The result is a close approximation of a real kidney which will allow Lumsden's team to investigate why tissue rejection occurs in transplantation and to monitor the effectiveness of various drugs.

"One of the things I want to do in my research is to build worlds in computers that a Biomedical scientist would perceive to be real. I see us as kind of opening a world on the visualization of biological structures", said Lums-den.

Tony Zielinski, scientific information specialist and Nicholas Woolridge, a senior student in the Biomedical Communications program at U of T, are collaborating on the research project. According to Zielinski, one of the ways the software program will be used is to detect and react to kidney transplant rejection sooner. "In the long run, once we get an accurate enough model of the kidney, it will be a replacement for about half of the experiments we'll have to do", he said.

Woolridge, a medical illustrator, is currently creating animated images that can be used to educate physicians and students about the process of tissue rejection.

Computer graphics is a relative newcomer to the field of Biomedical research but it has irreplaceable benefits, according to Lumsden. For example, he says, high performance graphic software removes restrictions normally imposed on visual representations. In the past, biologists were forced to ignore valuable information because they lacked the tools to build highly complex structures. "It allows the theoretician to construct mathematical models of how the cell works and how organs work that are of unprecedented complexity and realism. We're seeing things that no one has ever seen before."

Lumsden stressed that research using computer-generated models is not a replacement for experimentation on live cells. He collaborates and shares information with a group of several dozen people at the University who conduct actual experiments. "Theo-retical study works in partnership with the experimental investigation", an association which Lumsden feels is essential though unique to medical research.

"I see us beginning to create computer programs that will allow us literally to step inside the living cell"

One of the potential pitfalls that Lumsden pointed out is that "high performance visualization is an extremely seductive medium. One is even more tempted than usual to believe one's own ideas. In this kind of medium things look so real."

This photographic realism was the same kind used in "Terminator II: Judgement Day". Alias Software Inc. who donated the system to Lumsden's lab also collaborated on the special effects for the film. The Alias software was used in Terminator II to generate and transform photo-realistic scenes. What appeared to be real objects and individuals were merely digital sculptures within the computer's mind, based on mathematical principles such as the interaction of light and matter.

Over the next decade, Lumsden plans to use the software to contribute to important knowledge aimed at the control and elimination of kidney disease. "I see us beginning to create computer programs that will allow us literally to step inside the living cell, to step inside disease in a way that provides us with extremely vivid predictions."

VARSITY SPORTS

MONDAY EDITION
OCTOBER 21, 1991

Varsity Blues hit and run force sinks Mac

BY ALEX FERRON
Varsity Staff

Conservative? Whose offense is too conservative?

The Varsity Blues plowed through yet another doormat Saturday, destroying the McMaster Marauders 56-25 and clinching a playoff spot in the process.

Blues 56, Marauders 25

The win kept Varsity in third position, with a record of 4-2. With Western clinching first place in the OUAA for the seventh straight year, a Blues win next week in Windsor will ensure the Blues will not have to meet the Mustangs until the Yates Cup.

Of course, Toronto will have to get there first.

But with Saturday's well rounded performance, featuring three touchdowns by tailback Lorne King, an interception returned for a TD by Brian Devonish, and a blocked punt leading to a touchdown by defensive back Dave Blanch, the chances of a Yates Cup meeting with Western look better than they have all season.

"We had a good mixture of all the teams," said Blues coach Bob Laycoe. "Things are starting to happen to us just at the right time. We had our first defensive touchdown, we had long punt returns, good blocking, that's what scores points."

For the second straight week, King was the Blues' offensive hero, rushing for 83 yards plus the three touchdowns, despite a slow start.

"I still have some problems out there," said a dissatisfied King. "They were bunched up the middle and I tried to pick the holes. We had to take what they were giving us, so we ran outside.

King now has six touchdowns in the last two games.

Laycoe, once criticized for not having enough offensive firepower, now has a team that has scored 121 points in the past two games. The Blues scored only 56 points in their first four outings.

"We moved the ball consistently, and that's what wins football games." said Laycoe.

Blues quarterback Eugene Buccigrossi, who has had his role in the offense diminished somewhat with the return of a healthy King, threw for 140 yards and two touchdowns.

Varsity's Paul Shorten began the festivities by taking the opening kickoff and galloping 80 yards before being tackled deep in Marauder territory by the placekicker.



Hittin' Paydirt: Lorne King

Steven Leung

After that auspicious start, Buccigrossi gunned a pass to wideout Brian Zomer, giving the Blues a 7-0 lead with 13:48 left to play in the first quarter.

The Blues hit paydirt again on their second possesion, when King plunged into the Maurader endzone, extending the Varsity lead to 14 points and effectively ending any hopes for an upset victory.

"We came in here expecting a battle," Laycoe said. "They (Marauders) trailed early last week, but they came back to win."

Although Windsor may have one of the poorer outfits in the OUAA, the Blues are in a must-win situation against the Lancers. If the Blues drop this one, they may have to face Western in the semis — a daunting proposition for any pigskin squad.

Undefeated Blues rugby squad sail into the playoffs

BY JOHNATHAN MOORES

In a fast and enjoyable game at Varsity Stadium, the Varsity Blues rugby team beat Laurier 22-8 and completed regular season play undefeated, with a record of 7-0.

At times during the match, tempers amongst the players ran high with several scuffles breaking out. The culmination of the rough play was the tossing out of a Laurier forward.

Blues 22, Golden Hawks 8

Laurier's forwards played a hard game, but were often let down by their backs. The Laurier backs were hesitant on defense and lacked the imagination to construct many threatening attacks.

The Blues side thrived on the Golden Hawks' failure to capitalize on their meagre opportunities. The Hawks repeatedly cracked under Varsity's unrelenting pressure.

Blues forwards drove steadily and supported each other well. The movement of the ball amongst the backs was on the whole, very good.

A similar comment could be made about the hard-rock Blues defense.

Blues defenders like fly half Bryan Armstrong stymied the Laurier cause all day with their excellent kicking.

Much of the game's action took place in the second half, where the Blues sought to extend their 9-4 halftime lead.

An Armstrong drop-goal extended the Varsity lead to 12-4, twenty minutes into to the half.

After being repeatedly frustrated by the Hawk defenders, the Blues consistent attacking pressure paid off in the form of two tries in close succession, making it a 22-4 ballgame.

A late surge by the Hawks put them 14 points away from taking over the lead, but for the Laurier cause it was too little, too late.

An understandably overjoyed Blues team now has the opportunity to join the First Division, by way of next week's OUAA playoffs.

Although Varsity plays top rated Queen's in next week's playoff opener, Rugby coach Stanton wasn't giving up any ground.

"They put their boots and shirts on just like us," Stanton said. "We're going there to win."

Stanton credited the team's steady overall performance for it's undefeated record this campaign. Team captain Roger Baskett and role player John Foote were among the key leaders on this year's squad, Stanton said.

Stanton added that the experience Varsity got from participating in a Scottish tour helped them invaluably, along with the team's tough training regimen.

Next week, playoff action begins and the Blues have a chance to confirm their position in top-flight university rugby.



Blues hope it'll be deja vu all over again against Queen's

Get off my back, please

People always ask me why the Varsity sports section seems to have so many pro sports articles.

I usually answer them by saying that the section is not filled entirely with pieces on pro sport and that the vast majority of articles run in this section deal with university sports.

This answer seems not to be enough for such people. They use many arguments for why the section should be all university sport. The Varsity gets a student levy, they say. It's a student paper and should deal with student sports, they say.

I agree, to a point.

Judging from the attendance and interest levels that students have of university sport, a sane person can make only one judgement. Students — our readers — don't give a goddamn about university sports.

just — *Alex Ferron*

I hear many reasons for this disinterest. The teams suck. Or, even if the teams are good, the level of play is lousy. Of course, this is not true.

When I first began writing for the Varsity sometime last year, I had the same opinions about university sport. In fact, the last thing I ever wanted to do was actually *cover* one. But when I did go I was pleasantly surprised. The level of play in university sport is excellent. The games are, with few exceptions, entertaining.

But one can make the very same arguments about the Canadian Football League, another sporting endeavor that folks are wont to malign.

The fact is, pro sports are occasionally covered in the Varsity sports section because that's what students are interested in. I can't dress up the facts, or ignore them. My job is not to be a P.R. flack for the DAR, it's to give the readers what they want.

Last issue, we ran a piece on the Blue Jays failure to win in the playoffs. I realized that it would cause heartache among some quarters, that a pro sport would get precedence over university sport, but the decision was made.

What can I say? The piece garnered more responses than any other sports story we have run this year. Obviously people get fired up about pro teams, but not when it comes to the sports at U of T.

If you do care about university sports, show up to the games. I haven't travelled all that much, but I've travelled enough to realize that attendance at U of T is downright pathetic. It's no use bellyaching to the Varsity about coverage (or lack thereof) when you don't even bother to show up for the games you say you so desperately care about.

Let me put it straight. If you enjoy reading about sports at U of T, write a letter — better yet, write a column, write a game report, do something. I won't scare you away. Perhaps we are misjudging our readers. Perhaps you hunger for collegiate sport coverage and our running of pro sports — even one article — takes away from that enjoyment.

I've even got an inducement. The first five students (no players or coaches, please) who respond in writing to this column get a prize (and it'll be worth something).

Write to "Get Movin' Alex!" at The Varsity, 44 St. George St.

Why cheer for the home team?

BY FIROZ DATTU
Varsity Staff

Jays fever sweeps Toronto. The Argonauts are loaded with stars (especially the off the field variety) The Leafs are.. well... they're the Leafs. Support for Toronto teams has now reached an all-time high.

I've been living in Toronto for almost seventeen years. My favourite hockey is the Montreal Canadiens, and my favourite baseball team is the New York Mets (Football bores me).

The reader may be thinking (and that's a good sign by the way), "what's this guy's damage?" Traumatized childhood? Related to Don Cherry? Politics essay due tomorrow? After all, people should be loyal to their local teams — it's the natural order of things. Or is it?

Maybe, just maybe, there are reasons (perhaps even good ones, at that) for my perverse tastes. First, let me question the notion of patriotism.

People assume that following sports teams is all about loyalty, patriotism and even nationalism. What do these vague terms mean anyway? And what does something like sports have to do with such political concepts?

Whether or not you like a certain sports team should not be based on abstract ideas but on concrete, sport relevant factors. I tend to like a team when there are some players on the team whose styles or performances are spectacular.

But even something as silly as liking a team for the colours on its jersey is more tangible and relevant than "patriotism".

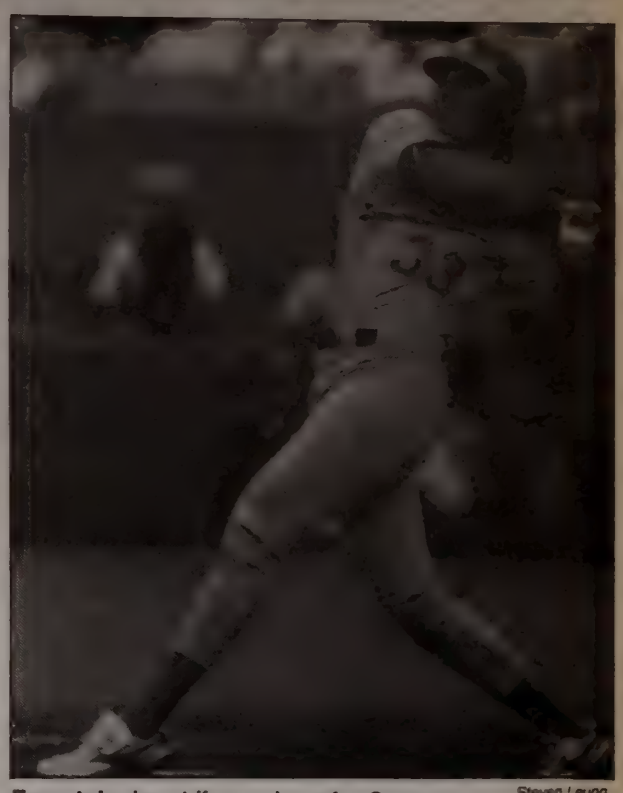
Another thing to consider about the validity of "patriotism": do Toronto players come from Toronto? They sure don't! SO when I see a bunch of players from all over the place, who basically have no say over which team they play for (except of course the outspoken Mr. Lindros), decorated in a "Toronto" jersey, should I be overcome with an extraordinary sense of pride in Toronto?

Ah, but now it's time for "Mr. Practical" to jump up and yell: "If people in Toronto don't support Toronto teams, then who the hell will?"

Murmurs of agreement fill the stands. "Yes! The Practical Man speaks the truth!"

My reply? Hogwash. This cannot possibly be construed as an argument for being a fan of the local side. Maybe an analogous argument will help illustrate the folly of this line of reasoning.

I'm a junk food eater. Fairly recently some company put out a new form of junk food called "Fruit Roll-Ups". Now the argument.



Fans take heart if you cheer for Canseco — Steven Leung

If junk food eaters don't like them, who the hell will? Therefore, as a junk food consumer, I should be compelled to like Fruit Roll-Ups??!! Thank You, no! I like my food to taste better that the package it comes in (In case you're wondering, I have not tried the package. You're out of line — point NOT well taken).

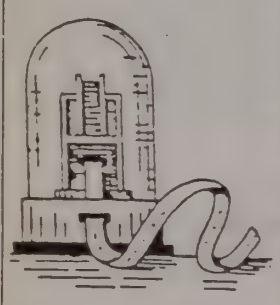
So why do people naturally deviate from the norm of following the home team? In our society, we're geared toward valuing the commodities that are in scarce supply. For instance: Diamonds are scarce, therefore I want one. Or: Wayne Gretzky rookie cards in mint condition are rare, so I'll give you 312 Darryl Sittler cards and my Maple Leafs jersey for it (sorry, cheap cracks at Toronto teams are a force of habit).

What am I driving at? Maple Leaf hockey games on the tube are relatively plentiful here, so their value should be low. Meanwhile, Montreal Canadiens games on T.V. are rare, therefore I associate them with high value. Naturally, this leads to my following the Canadiens — and boom! I'm a fan.

I've said what I had to say. Maybe now you'll be more tolerant toward the deviant sport enthusiast like myself. And the next time Les Canadiens play at Maple Leaf Gardens, when a Montrealer scores, please restrain yourself when you get the urge to strangle the lone fan who gets up and starts dancing for joy. Maybe this *doesn't* fall under justifiable homicide.

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Varsity Events Calendar

FREE WEEKLY LISTINGS

MONDAY OCT 21

ORTHODOX CHRISTIAN FELLOWSHIP -- Evening Worship in English and Bible Study, 6:00 p.m. Hart House Chapel, 977-3342.
UTEC -- Meeting. UTEC office, 44 St. George St., 3rd floor. 4:30 p.m.

TUESDAY OCT 22

JEWISH STUDIES PROGRAM -- The Israel & Sala Risenhouse Lecture Series: Dr. David Roskies, Creative Betrayal: The Art of Modern Yiddish Storytelling. University College 266. $8.00. Free
BIKES NOT CARS -- Letter writing party. Board of Ed. Bldg., 155 College St., Rm. 253. 6:30 p.m. Free.
HART HOUSE FILM BOARD -- Free Halloween screening of films/videos. Hart House Music Room. 8:00 p.m. Free.
UNIVERSITY OF TORONTO ANTI-RACISM TEACH-IN COALITION -- Planning meeting. All welcome. Basement GSU, 16 Bancroft Avenue. 6:00 p.m. Free.

WEDNESDAY OCT 23

2ND ANNUAL VISITING LECTURESHIP ON NATIVE HEALTH -- Mr. Phil Fontaine, Perspectives on Native Family Violence. Medical Sciences Bldg., room 3154. 4:00 - 5:30 p.m. Free.
UNIVERSITY OF TORONTO ROLE PLAYING GAMERS -- Weekly meetings tuesdays, 5:00 -10:00 p.m. We play AD+D, Battletech, D+D, Hero System, GURPS, Shadowrun, Star Fleet and others. International Students Centre.
U OF T NDP -- Executive elections "New members welcome". International Students Centre. 5:00 p.m.
STUDENT CHRISTIAN MOVEMENT -- Sexuality and Christianity: Doris Dyke looks at the suppression of Women's sexuality in Christianity and the Church. Record room B, Hart House, 2nd floor. 979-9629. 4:15 p.m.
CAREER CENTRE -- Career Puzzle Workshop. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Room 185. 9:00 - 12:00. For more info: 978-8010. Also on Saturday, October 26.
CAREER CENTRE -- MBA Fair '91. The Career Centre is sponsoring MBA FAIR '91 a special event at which representatives of Canadian, American, and European MBA schools will be available to provide interested students with information & application forms. Free. Hart House Debates Room. 11:00 a.m. - 2:00 p.m.
ENGLISH STUDENTS UNION -- Monty Python Movie Night. A153, Sigmund Samuel Library (basement). 7:30 p.m.
DIABOLO'S LATENIGHT -- an open stage all ages licensed pub. All acts welcome. Call Hal at 979-2831. Junior Common Room, University College. 9:00 p.m. - 1:00 a.m.
DEPARTMENT OF FRENCH -- Studies Elsewhere Programmes 1992-93 Information Meeting. Universite Laval, Quebec. 4:15 p.m. - 5:30 p.m. Cumberland Room, International Students Centre.

THURSDAY OCT 24

TEACH-IN ON SEXISM AND VIOLENCE AGAINST WOMEN -- Noon at the GSU, 16 Bancroft Ave., basement lounge. To plan for March 1991.
VARSITY CHRISTIAN FELLOWSHIP -- "Is There a Doctrine in the House?" Addressing our doubts about Christianity. Wymilwood Hall, 2nd floor Music Room. 6:00 p.m. - 8:00 p.m.
WOMEN'S STUDIES -- presents Beatrice Medicine, a Lakota/Sioux, Anthropologist, South Dakota. "Unmasking the Past to Face the Future: American Indian Women." New College, room 1017, 7:00 p.m.
OPIRG -- St. George St. Closure and Parking Reduction Working Group Meeting. For more info call 598-2199. OPIRG Office, 455 Spadina Ave., room 201. 5:30 p.m. Thursday.
UNIVERSITY OF TORONTO ENTREPRENEURS CONFERENCE -- Meeting, discuss events for the year. Association of Collegiate Entrepreneurs National Conference, Nov. 7 -10. All inspiring entrepreneurs welcome. Hart House Record Room B. 4:00 - 6:00 p.m.

FRIDAY OCT 25

MAIN FLOOR ANNESLEY HALL -- Main's Psychedelic Publ! Hang out with "Hippy Chicks"!! I.D. Required. 150 Charles St. West, Wymilwood. 9:30 p.m. $2 before 10:00, $3 after.
U OF T UKRAINIAN STUDENTS CLUB -- Halloween Pub, USC's Annual Event. ST. Vladimir Institute 620 Spadina. 8:00 p.m. $5 advance/ $6 at the door.
PAKISTANI STUDENTS ASSOCIATION -- General Meeting. ISC Cumberland Rm. 4:00 p.m. SHARP!!
COMMITTEE ON HOMOPHOBIA -- General Meeting. Alice Moulton Room, Sigmund Samuel Library. 12:00 -2:00 p.m.

SATURDAY OCT 26

UC ANNUAL BOOK SALE -- opens at 10:00 a.m. Choose amongst thousands of new amd used books - academic, foreign languages, paperbacks, mysteries, fiction, Canadiana, biography, etc. A great place to choose just the right Christmas book for Aunt Mary and all those neices and nephews. East & West Halls, University College. Proceeds to the U.C. Library. Sale continues to Oct. 30.
RADIO VENCEREMOS -- Benefit Dance for Peace in El Salvador. St. Christopher House, 248 Ossington Ave. 7:30 p.m. $5 adv, $6 or $7 at the door. 538-6173.

Classifieds

Varsity Classifieds cost $8.50 for 25 words ($3.25 for students), and $6.50 each for 6 or more ads. 20 cents for each word after 25. Additional bold type $2.00. Drawer rentals $10 per month. No copy changes after submission, no telephone ads. Submit in person or send with payment to **Varsity Classifieds, 44 St. George St., Toronto, Ont. M5S 2E4.** Deadlines: Monday issue - Thursday noon, Thursday issue - Monday noon. Enquries 979-2865. (GST included).



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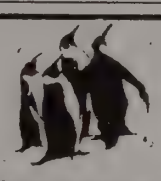
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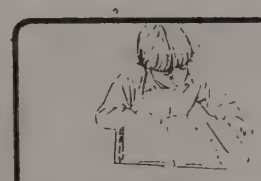
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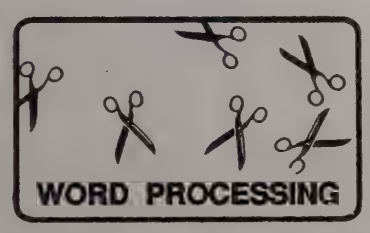
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Cross-Country runners shine

BY TRISHA GIFKINS

In their last major competition before the Ontario Championships, the men's and women's teams gave a tremendous display of cross country running at the Waterloo Invitational meet on Saturday.

Alison Evanoff continued her comeback from last year's surgery, taking the lead early in the 3.6km race and pulling away for a comfortable 13 second margin of victory over Guelph's Heather Noble.

"It felt easy," Evanoff said, when asked about her effort. "But the conditions were cold and windy."

Other Blues finishers included Tammy Roberts 6th place finish, the 8th place effort of Sandra Tenaglia, and Kim Crawford who finished tenth.

The top five Blues finishers scored 51 points to place second in the team competition behind Queen's.

In the men's 7.6 km, U of T's Tim Phelan simply obliterated the field, taking the lead immediately and stretching it to a phenomenal 95 second victory margin.

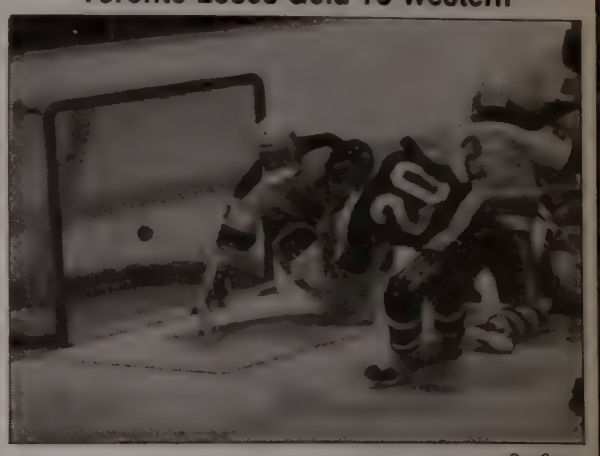
"I wanted to make a statement today," Phelan said. "I hammered right from the sound of the gun."

Phelan wasn't the only one making a statement — his teammates took the next three positions — with Bruce Kaymer finishing second, John Gardner in third, Brian Hall fourth and Sheldon Fournier taking fifth spot.

With the convincing victory by Phelan and the equally impressive showing by the team, the Blues showed exactly why they are ranked number one in the nation.

Although the next meet takes place this weekend at Wilfrid Laurier, coach Peter Pimm said that he will rest most of his top runner in anticipation of the OUAA championships, November 2 at Sunnybrook Park.

Toronto Loses Gold To Western



Ron Sears

Despite this Blues goal, U of T lost the gold medal in an invitational tourney 6-2 to Western on Saturday

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ROLLING STONES' DEATH RATTLE

The VARSITY

VOLUME 112, NUMBER 17, THURSDAY, OCTOBER 24, 1991

TATTOOS AND BODY PIERCING FOR FUN AND PLEASURE SINCE 1880



Feed the birds. And read this paper. *Min-Sook Lee*

Victoria hotel appeal denied

BY G. BRUCE ROLSTON

The Vic hotel deal has cleared its last legal hurdle.

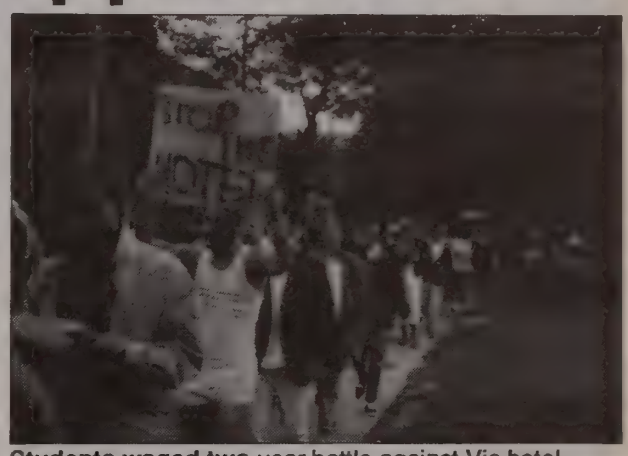
On Oct. 7, the City of Toronto was denied permission to appeal the Ontario Municipal Board's decision in favour of the hotel to the Ontario Court of Appeal. This ends a two year battle between Victoria College and the city over development of a large parcel of Vic's land.

Victoria College wants to lease the land on the north west corner of Charles Street and St. Thomas Street to developers Huang and Danczkay on a 99 year lease to build a ten storey luxury hotel. The city of Toronto voted against the proposal in 1989, but the OMB, a provincially appointed body with the power to overrule city land decisions, overturned that decision last March. The city voted 14 to 1 in favour of appealing the decision last May.

The deal, which will guarantees the college $1 million per annum, plus 4 per cent of the hotel's gross revenue, was strongly opposed by Victoria student groups, and U of T's Students' Administrative Council because they felt it would change the nature of the campus and bring extra traffic into the area.

Student leaders said they were disappointed with the decision.

"There's obviously nothing we can do about it," said Pat Venditti, president of Victoria University's Students' Administrative Council. "We might as well work with the administration to the best of our ability."



Students waged two year battle against Vic hotel.

SAC University Affairs commissioner and Vic student Michol Hoffman said she felt personally saddened.

"It's too bad. I think we did all we could but ultimately the almighty dollar and the administration won out. I think it's sad for the atmosphere, I hope the commercialism stays to a minimum in that area."

Vic president Eva Kushner said she hopes that a healing process can now begin.

"I hope that the project makes peace around itself after all this disagreement."

But maintaining a spirit of co-operation may not be easy. Vic SAC rep Vicki Vokas said she feels the process stretched students' relations with their administration.

"In the future, I'd like to see an issue like this approached differently," she said.

"I think it was handled badly from the beginning," she added. "Students deserve to know what's happening to their university."

See Hotel, page 2.

Students rank U of T #1 in *Varsity* poll

U of T students are remaining true to their school -- but only 57 per cent of them.

In a recent poll, *The Varsity* asked 300 U of T students to choose their top university, in terms of their undergraduate arts and science programs.

Varsity Poll

U of T topped the list with 170 votes, or 57 per cent of those polled. It was followed by McGill with 37 votes (12 per cent) and Queen's with 28 votes (9.3 per cent). Nineteen people or 6.3 per cent said they didn't care to rank, and 14 people (4.7 per cent) ranked Waterloo as their first choice. Rounding out the top ten were Western, University of British Columbia, McMaster, Wilfrid Laurier and Dalhousie.

Carleton, York, St. Mary's, Guelph and Bishop's received one vote each for top university.

Michol Hoffman, University Affairs commissioner for the Students' Administrative Council, said the fact that only a little over half the students chose U of T, showed a dissatisfaction with the university.

"There's an illusion that U of T is the Harvard of the North, but students don't feel that way when they're encountered with thousands in the classrooms," she said. "Not everyone feels a part of the university and they are dissatisfied with it. I personally am dissatisfied with U of T."

She said she would not know what university to name as Canada's top.

"I don't know anywhere where undergraduates are considered a priority," she said. "I do know however, that there are many universities that have students on tenure committees and U of T doesn't."

But students who chose U of T had positive things to say about the university.

Daniel Brandes, a 3rd year philosophy student, said he went to Dalhousie for a year and spent a summer at Western but rates U of T as better than both.

See 57%, page 2.

Fired worker settles with university

BY KRISHNA RAU
Varsity Staff

U of T has reached a settlement with a library worker who claims he was dismissed because of racism and anti-union politics.

Robarts library, the library workers' union and Wesley Cason -- the fired worker -- released a joint statement on Monday saying "it was considered by the parties that it was in their mutual interest to conclude the employment relationship."

Cason will resign from the library and receive severance benefits.

The union had appealed the firing, and it was scheduled to be heard by an arbitrator from the provincial Labour Relations Board on Monday.

Carole Moore, U of T's chief librarian, would not comment on the details of the settlement.

"We're certainly pleased to have reached a settlement. We would always prefer to settle a dispute."

Moore said the settlement did not mean the university had altered its position on the firing.

"The settlement is without prejudice to the facts of the case."

Neither Cason nor Hollis Joe, the president of the Canadian Union of Public Employees, Local 1230 -- the workers' union -- could be reached for comment.

But a group of students who formed to protest the firing said the settlement showed the university was worried about the case.

"The reason the administration was embarrassed enough to settle was that people pushed the case," said David Joffe, a member of the Committee to Reinstate Wesley Cason.

Cason and the union said he was dismissed because of a minor mistake he made in registering library cards. He said the real reason was because he was black and had been a vocal union supporter during a three-month strike of library workers over the summer.

Moore said Cason was dismissed because of a long series of work-related problems.

Bad air still plagues OISE building

BY MAYLIN SCOTT
Varsity Staff

The air in the Ontario Institute for Studies in Education is still making people gasp.

About 40 students and staff protested outside OISE on Tuesday, calling for an end to bad air problems in the Bloor Street building.

The protesters were marking the first anniversary of complaints about the building's circulation system which they say poses a health problem.

Last year Paula Caplan, a professor at OISE, started holding classes outside the building after she and her students complained of breathing problems. U of T holds some classes in the building and it is often used as a conference and lecture venue.

Caplan said she is currently on sabbatical, but she won't return to her job next year if the problem isn't fixed.

"How can I go back when I have two doctor's letters ordering me to stay away from the building," she said. "I come in once in a while to pick up my mail and I wear a mask. The only thing they have offered me is a bad back.

They offered me an air purifier but it takes hours to purify one room, and there's a whole building with toxic air."

She said the air purifiers weigh over thirty pounds.

And the number of complaints is growing.

"Last term we got 200 signatures on a petition from people who were suffering from symptoms," said Jennifer Camilleri, a student member of the Action Committee for Clean Air at OISE which organized the protest. "There are support staff who work here eight hours a day. There is also a daycare centre in the building. A mother has complained that her children are always sick."

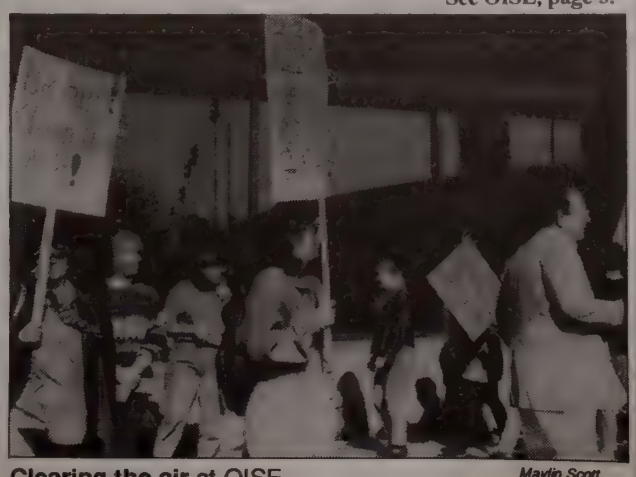
She said the group is calling for an environmental specialist to survey the building.

"The information that we have is very scant, we are misinformed."

But Maneck Khambatta, co-chair of OISE's Occupation Health and Safety Committee said the Ontario Ministry of Labour did extensive tests on the building and didn't find any major problems.

"They couldn't find anything wrong, like floating volatile compounds," he said. "They found the CO2 index of air -- which is often an index of air quality -- to be well within proper limits. They

See OISE, page 3.



Clearing the air at OISE. *Maylin Scott*

Inside

The stress of stress line ups, page 3

Drug companies turn people with AIDS into guinea pigs, page 6

B-movie bullshit, page 7

57% polled rank U of T top Canadian university

continued from page 1.

"It's got better professors and brighter students," he said. "The students are much more motivated."

Elisa Mauvro, a second year history student, agreed.

"It has the most selection of programmes. Since I transferred from Western, my course selection has tripled. It also has the advantages of the big city and if you want small community, you have the colleges."

Reputation was also a big factor in students' choice of U of T.

"I'm from the States and this was the only university I'd heard of," said one student who wanted to remain anonymous.

Rachelle Smith, a fourth year psychology student agreed.

"It's big and famous," she said. "It's good to get a degree from a university that's well known so that you can take it with you anywhere around the world."

Melba Mancey, a first year french and spanish student said there isn't another university that offers such a broad and diverse range of courses and facilities.

"There is no better place in Canada where a university knowledge can best be applied than in a diverse city like Toronto. Plus they sell beer at Hart House."

But many students who picked other universities said U of T has to resolve problems of overcrowding and attitudes to undergraduate education, before it can be considered number one.

"U of T is over populated, under-staffed, under-funded and totally decentralized and ununified," said MaryLouise Kearns a fourth year criminology and english student, who is also SAC's Services commissioner. "Because of all these reasons, students don't get the attention they deserve."

She said she picked Queen's as her first choice.

Brendan Lee, a fourth year political science student agreed.

"U of T places more stress on research as opposed to teaching. If that is the case, it will undermine the quality of education that we come here for."



MaryLouise Kearns at U of T day: students don't get the attention they deserve. *Maylin Scott*

Mary Doost, a fourth year biology student, said McGill was the best university in Canada.

"There is not a friendly environment at U of T," she said. "It's machine oriented and there's too much bad competition."

Robert Bruce, a 2nd year history student said the problem with U of T is it's too big.

"There's a lot of bureaucracy. You don't get what you paid for."



Just another average classroom scene at U of T.

Nineteen students polled said they didn't want to choose a top university in Canada.

"The attitude to education in Canada is so negative, so the intellectual level of society goes down," said Joe Pawnall, a Phd classics student. "As the intellectual level in society goes down, the intellectual level in its universities go down as well."

David McKee, a graduate student in history, said it's hard to rank just one top university.

"Toronto is the king of stodginess, especially in terms of its administration, but universities like McGill and Queen's are even stodgier in terms of how elitist they tend to be, being in small cities."

Maclean's magazine recently did its own survey of Canadian universities looking at such factors as student body, faculty, financial resources and reputation. U of T ranked fourth, behind McGill, Queen's and Mount Allison. In one category in which university presidents were asked to rank universities other than their own, U of T ranked second behind Queen's.

POLLSTERS: JANESSA ARISTORENAS, FIROZ DATTU, CARMELINA MAIONE, HEATHER MASON, ALISHA MOHAMMAD AND MOHAN SHARMA.

Radio station disputes royalty fees

BY PATRICK HO
Varsity Staff
With files from Canadian University Press

The plug may soon be pulled on Memorial University's radio station because of a dispute over royalty fees.

CHMR-FM is refusing to pay their fees to the Society of Composers Authors and Music Publishers of Canada, a non-profit group which pays its members royalties based on the amount of airplay given to their material.

All Canadian radio stations pay 2.7 per cent of their operating budget in fees to SOCAN, an organization in which most Canadian writers are registered members. CHMR's fees to SOCAN amount to $1300 according to Robin Smith, production and traffic director of the station.

But CHMR is withholding their fees because smaller stations such as campus radio are not being monitored.

The end result is SOCAN members who are played on most campus radio stations are not getting their share of royalties, said Kathy Rowe, station manager of CHMR-FM.

This would especially hurt struggling, independent artists who get most of their exposure from campus radio.

"We don't mind giving it up as long as it goes to where it's supposed to go," Smith said.

SOCAN has threatened to ban the station from playing Canadian records written by their members. CHMR would then have difficulty in complying with the Canadian Radio-television and Telecommunications Commission regulation that one third of the music played must be Canadian. The CRTC could then take away CHMR's broadcast licence.

"As long as you can prove an artist is Canadian, it's okay but it will be difficult (to find records by writers who are not members of SOCAN)" Smith said.

At U of T, CIUT-FM does not have problems with SOCAN, according to station manager David Hope. But he said complaints about the smaller stations not being monitored are not new.

"That has been the objection all along," said Hope. "but more of the stations are now being monitored. We first got monitored in the spring."

CIUT has to pay $12,400 in the 1991-92 fiscal year to SOCAN

Hotel continued

continued from page 1.

But Larry Kurtz, Victoria College bursar, said he feels that much of the animosity is misplaced.

"Despite the length of time it has taken, we did conduct ourselves appropriately," he said. "I also feel that what we're trying to do has been misrepresented and misunderstood. That has been regrettable."

Dean of Students Pat Donahoe agreed that results could still be positive.

"If it means money will be flowing into the university, that certainly is good news."

Vic plans to use the funds to build a fourth student residence building on Charles Street, as well as an underground recreation centre to replace the Vic gym. Construction of the hotel is scheduled to begin next summer.

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Diet product marketing pressures eating disorders

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- Counsellors for women with eating disorders are angry about the sale of Slim-Fast weight-loss aid samples in campus bookstores.

Slim-Fast samples are included in Campus Kits, a collection of health and hygiene products sold at 110 campus bookstores and high schools across Canada.

The Slim-Fast product is marketed as a "delicious" weight-loss aid that can be eaten instead of breakfast and lunch.

Counsellors say diet aids are an integral part of societal pressure on women to be obsessed with their weight, and shouldn't be distributed on campus.

"The fact of the matter is that women are already coming on to campuses with big insecurities about their appearance," said Jan Yung, an eating disorders counsellor at the McMaster University Health Service.

"It wouldn't necessarily be anything that would start someone on the path to destruction. But it would be another thing that says, 'Dieting is something you can do and should do.' It's presented in a package of things that people ordinarily use, like deodorant."

About 20 per cent of university and college-age women exhibit anorexic or bulimic behaviour, according to Carla Rice, co-ordinator of the National Eating Disorder Information Centre. Forty per cent of all Canadian women are dieting, and 75 per cent are weight-obsessed.

Anorexia nervosa is a disorder characterized by an intense fear of gaining weight, a distorted body image, and the cessation of menstruation. Anorexics eat very little food and exercise extensively. Symptoms of bulimia nervosa include binge eating, self-induced vomiting following binges, and the use of laxatives or diuretics.

"Thinner is better in this society, period. With diet aids, this kind of message is particularly internalized by women," Rice added.

Josh Abraham, Slim-Fast's director of marketing, doesn't think the product encourages weight obsession.

"Slim-Fast is related to proper eating and good health, it's coming from a good healthy standpoint," he said.

The product is intended to help people lose up to 15 to 20 pounds, and the instructions included in the sample encourage people to consult a doctor if any greater weight loss is desired, he said.

The company has distributed two million sample kits and only two complaints have been lodged with the company, Abraham said.

John Patterson, general manager of the Queen's University bookstore, said only one woman has contacted him about the Slim-Fast sample.

Though he thinks the Campus Kit co-ordinators should be careful about what products go into the sampler, he doesn't see any problems with selling it to students.

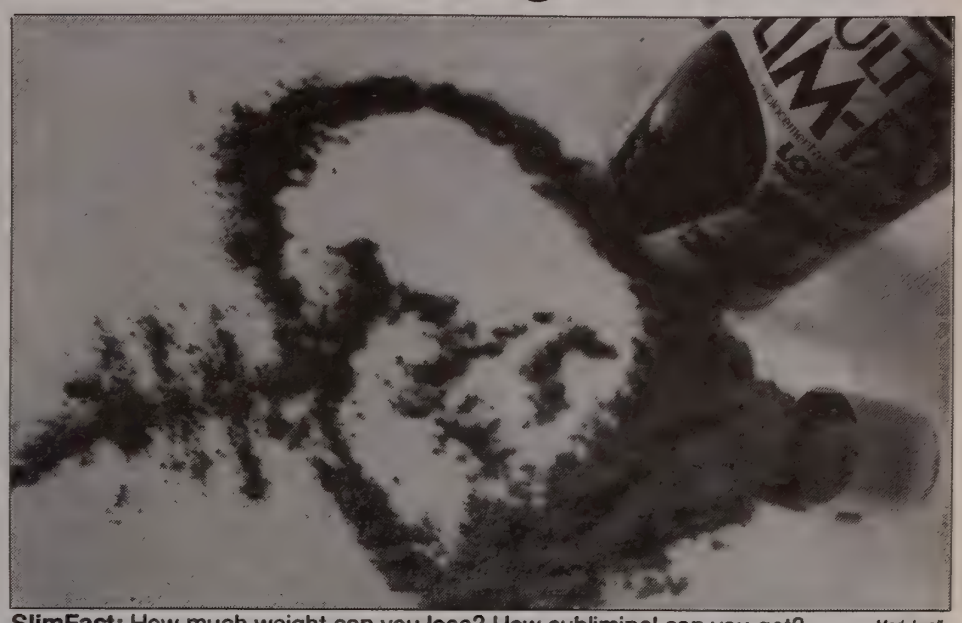
"They're adults, not kids. They can choose whether they use it or not."

There's currently nothing stopping Clegg Marketing -- which co-ordinates Campus Kits -- from putting Slim-Fast in the kit next year, according to Clegg official John DeBono.

For eating disorder counsellors, the real irony of promoting diet aids is that recent medical studies have shown dieting can actually contribute to weight gain, Rice said.

About 96 per cent of dieters regain the weight they have shed, and often add on more, she added.

"Everyone has a natural weight range, and if you put yourself below it, your body not only gets it back but adds more as a sort of safeguard. You can actually end up dieting yourself to weigh more."



SlimFast: How much weight can you lose? How subliminal can you get? *Mark Lyall*

OISE to clean old air ducts

continued from page 1.

did indicate that some people are more susceptible to dust but this is normal in any building."

He said the ministry recommended monitoring the CO2 levels, keeping a logger to track humidity in the building, and doing more housekeeping in order to reduce the dust -- recommendations that OISE has complied with.

"We did a blitz of the complete cleaning floor by floor," he said. "We will continue to do that more often in the future."

He also said OISE will clean out the air ducts as soon as Canada Square, which owns the building, receives approval from the Ministry of Government Services, which rents the building.

But protestors say it's not enough.

"They did a vacuum blitz and cleaned the carpets, which they're supposed to do anyway, but it doesn't help," said Camilleri. "Our faculty members are getting ill."

But Khambatta, who also works in the building, said he has found no major problems with the air and OISE is bound to the Ministry of Labour to abide by their findings.

"If the humidity goes extremely low, I would feel uncomfortable, there would be some dryness in the nostrils but we're making every effort that is humanly possible to solve the problem."

Gyan Raghans, a representative of the Ministry of Labour who has been involved in the OISE tests, was unavailable for comment.

Demand high for counselling services

BY TONIA ING

Finding counselling on campus can be a more stressful experience than the stress itself.

According to David Graham, director of U of T's Counselling and Learning Skills Centre, there is a two month waiting list for individual appointments.

"We just cleared away the summer appointments and now they're starting up again," he said. "It's been the same for the last three years. Partly as the word goes around and more people hear about the service, it is more in use."

The service, located in the Koffler Centre, offers personal counselling on a variety of student concerns including academic anxiety, depression and relationship problems.

Graham said students' main source of stress comes from worrying too much about their future.

"What we see is that they have incredibly strong expectations to do much better than is humanely possible," he said.

Graham said all visitors participate in an initial intake session, but are then placed on a waiting list, although the service is always available for emergency cases. He said underfunding has resulted in staff shortages which make it difficult to service a community of 60,000. Exam anxiety workshops were also cut due to lack of funds.

"There was a increase in people looking for individual counselling, and we've had to apply so much time doing that, that we couldn't offer the workshops as well," said Graham.

He said however the service would soon be offering half hour relaxation classes four times a week, once they find a location.

Psychiatric Services, also located in Koffler, offers emotional counselling, but also has a waiting list. However, director Gordon Tisdall said this shouldn't discourage students from calling the service.

"We would feel badly if people don't use us," he said. "It is a pleasure rather than a burden. The strength of any place is to be wanted and needed."

Tisdall said another option for students to turn to is the Peer Counselling and Sexual Education service, run by volunteers. It concentrates on sources of stress such as pregnancy, sexuality and birth control.

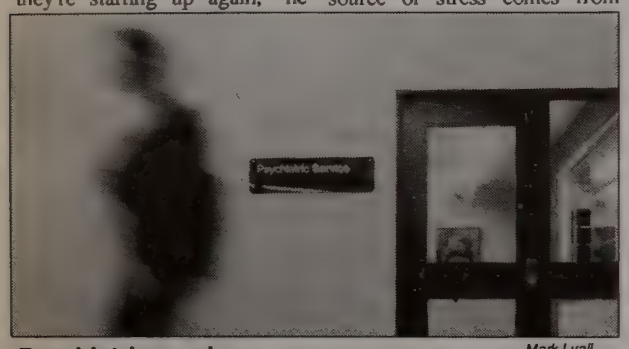
"The greatest protection against emotional upset is having a confidant," he said.

Jo-Anne McLeod, a third year English student and a counsellor trainee said the service was valuable.

"It offers someone to sound ideas off in a non-judgemental way," she said.

All the volunteers are screened through interviews, receive a manual, attend training seminars and then participate in written and practical tests, she added.

Graham, Tisdall and McLeod all said a peer hotline service would be valuable to U of T students, although Graham said logistics would be a problem, and Tisdall said the initiative would have to come from students.



Psychiatric services. *Mark Lyall*

...i just read this nEvil shute book called a requiem for a wren and it was bad. my mum made me read it. it was really really bad. really very, very bad. nEvil shute makes isaac asimov look good. he makes hemmingway look good. he makes virginia woolf a fun read. uncle edsil would have said: "if nEvil shute were writing for shit, he wouldn't get a smell." 'course edsil, he's illiterate. anyway, this book, it's a world war two book; these goddam bloodthirsty europeans seem to love these things. so they have these guns on the battleships called oerlikons. i'm not like a gun crazy or anything; i mean, i've shot a few groundhogs in my time, but i'm not big into guns. i just like the word. oerlikon. or-lick-con. i like the way it looks. i like the way it sounds. oerlikon. cool fucking word.

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EDITORIAL

Stressed out

Stress.

We all suffer from it. We all feel those pains in the shoulders, that stiffness in the neck, that splitting headache.

We all have those clammy palms, that sick feeling in the pits of our stomachs. We all wake up sweating in the middle of the nights in the throes of massive anxiety attacks.

We all see our hair turning grey and we all see those wrinkles increasing slowly but inexorably every day. We've all passed out from the pressure and the expectations.

STRESS.

How do you cure it?

Well, don't look at us. We're student journalists. We suffer from stress like you wouldn't believe.

Sure, you think you've got it tough because you've got three tests on the same day and you have yet to open a book. So, you're broke, you're being evicted, you've already used up your entire food plan.

Stop your whining. That's nothing compared to what we have to go through the whole time.

Sure, you think it's easy putting out two issues every week of condescending, morally authoritarian, politically correct and alienating fishwrap.

Well, let us tell you it isn't. We have to fight constantly against the many traps, the pitfalls and perils that line our way. Many's the time we find ourselves wrenched out of sleep wracked with the fear that a logical, coherent and balanced thought may have slipped through our guard and made it into the paper. If we weren't constantly vigilant, if we didn't stay awake and drunk twenty-four hours a day and seven days a week, we might write something populist, something that would appeal to a wide audience, something Trinity would like.

And do you think it's easy getting up at five in the morning every day to supervise the slaughter of trees that we need to put out our next issue? Our nightmares have a soundtrack of chainsaws.

And how easy do you think it is to find a new way every issue to insult the university president or the president of SAC?

Well, alright, we admit there are some easy parts to the job.

But not many. We expend an incredible amount of energy every day on self-righteous indignation, and even more on trashing everyone on campus who doesn't agree with everything we say. You just don't begin to understand the terrible burden that comes with being right all the time.

And just trying to remember everyone who's oppressed is a nightmare. The list on the office wall just doesn't do it anymore. We're running out of space and we're running out of crayons.

Trying to represent fairly and non-hierarchically all of these groups (women, people of colour, gays, lesbians and bisexuals, the differently abled, people of age, people of fraternities, people of stupidity, the poor, the trees — well, basically, everyone except you) is a taxing burden on an already overworked staff.

It's very, very hard to ensure that we all stay inside our offices the whole time. It's so tempting to go outside and talk to students, or go to classes, or find out what's actually going on. But we resist.

It is, however, taking a terrible toll on us. So, next time you think you're stressed, think of us and consider how lucky you are.



The VARSITY
U OF T'S TWICE-WEEKLY STUDENT NEWSPAPER 25,000 COPIES

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The Varsity will not publish material attempting to incite violence or hatred towards particular individuals or an identifiable group, particularly on the basis of race, national or ethnic origin, colour, sex, age, mental or physical disability, or sexual orientation.

The Varsity is a founding member of Canadian University Press (CUP), and a member of the Ontario Community Newspaper Association

Second class mail registration number 5102.

Staff meeting today at 4 pm

Women's caucus to follow at 5 pm

back talk ...

Attention all students

Please allow us to use your newspaper to address an open letter to all the students at the University of Toronto.

This letter is in regards to the resignation of Stacey Papernick, External Commissioner at U of T SAC.

Unlike every other university in Ontario, U of T has no membership in any organized student federation. This year student government leaders from across Ontario have been fortunate enough to have Stacey Papernick as our only representative from the largest university in Ontario.

Ms. Papernick acted as an observer at the Ontario Federation of Students and the Ontario University Students Funding Alliance. She represented U of T students well. The loss of her insight and the progress she was able to offer to your university will be felt.

Ms. Papernick will be missed by Brock, Western, Waterloo and Queen's. She was the only contact we had and she was always willing to support us in our efforts on behalf of students across the province.

Ms. Papernick was a reputable asset to the U of T SAC. Her efforts should be commended and her loss will be felt all over the province.

Lisa McLean
President
Brock University Students Union

Sarah Nixon
Vice President, University Affairs
Western USCC

John Leddy
President
Waterloo Federation of Students

Terri Lohnes
Academic Affairs Commissioner
Queens Alma Mater

M. Craig Shepard
President
Western USC

also, Warren Bent, Dan Pembleton and Dave S. Wells.

Riot 3

I can't let the letter by Michelle Lipson on Oct. 15. go by without a response. She wrote a reactionary diatribe against a letter by Mark Marshall, on the subject of youths stealing clothes. Mark Marshall's letter was right on, I congratulate him for his insightful account of the social forces behind this incident. It seems that Ms. Lipson is part of a very small minority of humankind, a narrow-minded herd of rightist hardliners who don't see how a group of poor kids might be tempted to steal clothes in a society of vicious materialism and dog-eat-dog capitalism.

I found the elitist tone of this letter hard to ignore. Ms. Lipson exaggerates the incident, calling it "destructive" and "violent," and describes their behavior as "animalistic." She calls Mr. Marshall's letter a "bleeding heart appeal," and lectures to him about respecting the law and "common decency." Yes, the theft was against the law, but a law enacted to protect the property of the haves from the have-nots. This is much less a crime, I think, than corporations evading taxes, rapists attacking women, and gay-bashing. Will Ms. Lipson so eagerly write letters to decry these crimes?

Michelle Lipson goes on to dream of Bay Street lawyers, accountants, and businessmen demonstrating with picket signs against paying taxes "which go to pay the welfare cheques and for the subsidized housing in which those kids probably live." This remark really says it all. She identifies the kids as members of the underclass which is most victimized by capitalist society. In this remark she discredits her whole letter, and she unwittingly showed that Mark Marshall's analysis of the class forces at work in this incident is correct. Between this underclass and the Bay Street fat-cats, it's clear which Michelle Lipson sympathizes with. However, those of us with "bleeding hearts" will always side with impoverished and oppressed groups, notwithstanding the attacks from callous, elitist reactionaries.

Al Grant
Part time student
Scarbrough College

Riot 4

I would like to thank Michelle Lipson for her thoughtful and intelligent reply to my letter about the riot at the Eaton Centre on Sept. 28. She really put me in my place. Indeed, I am ashamed of myself for having suggested that boutiques that cater to young people play a role in fostering a culture of consumerism amongst adolescents or that the killing of a few score thousand Arabs in the desert (who, after all, stole our Kuwait) can be compared in magnitude to the ghastly crime of stealing leather jackets and silk shirts in Toronto. No wonder the assistant manager of Stitches said he wished he had a gun. Thanks to Ms. Lipson's insightful comments, I have seen the error of my bleeding-heart ways. I now realized that the behavior of the vicious young terrorists who rampaged through the Eaton Centre can in no degree be explained by social or political factors; those kids are just plain evil, that's all. Why do we have police and prisons, if not to protect decent folk from the likes of them?

One thing puzzles me, however: according to the news reports, the crowd of teenagers that converged on the Eaton Centre that fateful day was described by the police as being for the most part well-dressed and of middle-class appearance. Why then does Ms. Lipson think that they are on welfare and living in subsidized housing?

Mark Marshall
Graduate Student

Memorial

This is to try to attempt to clear up some mis-understanding that seem to persist regarding the meaning and purpose of the "Memorial Service" at The Soldier's Tower, Hart House on November 11th at 10:25 am.

The purpose of this Service is not to glorify war, neither is it to affirm that in such conflicts God is always on our side. As one General said: "War is hell"; as Abraham Lincoln said: "I am not so concerned to know if God is on my side as to be sure I am on God's side."

The purpose of the Service is

See Back talk, page 5.

Problems with lumping entire genders into one category

BY TED GRAHAM

At the University of Toronto we have a huge range of groups fighting to represent certain sections of society. Unfortunately, some of these groups have expanded their mandate to the extent that their leadership believes they can speak for every member of their gender, race or culture on every issue. The fact that groups are essentially made up of individuals is not recognized in this process.

Commentary

The distinction between the thoughts of some and the thoughts of the whole becomes blurred as their leaders rationalize that since we have some physical or hereditary attributes in common we must share common views and values.

One example of this is the pains we take to differentiate between men and women — like forming women's centres and men's rights groups instead of treating each other as individuals. Take note of the current controversy surrounding the newly formed men's rights group, In Search of Justice, and the arguments against the (university funded) Women's centre have against it.

Suzanne Reid, coordinator of the Women's centre, makes clear what her objectives are saying, "I don't think men are discriminated groups. Yes, there are problems but what they fail to remember is that we still don't have the power. They do, they control the laws."

Is this what women's and men's rights are all about? Gaining power? If a majority made up of a specific gender are making discriminatory laws will we automatically solve the problem by replacing them with the opposite sex?

Whenever someone tries to generalize about gender in terms of non-essential attributes they are attributing certain characteristics to a wider group than is warranted by the facts. To make assertions like "all women are emotional" or "all men are violent" is to overlook the role of free will in human existence. We may have a certain biological make-up but that in no way precludes our fundamental choice: to think or not to think, ie., to evaluate and conclude or evade and accept.

Bigots and gender rights groups alike are guilty of trying to view abstractions as actual existents

Bigots and gender rights groups alike are guilty of trying to view abstractions as actual existents. They believe they can perceive blacks and whites or men and women as unseperable concretes rather than abstract ideas. They do not see society as a collection of individuals but rather a collection of different groups.

But to associate any one idea or attitude with a specific gender, race or culture is to do a great disservice to that particular group. You are saying, in effect, I'm not willing to treat your members as individuals so I will stereotype all of your ideas into one unchangeable perception.

Obviously, my being a male doesn't mean I agree with every view every man has ever held — just like a woman doesn't necessarily agree with every view every woman has ever held. While their might be certain issues that a large majority of a certain gender agree upon there is no reason to attribute this agreement to all men or women at every point in time. Given the fact that we can't guarantee universal agreement on any issue, it is baseless to say that any view represents all men or all women.

Moreover, the stress should not be placed on "women's" or "men's" rights, even if the wrongs they are trying to correct tend to focus on a particular gender. To resolve the trouble what is needed is to de-emphasize the gender, race, or culture and focus on the individual.

The polarization that is taking place between the sexes is a self-destructive stance. Toss aside these unfounded notions of distinguishable women's and men's rights and fight for individual rights, — ie,. your right to be treated as an individual and not some sub-atomic part of a indistinguishable whole.

Don't let any group take away that which is your most essential attribute and your best defender of rights — your independent thought.

back talk ... letters to the varsity

Continued from page 4.

simply to remember with gratitude the large number of volunteers from this University who paid the supreme sacrifice in two world wars. They had many motives for volunteering, but the bottom line for each of them was willingness to give up their lives for that which they considered to be more valuable than life itself.

It is fitting on this day that"

"From the rising of the sun until the going down of the same - we shall remember them."

If you can be present at Soldier's Tower - Hart House on November 11th at 10:25 am. you will be part of a large company across Canada who want to take time to say:

"We have not forgotten You."

(Rev.) Clarke MacDonald
Chaplain - Hart House

St.George

The article on the closure of St. George St. in your Tuesday Oct. 15 issue requires some comment. The article did a very good job at raising difficulties, but unfortunately people who were not highly informed on the issue received much better coverage than those who have dealt with the problems and issues in depth.

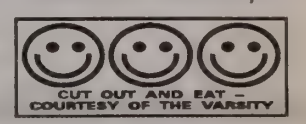
Drew Armstrong, director of SAC's Planning Committee was quoted as remarking that a "motion with no details in front of a planner would be laughable." Over the summer, OPIRG researchers spent much time consulting with city planners and politicians regarding the closure of St. George St. In fact, it was considered very useful to deal with the issue of closure to traffic and related issues (safety etc.) before the design and plans for the area were finalized. Once the debate over closure to traffic has been settled, all interested parties can be discussing a detailed plan for the newly available space.

Another issue raised was what to do with the 17,000 cares that travel down St. George St. daily. Research into this issue will be done by the City of Toronto Public Works Dept. New York has closed down 42nd Street which boasts 28,000 cars per day on Earth Day in 1990 and 1991 and found that cross town traffic improved by 16 per cent. Priority bike/taxi/bus lanes on Bay St. in Toronto have also restricted traffic with positive results. Diverting traffic is neither a new nor unmanageable issue.

Issues of safety at night were also raised in the Varsity article. Having 17,000 cars driving on St. George St. is probably not the only way that such an area can be kept sage. Instead of encouraging the preservation of cars on St. George St. for safety, people should be encouraged to offer creative suggestions on how such a pedestrian area could be made safe. Perhaps a combination of student residences, bright lighting, emergency phones and U of T police would make this courtyard safer than most city neighbourhoods.

We at OPIRG would like to encourage open discussions on this issue. Interested parties can read OPIRG's Green Master Plan Action Report on St. George St. and Reduction of Parking at U of T to become better informed on the issue. With sufficient enthusiasm and creativity we will surely be able to overcome all the difficulties.

Tomislav Svoboda
Co-author of OPIRG's St.George St. and Parking Reduction Action Report



GOVERNING COUNCIL PART-TIME UNDERGRADUATES BY-ELECTION 1991

Nominations open
October 28th, 9 a.m.

Nominations close
November 8th, noon

Election
By ballot box
November 25th - 28th

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- personnel policies
- campus and student services

Information and nomination forms are available from

Susan Girard
Chief Returning Officer
Room 106 Simcoe Hall
978-6576

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Monday, October 28, 5:00 pm, Hart House, North and South Dining Room.
If your class doesn't have an APUS Class Rep yet, you can be it. To find out how, call John Hayes at 978-3994.

☐ *An Open Forum on the Restructuring of APUS*
Tuesday, October 29, 6:00 pm, Hart House, South Dining Room. All welcome.

☐ *Meet U of T President Rob Prichard*
Wednesday, October 30, 1991, 5:30 pm, Hart House, South Dining Room.
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AIDS, Ethics and drug access



AIDS Activists angry at drug access.

BY CLIVE THOMPSON
Canadian University Press

Pharmaceutical companies are forcing people to become guinea pigs if they want access to experimental drugs, AIDS activists say.

"People are entering these (drug) trials because they see it as their only opportunity to get treatment. It's pretty scary," says Brent Patterson, a former employee of the Community AIDS Treatment Information Exchange in Toronto.

"They're not told, 'Look, these are your options for getting new treatments.' They're told they'll have to go into a trial."

Companies are now paying for most clinical trials in Canada, which test experimental new drugs on people with AIDS or HIV, the virus linked to the disease. In these tests, half the people get the new drug, and half get a placebo or an older, known drug such as AZT. The test is known as a double-blind, with neither doctor nor patient knowing who is getting what.

The companies often refuse to produce the experimental drug for anyone other than those in the trial, claiming it's too expensive, says Patterson.

"They're mixing research and treatment in a totally unethical way."

Forced subjects

Arn Shielder, an HIV-positive Vancouver man, entered a clinical trial this spring testing the experimental drug ddI against AZT, the drug currently prescribed for AIDS/HIV. ddI is less toxic than AZT, which can have severe side effects, including cancer.

"I really wanted to go off AZT because it was really affecting me badly," he says. "They told me the only way was to get it (ddI) through a trial."

But people in dire need of treatment who take part in trials also risk getting a placebo instead of the new drug. Or, they risk getting AZT — a drug they've already tried and found ineffective. The patients are unable to change if they find the drug they are receiving is ineffective.

Shielder ran into a problem with drug access when he found the drug he was getting in the trial wasn't working. He wanted to try another experimental drug called BRG, but doctors told him it wasn't available.

"I wanted to try it, they just said no. But if my (T-cell) count drops any lower, there won't be anything left to try."

The trials are also usually too long, putting patients in even more danger if they're not getting an effective drug, Patterson says. The AZT/ddI trial now underway — funded by Bristol-Myers Squibb Company — lasts two years, with half the patients on AZT and half on the experimental drug ddI.

"Two years is just too damn long, especially in AIDS research, where the focus can change in two months," Patterson says. Some patients can develop an immunity to AZT after only six months, he adds.

AIDS activists say these trials are unethical because they violate peoples' right to control their own treatment, even if that means using drugs that aren't fully tested and legally approved.

"(The trial) isn't being done for my health, it's being done for their research," Shielder says.

Drugs too expensive

But companies and researchers claim it's too expensive to produce an experimental drug for general use until it's been tested and approved for sale. They claim it's only financially possible to produce small quantities for research purposes.

"You don't start making the drug by the carload until you're pretty far down the road," says Dr. Don Zarowny, the senior scientific officer for the Canadian HIV Trials Network, the federal body coordinating trials.

Patterson feels the companies refuse to produce more drugs because they are more interested in researching profitable drugs than they are in widespread health care.

"It's an entirely profit-driven thing, the human element is totally removed."

Even though Canada has an emergency drug plan that approves untested drugs for people who don't respond to ordinary treatments, the plan doesn't cover the cost of producing the drug. Though the federal government spends $3 million a year on the HIV Trials Network, the trials themselves each cost about $1 million per year to run, Zarowny says — a cost paid by the pharmaceutical companies.

This gives companies ultimate control over what experimental drugs are available. And activists say companies are using this control to force people into trials.

George Smith, also a CATIE volunteer, points out that far more people with AIDS or HIV are going into clinical trials than people with other diseases.

"The number of people in clinical trials for cancer is about seven per cent. (Drug companies and researchers) want 100 per cent of all people with AIDS/HIV to be in clinical trials."

Currently, 17 per cent of the 5,308 Canadians reported to have AIDS/HIV are involved in the 13 clinical trials being run across the country.

Activists are demanding the federal government require that every clinical trial have a fully funded " compassionate arm," which would guarantee people access to the experimental drug if they didn't want to participate in the trial.

Many trials don't have a compassionate arm because the company won't pay to produce the drug, Smith says.

And the arms that do exist are limited to people who meet stringent entry criteria. In the AZT/ddI trial, for example, the participants' immune systems must be severely depleted — or they must be intolerant of AZT — before they're allowed into the arm.

In the Toronto section of the test, only 2 of a group of 30 have been put on the compassionate arm.

"It's not an open arm at all," Smith says. "You can't get into the arm unless you've already tried the trial. You can't just opt for the drug."

Companies and researchers also fear that if they did provide wide-open arms, every participant would opt for the arm, leaving no one in the clinical trial.

"I can tell you that most of the stuff we learn from compassionate arms is trash," says Miriam Bast, the researcher running the Toronto section of the AZT/ddI trial, said.

Activists angry

Researchers also often disagree with activists about how far catastrophic rights can go. As Zarowny said at a conference on clinical trials in Toronto Oct. 10, giving untested drugs out freely goes against traditional medical ethics.

"I'll pretend I'm from industry. You can say you want the compound. We say, 'We've just tried it on 350 white rats and it killed 300 of them. We're not ready to give it to you yet.'"

According to a Health and Welfare study, only one of the 70 agents put forward as possible AIDS therapies has reached "demonstrated clinical effectiveness," and several have been considered potentially harmful.

These arguments anger activists, who say people with AIDS or HIV are just as interested in doing research with clinical trials, but only if the drug is freely available, leaving them the choice of whether to participate.

"If people are given a choice, they will volunteer," Smith says. "If the trial is conducted with input from them and there's an adequate compassionate arm, the research is in their best interests."

He points to the success of community-based trials in Vancouver and Toronto as examples of open-arm trials where volunteers still came forward. The Toronto trial was developed in consultation with people with AIDS and HIV, was of two months duration, and drew over 150 volunteers.

"We can never blame people for going into trials when it can save their lives."

Forcing people into trials to get treatment can actually endanger the quality of the research, says Glen Brown, co-chair of AIDS Action Now!. Patients might "unblind" the trial by finding out what drug they're on, and drop out if they find they're getting the placebo or known drug. Or they might alter the results by trying other forms of treatment on the side.

"We can never blame people for going into trials when it can save their lives," Brown says. "But once they're in the trial they aren't morally bound to obey the rules of the trial.

"People should be in of their own free will."

Shielder says many of the people he knew in the AZT/ddI trial were able to unblind the drug, or were taking other forms of treatment. "I question some of the quality of the research that's going on."

But Bast says even her patients realize trials are necessary and co-operate fully.

"I have a patient that tells me, 'If trials hadn't been done years ago, we wouldn't have the standard of care we have now'."

But Shielder says the current system of research has to change. He dropped out of the AZT/ddI trial after six months, partly because he felt estranged from the whole trial process.

It wasn't the individual physicians involved in the trials he has trouble with, but the overall direction of the trials, and the confusion of treatment with research.

"The alienation isn't from the researchers or the physicians, it's from the structure. It's set up without any input or information from the [patients].

"I felt a complete lack of care about my health."

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VARSITY REVIEW
THURSDAY EDITION
OCTOBER 24, 1991

Cinesphere Stones steeling experience for anyone with a mind

BY AARON E. BOLES
Varsity Staff

Rolling Stones At The Max
Cinesphere
October 25 to January

Brace yourself for more silliness from the "world's greatest rock 'n' roll band." They should really stop calling themselves that because the efficiency with which the Rolling Stones keep their hype-machine oiled makes it far more accurate to call them the "world's most obnoxious rock 'n' roll *brand*."

For instance, they've taken their universally recognizable lips-n-tongue emblem and stamped it onto a $10 million, 90-minute concert movie taken from their strenuously over-rated "Steel Wheels/Urban Jungle Tour". But that's not all, the real kicker is that *Rolling Stones At The Max* was filmed in IMAX, thus producing a concert film which is supposedly "Larger than LIVE!"

Please. I'll tell you what's actually going on here. *Rolling Stones At The Max* is not so much "Larger than LIVE" as it is nicer, more convenient, and less gritty than live. There is no chance of being elbowed by someone in the crowd, much less being touched, no chance that you'll be caught in the tight squeeze of a swaying crowd. and no chance that some evil hoodlum in the next row will spark up a joint.

Instead you get Mick Jagger's massive flapping snout on a six-story high screen, lots of nice shots from different angles, and a convenient 15-minute intermission so that you can call home and check with the baby-sitter that Kyle and Brittany are all tucked in. Only very boring people could ever call this an adequate substitute for a live show.

I personally don't think that it was in the Stones' best interest to do this movie because when they are this huge and up-close on screen you easily notice how unimpressive they've become. Keith Richards meanders about the stage in a confused haze, probably unaware of what's going on. Mick Jagger twists his scrawny 50-something body to the music in an interpretive dance that falls somewhere between "I'm a little teapot" and Tai Chi. Bill Wyman is monumentally stiff and boring while Ron Wood and Charlie Watts are your average guitarist and drummer respectively. And then there's the simple fact that all of them are just plain old and have replaced raw energy with stylized, rehearsed parading.

Even the thousands spent on pyrotechnics, lasers, and the "biggest rock 'n' roll stage ever to hit the road" can't mask the reality that whatever these guys had in the 60s they don't have anymore.

Why do people think that this is the "world's greatest rock 'n' roll band" anyway? Because they had some good songs a million years ago which have been immortalized in the cultural mosaic through beer commercials? Well, wake up world. The Stones' influence on new bands like 808 State, Ride, De La Soul, is absolute nil. Their records become progressively more tiresome, and as far as a live band goes, Fishbone, Ned's Atomic Dustbin, or Public Enemy put on a show that makes the Stones act look like croquet for geriatrics.

Which means that the Rolling Stones are reduced to putting out very slick, very big, and very loud movies which urbanites can pay $12.85 plus GST to watch (that's the actual price, folks) while gently pretending that they've seen the real thing, only better. They even sell concert shirts at the screenings.

Billy Bragg, pop music's sometimes irritating conscience, once commented that rock videos were basically commercials, which is why he always kept his very plain and cheap. This overwrought monstrosity would make him vomit.



Old geezers stealing our cash.

B-fest bonanza lotsa bizarre fun

BY REED HOLMES

The 6th Annual B Movie Festival
Bloor Cinema
October 25 to November 2

Today is the day of the 50 million dollar movie. Moviegoers nowadays want more action, more violence and inconceivable special effects. Today is the day of the unidentifiable, indestructible, musclehead like Schwarzenegger Stallone, Segal and Van Damme. Cops, dogging the bullets of 20 machine guns, killing criminals and wining women. These are the movies which turn profits in our society.

These are movies which leave you unsatisfied, and movies which will quickly fade from memory. This is inevitably the case, unless you are willing to fade in the Bloor cinema, one of Toronto's few repertory theaters, and *The Sixth Annual B Movie Festival* which will be playing from October 25 to November 2 and is sponsored, among others, by CIUT.

Box office smashes like *Spirit of the Dead*, *High School Confidential* and *Panic In Year Zero* are movies you probably have already seen. No? Well, you must have seen *The Humanoids* (Warhol's favorite) or *The Blob*. These are just a few of the sci-fi, horror, fantasy and animated films that will hit the screen at the B fest from October 25 to November 2.

Actually, at the time of release, the majority of these movies were box office flops. Nevertheless, they have developed large followings and cults because, as Danny Peary writes in his book *Cult Movies*, "B and cult movies are born into controversy, in arguments over quality, themes, talent and other matters."

One example is *Dementia 13*, written and directed in 1963 by Francis Ford Coppola (*Apocalypse Now, 2010*). One of Coppola's first movies was filmed at the whopping price of 20,000 dollars. Filmed in black and white this is a shocking saga of greed, revenge, and axe-murders. Considering the time of filming, the kill scenes are surprisingly graphic. Coppola uses suspenseful and creative camerawork mixed with chilling music. The movie is Hitchockian in that you aren't sure of the killer until the creepy end.

There are some films at the *B Festival* which you will have a hard time trying to tell if the director was intending a serious movie or a comedy. It appears that some of them were trying to be serious but because the special effects were so cheap and ineffective, the plot so ridiculous, and the acting so pathetic, the only believable death scene is the one where you kill yourself laughing. Sometimes the worse they are the better!

Attack of the 50 Ft. Woman is one fine example of this genre. A beautiful, rich, alcoholic woman nearly runs into an alien spacecraft. When she runs back to small town U.S.A., everyone, based on her drinking problem, assumes she is drunk. Her cheating husband is hoping she goes crazy so he and his gorgeous mistresss can take her money and run. The alien wants the woman's priceless diamond necklace and in taking it turns the woman into a giant. Being chained down in her house she then does go crazy, smashes out of her house and searches the town for her unfaithful husband. Filmed in 1958 with an undoubtedly low budget, the special effects are hilariously poor. The confusing dialogue compounded with terrible action makes this certainly one of the worst movies I've ever seen but at the same time it was one of the funniest.



Detour, the cool all-new version.

Of course there's fun for the whole family with Dr. Suess' 1953 movie *The 5000 Fingers of Dr. T*. Although Dr. Suess is very creative in his use of weird and surreal props to emphasize a boy's dream this film is more of a kid's movie. The dialogue is geared towards kids and being a musical it gets a little corny and a little too mushy. However, it's a very imaginative fantasy and is still entertaining no matter what age.

On the last day of the festival two new films which are sure to become cult classics will be sneak previewed. One of the films is a remake of the ever-popular film *Detour* and is appropriately called *Detour — All New Version*. The director producer is Wade Wiliams. The second preview film is "a futuristic *Fantasia*" called *Robot Carnival*. This film was created by nine of Japan's leading animation artists under the direction of the maker of *Akira*, the epic animation sci-fi biz arrity that took over 200 years to make.

The movies at the festival are without a doubt more entertaining than your run of the mill movie. Some are quite thought provoking while others are nothing but pure humour. To be in the right state of mind I suggest you smoke a couple of reefers before the show, kick back and enjoy some refreshing, alternative cinema.

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Filmmaker Warren Sonbert discusses his fusion movie skills



Sonbert making a point.

BY STEVE GRAVESTOCK
Varsity Staff

Warren Sonbert began making films in 1966 with *Amwordphetamine* (about teenage junkies) and *Where Did Our Love Go* (a chronicle of the New York bohemian scene in the 60's). Sonbert was and is a very distinctive chronicler. His films don't have dialogue, instead there's a wild flurry of images; it's as if *Edward Scissorhands* was let loose with a camera and an editing machine, and given a brain and some energy instead of a cookie-cutter heart.

His soundtracks are just as varied and eclectic as his images. *Short Fuse*, his most recent work which he brought to the Innis Film Society and Cinecycle last week, includes pieces from the Platters to Laura Branigan, classical numbers to Yiddish tunes.

Sonber uses a 16mm Bolex which he takes everywhere. While he was here, he shot at Casa Loma and Chinatown. (He was particularly pleased by the stables.) He plans out each shot in advance and then selects material from his extensive collection of footage.

There's a very specific strategy in the way he edits his work. "In my films, if you have an amusing shot, then you'll have one that undercuts it. It's almost as if you're being punished for having an immediately articulate response. I think it's a mistake for people to think that they're on top of a work or works in general. I see films in Berkeley, a very politically correct place, and audiences are continually hissing characters because they think that the director is espousing this point of view.

"People don't let a work unfold — they don't sit calmly and dispassionately. In editing my films the way I do, my attitude is to pull people up short on their immediate reactions. If you have a sense of humour then continually being asked 'Hey, hold off a bit,' and being insulted, put down a little — it ought to produce a laugh."

Sonbert's work isn't academic or cold though; his films are intense and emotionally layered. *Short Fuse* begins with celebrations and concludes with similar scenes, but they have a very different meaning the second time around. In the interim, we've seen a great deal of pain and destruction: "If I just ended at the most despairing moment that would be obvious, cynical, flat. But if I went back, after all the anguish and pain, to something that wasn't taking that into account, then that would be even darker. After all the lightness, sunniness, and space to close all those things off and then return to lightness, etc. That creates a perspective which qualifies things even more."

Sonbert's images alternate between, in his words, "highly charged images and more amorphous, floating, diluting material." They oscillate from " representational footage of people performing functions — usually something that's their expertise, like their jobs" and something more abstract: light, shadows, nature stuff, animals ... and each off-sets the other."

You end up with extreme emotional shifts and a context in which you can't quite place everything. His films are difficult to define and each viewing reveals something new. This sort of perspective is something Sonbert's comfortable with. He hesitates to compare his films to Rosarch tests, and he sees his recent films as more "directed, manipulative," but he's happy with the "idea that people can have two different reactions" to his works.

Part of his approach to film may come from his experience as a film critic. (He reviews film for the Bay Area Reporter, the third largest paper in San Francisco.) "I see every kind of film from narrative, experimental, traditional — you name it — every art film to every schlock police film. I almost have to strap myself though I'm notorious for walking out. With even some of the best narrative films, I get the point so soon that I want to pump them along, to use a variable speed projector. You get everything you can from them the first time you see them. Whereas if you buy a record you're not going to listen to it just once. Different aspects will reveal themselves as your exposure increases. This is what I think film can be but seldom is."

"To be limited to Bergmann or Kurosawa --well, that's a pretty low level of what can inspire or turn you on."

Sonbert believes that filmmakers should have broader perspectives, that they should look beyond Kurosowa or Bergmann — the filmmakers who were most revered when he went to NYU film school in the 60's — and beyond film in general: "If you go through Stendhal, Balzac, Flaubert, Proust, Dickens, you get this kind of approach or world view. It's not only themes but how they organize and utilize language, how much they'll keep hidden. There's a great deal of art out there in the world. To be limited to Bergmann or Kurosawa — well, that's a pretty low level of what can inspire or turn you on."

Despite the fact that Sonbert constructs his films largely through editing, he dislikes Eisenstein, the filmmaker most closely associated with montage: "He drives me up the wall. An artist should open up new worlds but for me Potemkin was always like taking castor oil. Now there's all these new prints out there and you're supposed to be familiar with them even though you had no use for the work in the first place. I think, if you're an artist or filmmaker, it's important to defy the 'gods' and trust and develop your own tastes."

As you might expect from someone who doesn't like works of art that work on only one level, Sonbert has a healthily jaundiced view of politics and this extends to politics and their place in a work of art. "H.L. Mencken, who was an amazing writer, was no lover of politicians. He believed that politicians had to debase themselves to appeal to the largest number of people. Throughout history, artists and politicians have been at loggerheads — one group tries to maintain the status quo while the other objects to it. Art has politics and can be political but only on the level of slapping it down. When Godard, for example, went through his political phase he became a much less interesting filmmaker. With art you have an attitude that things won't be so easily solved. Films aren't about choosing an ideology."

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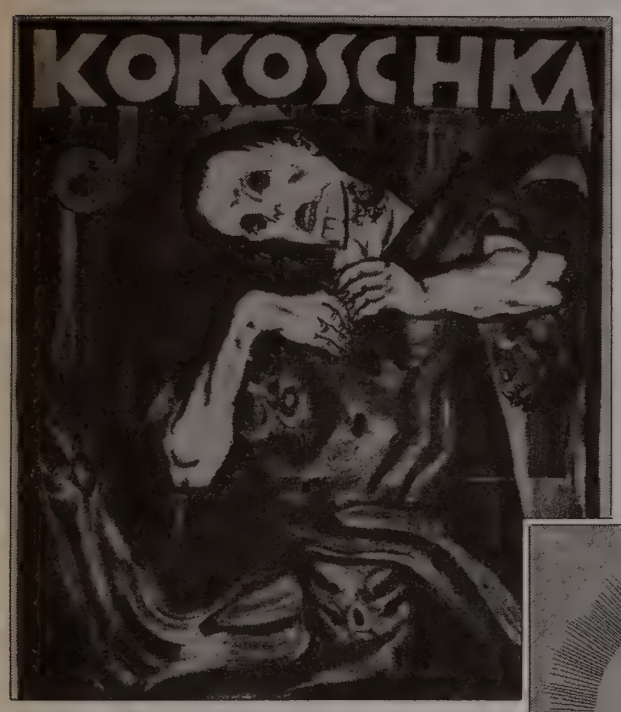
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Hartt festival ponders life's mystical void

BY MATTHEW KAMINSKY

Reg Hartt Fest
The Music Hall
October 26

Reg Hartt likes to orate, and to show films. Usually, he combines these twin loves and spins a tale designed to enthrall and enrage his audience as a prelude to a film he plans to present.

His lectures can last anywhere from half an hour to half a day, and will rarely be surpassed in dynamism or philosophical dexterity by the films they serve to introduce. I am inclined to believe Reg also likes to give interviews. In fact, he is a man whose existence seems to begin and end with words, who can talk relentlessly about almost anything explicit or implicit in the films he presents or the life he apparently has lived.

I suspect that anyone who attends one of the series of films he will be showing on Saturday will come away bedazzled by the strongly formed opinions he holds concerning (I would hazard to guess) just about everything.

Round about midnight on Saturday night, Reg has arranged for a performance of Scriabin's Black Mass Sonata, as an accompaniment to the movie *Nosferatu*, featuring Max Schreck as a convincingly bloodthirsty, nightmare figure of pale skin, thin lips and razor sharp talons. You would not have to press Reg hard to get him to admit that he keeps garlic and holy water somewhere in his house. He has pasted posters all over Toronto prominently displaying Scriabin's claim that the Black Mass, if played properly, will bring an end to the world; Reg's belief in the para-normal and supernatural goes just far enough that he is not making an idle threat. What better way of discorporating than to the sweet sounds of Nash the Slash mauling a violin, with a bow clasped tightly in a hand dripping bandages.

Reg likes ghosts. They turn him on, inspire him to speculations on life's meaning, and convince him that there is a place for spirituality in these godless times.



Above: Reg Hartt, the egomaniac.
Left: mystical weirdness.

He also likes blasphemy, since there is no room for spirituality in the places God is supposed to call home, such as churches, synagogues and mountaintops covered in holy men with long white beards. Instead, he finds God in bordellos, taverns and other places where man is confronted with fine opportunities to pursue hedonistic endeavors. Reg feels that pleasure is quite alright, and that without it, we would not be closer to the spirit of Christ, just closer to the spirit of Les Nessman. He seems to be on very good terms with God, and I now regret that I completely forgot to ask him how he felt about the devil in the course of the time I spent sort of interviewing him. If God lives in "dens of vice" that would place the devil... In St Peter's?

Of course, since I did not really ask Reg about much of anything during the course of my visit with him, yet still was treated to a steady stream of aphorisms, anecdotes and metaphysical imprecations, the possible effect of asking a specific pointed question might have been enormous. He would have gone into overdrive: there would have been a brief respite, perhaps ten seconds of silence before he had calculated an apt response to the question, then—attack. The question would fall beneath Reg, a pit bull, unrelenting, gnawing and gnawing at the content of the question expending countless words to drive the questioner to his knees, three hundred pounds of muzzle pressure bringing tears to the eyes of the questioner who would lie prostrate at Reg's feet and beg for mercy and forgiveness.

He likes hecklers. They rejuvenate him when his lectures are faltering, and stimulate him to a fever's pitch, transform him into a verbal juggernaut, when he already has hit his stride.

Reg has seen hundreds of naked people attend a screening of *Deep Throat*, courtesy of his decision to allow the unclothed to attend his presentation of the film for free. He has spent a day with a well sharpened butcher knife poised at the ready, considering whether it would be impolite to commit suicide with dinner guests invited for that evening. He has the audacity to state that men are creatures of lust, women should know it, and should avoid wearing tight leather mini-skirts, halter tops and spike heels. He likes to be controversial. He refuses to allow reporters to interview him with a tape recorder running, and finds it very entertaining that Aldous Huxley took acid on his deathbed. If you are taking acid on your deathbed, how do you tell when you have died? It must unnecessarily confuse the issue of whether you have slipped out of life and into death or out of life and into a psychedelic haze. What would Reg have thought if Aldous Huxley had worn a tight leather miniskirt and spike heels while administering acid to himself on his deathbed? Would Angela Lansbury have suspected murder if the police found that Huxley had died while acid was in his system? If you asked Reg, he would tell all.

If you are taking acid on your deathbed, how do you tell when you have died?



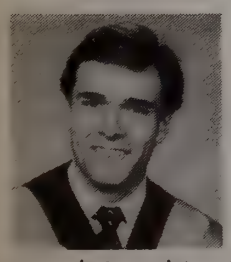
Nosferatu.

Mr. Hartt also exudes an aura that other such wild and crazy characters are apparently able to detect. I have forgotten what colour Reg told me his aura was, but I think it had something to do with the combination of blue and red making purple. People of similar coloured aura seek him out, and demand that he show their films at his festivals. One such man, Mike Jittlov, a special effects wizard who has spent some time at Disney and some time in anonymous basement studios, will be featured at the upcoming festival, and will be speaking on his work as a genius of the science of animation. Naturally his work emerging from time spent in basements is far more virtuous then the pieces he produced as a Disneyman.

It is a good thing that Reg is attending upon the hour of midnight before he will show *Nosferatu*, and risk apocalypse. Otherwise, the world would end before the people of Toronto would have an opportunity to encounter the Nuremberg rally as filmed by Leni Riefenstahl. They also would miss out on the anarchist and surrealist films directed by the likes of Marcel Duchamp, that gentlemanly artist who brought us a post card of Mona Lisa defaced by a moustache. My curiosity is aroused by these films, and I think that they would certainly be well worth the watching. Just having returned from a visit to Andalucia this summer, I am sure that it would be an enrapturing experience to view Bunuel and Dali's contribution to the world of film, *Un Chien Andalou*.

However, Reg seemed quite reluctant to discuss the specifics of those films, or of any films. Perhaps I will be enlightened about the significance of those films on listening to Reg's oration before the lights dim on the day he is presenting them. Or perhaps not....Reg, by his own admission, is not very impressed with film as an art form, and considers actors a venal flock of canaries.

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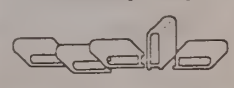
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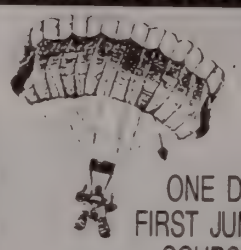
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Katie and best friend.

21
starring Patsy Kensit
directed by Dan Boyd

BY TARA SUTTON

"I'm not planning on making a career out of adultery" says Katie (the wonderfully lovely Patsy Kensit) to the camera, earnestly, yet quite aware of the humour of the statement. Katie is 21 and certainly not planning on a career in anything at this stage in her life, having realized she still has time to do "whatever the hell I want."

21 is such a good movie. Katie (the narrator and star) is amazing; the type of girl any female would want for a best friend and any guy would fall in love with. *21* gives us many little vignettes from her life. They start off as insignificant but damn funny sketches, (such as embarrassing the life out of her father, loudly pretending to be his mistress as they eat in a fancy restaurant) but as we get to know Katie's multifaceted character, these sketches deal with much more serious events — Katie has gone through some rough stuff.

All this leads to a remarkably full, well rounded character and a fascinating collage of film. Each scene is inter-cut with Katie talking heart to heart, or philosophizing directly to the camera. A technique which were it not for Kensit's charming openness could well have become terribly trite. This film was written and directed by Don Boyd and I was encouraged to see such a strong and lifelike female character emerge. My feminist heckles were only raised a couple of times and that's impressive for a mainstream movie.

21 takes place alternately; in New York from where Katie is haphazardly recalling her young life, in London where she's from and hence where most of these recollections take place and also briefly in Venice (the adultery part). The film has a really clean bright quality to it, with lots of super close-ups and some brilliantly weird angles. This adds to the voyeuristic feel of the story. In *21* nothing is held back. We learn what Katie thinks about topics from suicide to divorce as well as her sexual preferences (she's not confused by any unnecessary love/sex connection). Katie tries to see things for what they are while maintaining a twisted type of optimism.

There are some other hilarious, unstereotypical, English eccentrics in this film. There is the food fanatic gossip supreme Francesca who Katie lunches with in many bizarre restaurants. Then there is the smarmy, upper class, married creep that Katie has an affair with and humiliates simultaneously ("Married men are an odd lot" she points out) And then their is Katie's big weakness Bobby who is also having an affair — with heroin. Also exposed is Katie's relationship with her doting, rather pathetic, used car salesman father.



Patsy as Katie.

It is hard to get a handle on describing this film because it covers a lot of ground in an unconventional format. There is no plot, while what there is of story is all over the place. This doesn't sound good but it all holds together and is really compelling. It's not going to change the world or anything, but then it doesn't pretend to try. I'll go see 22 and 23 when they're ready.

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RENEWAL and PLANNING PROCESS -- YOUR COMMENTS ARE INVITED

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Our programmes are delivered and supported by highly qualified staff, working as a team committed to the values of Empowerment, Customer Service and Constant Improvement.

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Empowerment is the process of each Department member giving and taking increasing responsibility for the quality of work life by making choices and decisions that support the Mission, within boundaries and based on resources.

Customer Service is creating a quality environment in which people feel welcomed, valued, and have their needs met in a knowledgeable and responsive manner.

Constant Improvement is the process of evaluating the present, exploring our potential and creating a more effective future.

The Department Council includes 14 elected representatives of UofT full-time, part-time and graduate students, alumni and staff users and also 4 Department staff and 10 other members. The Council welcomes written comments from interested members of the University Community.

Please address your submission to:
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For additional information, please contact the Office of the Director at the above address, or call 978-2136. In order to best assist the Department's ongoing planning process, submission are requested not later than
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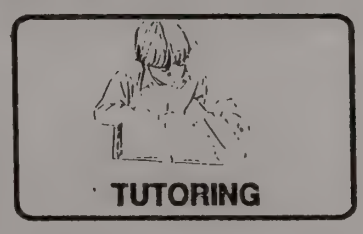
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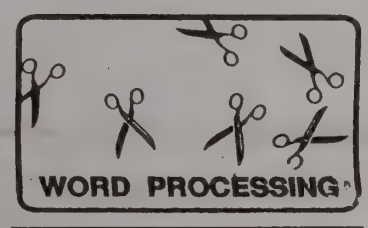
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The VARSITY

VOLUME 112, NUMBER 18, MONDAY, OCTOBER 28, 1991

YEAR BOOKS AND YOUR AUTOGRAPHS, THE FRIENDS YOU NEVER HAD

Mayoral candidates thrash out campus issues

BY FARHEEN HASAN
Varsity Staff

Toronto mayoral candidates June Rowlands and Jack Layton fought for the hearts and minds of student voters last Wednesday.

In a forum at Hart House, the two discussed issues such as violence against women, TTC fares and traffic through campus.

Many of Rowlands' comments on the issues provoked boos and hisses from the audience.

The audience was especially angered at Rowlands' suggestion that women should be more responsible in protecting themselves.

"I'm sure the women on this campus are used to being very careful about who is around them. I realize that that is not always possible at all times.

"However, as a woman, I would like to say that when I was a young woman, I would carry around a very large hat pin and I was prepared to use it."

Rowlands also said women should carry rape whistles and spray paint with which to defend themselves.

"People don't like to get paint on their suit or on whatever they happen to be wearing."

Audience members were also angry when Rowlands suggested violence against women could be stopped with tougher legislation.

"There are things that we can do, and there should be very heavy penalties for assault," she said.

"If someone was stalking a woman on this campus and if he knew this woman probably had some kind of defense and was prepared to use it and if he was caught there was quite a penalty, a lot of this nonsense would stop," she said. "It would stop overnight."

Layton stayed quiet throughout the debate, saying afterwards he preferred to let the audience challenge Rowlands on the issue.

The audience also disagreed with Rowlands on her stand against a TTC metropass for university students.

"There are many other groups who want to have subsidized fare on the TTC.

"If we reduce fare for one group it goes up for someone else." she said. "Most people don't have the privilege of a post secondary education and every time you grant a special privilege and reduce the fares for one group it brings up the fares for everybody else."

But Layton said he is in favour of implementing a reduced rate for university students.

"I've supported a student metropass for a very, very long time. My suggestion to you is to start now. Set your time lines and simply get it in place.

"Other universities have done it in the past. It won't cost very much at all in any event and we should get the programme in place because it is needed by students in this city."

See Layton, page 2.



Jack Layton *Mark Lyall*



June Rowlands *Mark Lyall*

Student vote on tenure quashed

BY MAYLIN SCOTT
Varsity Staff

U of T has voted not to require students to sit on tenure search committees.

The Academic board of Governing Council -- U of T's final decision making body -- is currently debating the principles of the Cecil Yip report on revising the university's Policies and Proceedures on Academic Appointments.

At a board meeting Oct 24, one of the principles debated was student membership on tenure search committees. The board voted to allow students to sit on the committees, but voted against requiring student participation.

Peter Guo, president of the Students' Administrative Council, made a presentation to the board members, urging them to vote in favour of student representation.

"If we're actually going to be serious about praising teaching, it is important that students, who are the end receivers of the product are on the committes," he said. "It's important to get the student perspective. Students are the best ones to evaluate teaching."

Board members were asked to vote on three options: that student membership not be permitted, be permitted but not required, or be required.

David Tinker, a board member and professor in the department of biochemistry, said there were logistical problems with requiring students on tenure committees.

"The difficulties as I see it are practical," he said. "It's difficult to find students to sit on the committees and to commit the time to do this.

"Therefore as a matter of principle, students should be on search committees, but to require that they be may delay the process. To enshrine this goes against my instincts."

But other board members spoke up in favour of students on committees.

"In my division, students on search committees have worked conscientiously," said Bruce Kidd, director of the School of Physical and Health Education. "Our whole faculty is in support of option C (students be required). Students are a valuable addition to the committees."

John Nestor, representing graduate students, said logistical problems can be worked out.

"If the university is committed to teaching enterprises, I think we must go to the efforts to find those students."

U of T president Robert Prichard voted in favour of allowing no students on tenure committees. He was not available for comment.

Guo said he was disappointed with the vote.

"I think that option B is not strong enough of a statement," he said.

"If the president and provost are truly committed to improving the quality of undergraduate teaching, and not just research, then this is the first step."

He said out of an average search committee number of seven, at least two members should be students.

The Yip report also recommends that no students be permitted on the tenure committees. The report, first brought to the Academic board last year, is expected to finish its second reading early next year, before a third reading and final approval at Governing Council.

History department turns 100

BY HEATHER MASON AND MAYLIN SCOTT
Varsity Staff

U of T's history department is 100 years old this year, but not everyone is celebrating.

While the department has had an illustrious past, department members say underfunding is slowing progress, particularly in broadening the curriculum to include non-eurocentric courses.

"Since 1968, we've lost 20 people by retirement and less than half have been replaced," said Joe Goering, chair of the history department. "Since then, enrollment has almost doubled."

This has led to increased class size, less individualized attention, fewer tutorials and more responsibility for professors, he added.

Canadian historian and professor Michael Bliss said the situation will get even worse by the turn of the century if the department does not take action.

"The problem is to keep trying to do more and more with fewer resources. We don't have a lot of retirements in the next decade or so. It'll be just after 2000 when members of my generation retire, but we're set for the 90s to have a good department still."

He said the department has broadened over the years to include women's and native studies, but underfunding has made this progress slow.

"Of course we're overworked because we don't have the resources," he said. "We don't have as big an area in third world history as we should, and also there's not enough Latin American or African history. Most shocking is the way we left Japanese history out of the curriculum.

"Partly it's the priorities of my colleagues and partly it's lack of resources."

Karen Dubinsky, a professor who teaches Canadian women's history, agreed.

"Three tenured female faculty among 50, that's abysmal," she said.

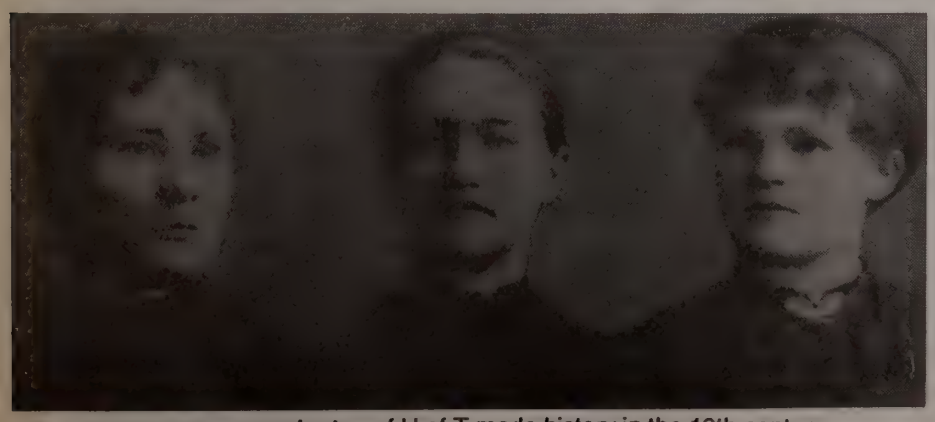
She said enrollment in women's history courses has doubled over the last few years, but the department is finding it difficult to respond.

"The interest is growing at a time when the funding is not there," she said. "It's not just the prejudices of the department.

"One issue is the number of women on staff. There, U of T is doing horribly. The other issue is how much women's content there is in courses. Not much. It brings up the whole concept of what is history and who makes history."

History professor Bernard Moitt said interest in non-

See Broader, page 3.



These first women graduates of U of T made history in the 19th century.

Inside

Stress relief: Engineers get all the breaks, page 3

Violent Femmes speak cynical, page 12

Women's field hockey kicks butt, page 14

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OCTOBER 27
1991

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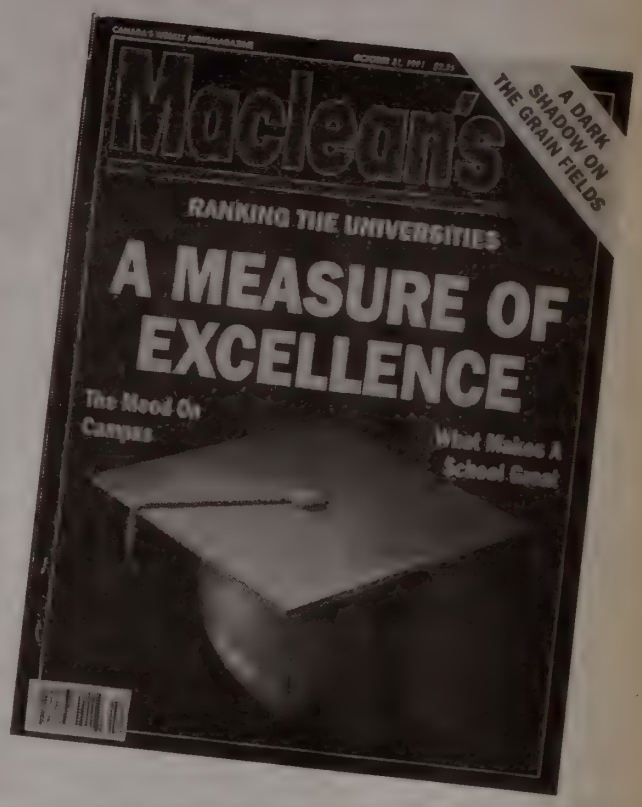
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Prez claims incorrect info used

Carleton denies report

BY SUJATA DEY
Canadian University Press



OTTAWA -- Carleton University's administration says the university gave incorrect information to Maclean's magazine for its recent "Rating the Universities" article.

Calling the questions posed by Maclean's "ambiguous", president Robin Farquhar said the university did not agree with the ranking of universities. Carleton was ranked 44 out of 46.

"When we were asked to provide some information, we were not informed by the magazine of an intention to publish a `ranking' of Canadian universities," Farquhar said, in a recent memo. "Had we been, we probably would not have participated. We certainly won't participate in such a farcical exercise again."

The university submitted the wrong number of full-time arts and science faculty, percentage of PhDs among full-time arts and science faculty, total value of research grants and the total value of all undergraduate scholarships and bursaries, according to the memo.

In one case, the university submitted a figure of $362,296 for the total value of undergraduate scholarships while the administration maintains the actual figure is $1,022,000.

"It was an administrative screw-up not in the original information, but at the verification stage."

Carleton had submitted the most recent figures where most universities had submitted 1990-91 statistics

Farquhar said the university has contacted Maclean's and is waiting to find out the rating based on the new information.

Diane Brady, Maclean's assistant-editor, blamed Carleton for the screw-up.

"We sent out a verification sheet to the university. It is unfortunate that Carleton supplied the wrong information," Brady said. "The nature of journalism is that you have to trust your sources."

Farquhar called for an aggressive approach to deal with the article.

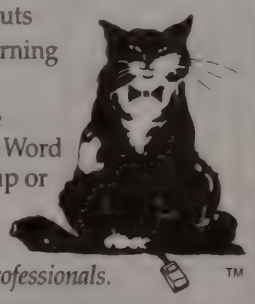
"What is required now is a strong and skilful `counter-offensive' that will enable us to recover from this damage as quickly as possible and perhaps even to gain some further ground in terms of the public's (and our own) perception of Carleton's distinctive strengths."

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Layton, Rowlands

continued from page 1.

However, students supported Rowlands' call for legislation to prevent TTC strikes.

"I believe that the infrastructure is wrong with the concept of public transportation. First of all, it should be made an essential industry so that it can't go on strike".

There were some moments of agreement between the two candidates. Both felt St. George Street should be closed to traffic for safety and the environment.

Layton firmly supported the idea.

"It should be done quickly," he said. "It would reunite the campus."

Layton said he would extend the closing all the way down to Queen St.

"It is entirely feasible to do this and have the backing of the chief city engineer. It would shift people from car use to the TTC."

Rowlands said she supports the idea in principle. "It's a tremendous asset for the University and the city in general," she said. "It would be a substantial improvement to this campus."

The election is November 12.

***The Varsity* needs you**

Nominations are open for Sports Editor until November 4

Hand in nominations at 44 St. George St. or call 979-2831 for more details.

Anyone interested in the position of Associate News Editor call and ask for Maylin.

so was it the twins after all, geez the season goes by so fast, no i am not getting sick, i refuse to, six methods cure everything but the kitchen sink so go John, you can go home now. edelweiss, ormona, my favorite things include marmite on crackers with cold butter and a glass of OJ, but only when the raccoons are in the mood. which is always.

Students recreate medieval events

BY JANESSA ARISTORENAS

Students are creating history at U of T.

The University Medieval and Renaissance Association, established a little over a year ago, researches and recreates events in the mid to late fourteenth and sixteenth centuries, incorporating Elizabethan and Chaucerian periods.

Looking at the social aspects of the historical periods, the group's activities include playing sixteenth century card games, experimenting with fourteenth century cuisine, and providing fencing training.

"Research is one of the main functions of the group," said Tara Jenkins, one of the founding members. "Before recreation of an event, we research the event and the time period. Then we give presentations at our meeting. That way, we all learn from each other and benefit from the research."



Dueling it out in Robarts. *Maylin Scott*

She said the research is published in a handbook before each event, so that members can prepare for it properly and in detail.

A.J. Nusbacher, an alumnus of U of T's history department and group member, said consistency is important.

"When we recreate, we want to do it in one way, so that we can make it more coherent and more focused," he said.

Jenkins said the association does not only focus on medieval and renaissance scenes.

"We're open to any other time period that members would like to re-enact," she said.

But Nusbacher said that the Elizabethan and Canterbury eras sparked his interest the most, because of the many fascinating events that occurred in England during this period, like the Spanish armada.

Jenkins agreed a lot had happened.

"There is an adequate amount of information on which to base our research on."

Jenkins said much of the research is conducted outside the library and the group conducts road trips to New York and England to complete their research. Last year, the association arranged an excursion to the Piermont Morgan Library in New York City where they were given a private viewing of authentic manuscripts from the High Middle Ages.

Upcoming events the group is planning include an Elizabethan Christmas party in December and a Chaucer evening in April.

Broader curriculum trend forecasted

continued from page 1.

eurocentric courses, such as the one he teaches in Caribbean history, has grown. He said his class of 55 contains students from a wide spectrum of backgrounds, not just the black community.

"Many of my students say many of their courses are in European history and they are now interested in some other area," he said.

"Also the numbers of students at U of T of Caribbean parentage has increased and they come to courses like this to learn their heritage. We will see this type of trend in the future."

Moitt said he has drafted a proposal for a second course in modern Caribbean history and is waiting for approval from the department.

Other U of T historians say the department has come a long way since the first professor of history, George Wrong, began teaching 100 years ago.

"The department has hired people who have shaped the understanding of history and produced thousands of graduates of distinction," said former history chair Michael Finlayson.

The U of T history department is also the largest producer of PhD students of history in Canada, he added.



Bernard Moitt

Bliss said the department has also shone in research.

"Since the days of George Wrong, we've been the dominant ones in the writing of Canadian history."

He cited prominent Canadian historians Donald Creighton, Chester Martin, Ramsey Cook and Craig Brown as examples of prominent graduates.

Report urges crisis response team

BY WILSON LEE
Varsity Staff

The ombudsperson's annual report recommends numerous changes in the way U of T handles conflicts and complaints on campus.

In the report, Liz Hoffman, U of T's ombudsperson, cited the need for more comprehensive and consistent methods of investigation into complaints. She also called for more mediation as a method of trying to head off conflict.

"Investigating complaints is one of the most important issues for me," said Hoffman.

The annual report recommends the creation of a crisis response team to deal with the increasing instances of disruptive and violent behaviour on campus.

"All campuses have seen instances of disruptive and violent behaviour," said Hoffman. "U of T should be prepared to deal with such individuals."

According to Hoffman, the existing structures, procedures and security measures, while adequate, are not the most effective nor the most compassionate.

A crisis response team at U of T would be based on a model adopted by many American universities. It would be composed of experts in "mental health assessment, security arrangements, mediation, press relations and a senior administrator." The team would be mobilized rapidly to deal with sudden and serious crises.



From whence it came.

David Neelands, assistant vice president of Student Affairs, agreed with the idea.

"Although there are mechanisms already in place to deal with disruptive and violent behaviour, they often react to symptoms," he said. "A crisis response team would attempt to assess the causes as well as react to symptoms."

The report also suggests the need to implement "minimum standards" in conducting investigations, stating that investigations in the past have been "incomplete, delayed, cursory or biased."

"There is no co-relation between academic administrators and their ability to effectively conduct investigations," said Hoffman. "Terms of reference and training should be provided for all administrators conducting investigations."

The annual report also proposes a mediation procedure be established as an alternative to resolve conflicts. According to the report, mediation would occur prior to "strict disciplinary procedures and arbitration."

"I'm very serious about mediation," said Hoffman. "Mediation would occur in the early phases. An objective third party would be called in when the conflicting parties want mediation and are seeking a resolution. Mediation would complement the existing grievance procedure."

Program solves engineering stress

BY AGNES BELLEGRIS

U of T's faculty of Applied Science and Engineering has introduced a program to relieve stress for first year students who do poorly in the fall term.

The program is called the T-program with the T standing for Transition and Toronto.

"The T-program consists of a group of students that have not done well in their first three months of school," said dean of Engineering Gary Heinke. "They enter the program and repeat the courses they have failed or nearly failed."

Peter Wright, co-ordinator of the T-program, said students can retake up to three courses if their average was 59 per cent or less, while deferring an equal number of courses till the summer session.

The T-program, which is running on a two year probationary period, began last January and Wright said it has so far proved successful.

"Out of ninety students who enrolled in the program last year, forty are presently attending second year," he said.

He said there have been three significant effects of the program.

"First, it has relieved some stress in the fall term for first year students. The fact that they know the program exists and they have something to fall back on in case they do not do well is comfort enough.

"Second, students are better prepared for second year. For example, some students went from a 40 per cent average to a 70 per cent average. Third, the students know that they were given a second chance. If they are unsuccessful the second time around, the program allows students to try something else. Instead of dropping out, many happily went on to different programs."

Engineering Society president Alex Chapman said he was pleased with the T-program.

"It is very beneficial for students to have this program because it is a big step for many people who enter from high school to university," he said. "It offers a safety net in case the adjustment is too difficult."

But one drawback to the program is the mandatory summer session, he added.

"There are some problems with the summer implementation for those students who want or need to work during that period but it is definitely a vast improvement from the situation before."

Michol Hoffman, University Affairs commissioner for the Students' Administrative Council, also praised the program.

"Engineering is unique because a lot of their courses are mandatory. Therefore they don't have as many choices offered to them compared to students in arts and science," she said. "I think it's an excellent initiative and it will certainly help first year students who are experiencing difficulty in this transitionally phase."

Except for the math department, no other departments have shown an interest in a similar program.

"It would be great if other faculties which are also very intensive would give students a chance to remedy themselves," said Hoffman.

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EDITORIAL

Students should decide tenure

Students come to this university because they want the chance to learn from the best possible teachers. The university wants to deny them that opportunity.

Students have classes with professors, listen to their lectures, read their material. Students are the ones with the best opportunity to judge exactly how much a professor deserves the security of tenure.

But, the university does not seem to think students should have any input into whether or not a professor should be granted tenure.

The academic board of Governing Council recently voted to *allow* students to sit on tenure review committees. But, it voted not to *require* students to sit on the committees.

University president Robert Prichard wasn't even that subtle about things. He voted not to allow any students at all on tenure review committees.

Prichard, it may be remembered, is the same man who has been making noise since his appointment about the need for a "remarkably fine undergraduate education."

But it seems Prichard is not willing to allow the recipients of this "remarkably fine undergraduate education" any input into how to achieve this "remarkably fine undergraduate education."

It is stunningly condescending of Prichard and others to vote against student representation on tenure committees. It is incredibly insulting to say, as one professor did, that students would never have the time to take part in these committees.

Students are perfectly capable of recognizing that there is important work that must be done in administering a university, and they are perfectly willing to do their share.

Students run for GC, students are running some of its most important committees, students have been doing some of the most important work at this university.

Many professors and administrators, on the other hand, have been sitting on their asses for years while loudly proclaiming how indispensable they are to the university.

Students deserve to sit on tenure committees because students are not blinded by friendships, political dealings or peer pressure and are not dazzled by research credentials.

Students are the ones who have to try to learn from these professors. Other professors and administrators don't. Why then are students excluded from the process of granting tenure?

It seems likely that it's because students are not, in fact, receiving a "remarkably fine undergraduate education." And, if they were given the chance, they would probably make their displeasure known in the most effective way possible — by telling professors and administrators they were doing a lousy job.

Professors and universities, these days, focus on research. Undergraduates tend to be an afterthought. Research brings in more grants for the university, it raises the university's prestige in the national and international scientific community.

In fact, it does everything but help students learn.

The university, however, does not want students making this clear. And so tenure will continue to be granted by those who are not involved in the process of teaching, those who are dazzled by research credentials and those who work side by side with the candidates.

And Robert Prichard will continue to mouth empty phrases like "a remarkably fine undergraduate education."

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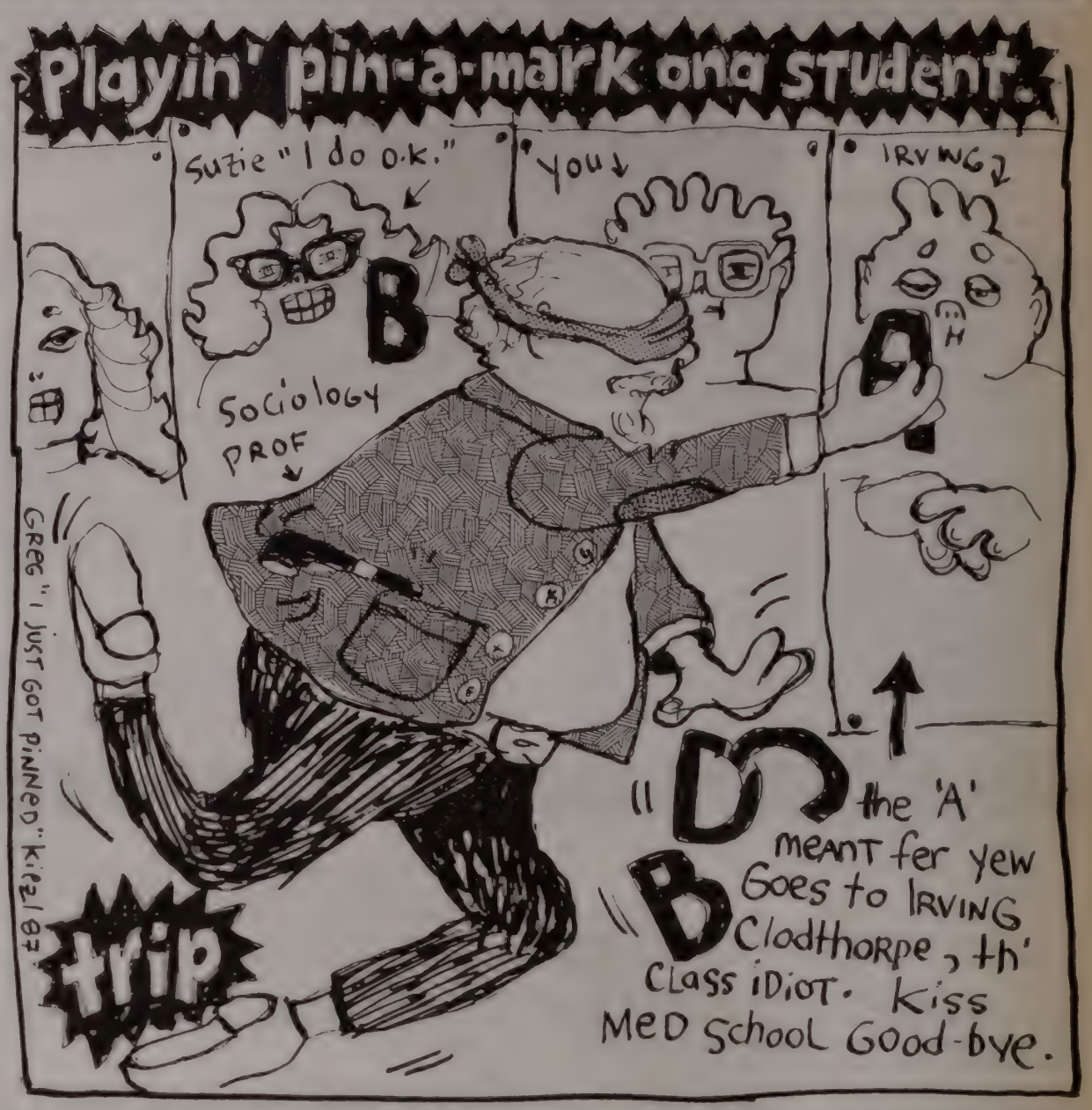
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back talk ...

Homicide

This letter is in response to the movie review of Homicide (October 15th *Varsity*), where Jewish people are described or portrayed as an ethnic and a racial group. Judaism is a religion and people who follow this religion are referred to as Jews, and nothing more is implied.

Being Jewish has nothing to do with being part of any race or ethnic group. It's quite ironic that the writer of this review also refers to blacks as a celebrated minority in North America, and compares the black experience with the Jewish experience in North America. When you think about how just recently several hundred or so Ethiopian Jews were transported to Israel, of whom all are Black Jews. It may not be widely known but there are Chinese Jews in parts of China, and Indian Jews in parts of India. If I wanted, I can convert to Judaism and become a Jew, but that would not change my racial or ethnic background as the article implies.

Therefore the statements in the article "we then witness the slow and painful awakening in Bobby of the reality that he too is Jewish, and this time, he isn't going to sit by while someone attacks his race." and "...the story of a Jewish Chicago cop who somehow isn't aware of his ethnicity as his tormentors are." are wholly inaccurate and should have not been used.

Najamuddin Mohammed

Posters

Walking by Convocation Hall on Thursday, Oct. 17, I noticed some posters on a truck that read "Why should Canadians care" about poverty. Little did I know that these same posters were advertising a lecture I was planning on attending that same evening (more or less because Ed Broadbent would be there and the topic of development interests me.)

The lecture turned out to be spectacular; raising such important issues as Foreign Aid, Education, Population Growth, and Trade to name just a few. However, the same problem remains to be addressed: advertising and the need to better communicate the feelings and emotions associated with topics like poverty. When are Canadians going to accept that Economic rights are just as important as Civil and Political rights? And, more importantly, do we ourselves really care about poverty? Because if we do, when are we going to start showing it?

Julie Drolet,
2nd year

Picture 1

RE: NAOMI II

Was it really necessary for The Varsity to include a photograph of Mr. Argintaru in the October 15, 1991 issue without his consent? The picture depicts him and his letter as being tyrannical, when he was answering a foolish article written by Ms. Klein. In the future, include pictures when the author gives consent, and not when you feel like it.

Paul Perlo

Banking

In your September issue(s) you ran ads for the Bank of Nova Scotia. These ads offered students a package that included a credit card and what the ads called "no fee banking". After reading the fine print on the ad I decided to open an account with this institution. My very first transaction was paying my tuition but, a surprise! The teller I presented my payment to told me there was a service charge! I thought I had re-entered the service charge zone and, after reluctantly paying the fee, I contacted the bank's head office. According to them, the ad was indeed explicit enough and the service charge is a "handling fee" passed on by the bank. As someone who is fed up with paying banks for keeping my money I was, of course, furious; I had been drawn by this ad and I had gone through the trouble of changing banks only to find out that any payments I present at the bank (except for credit card payments) are excluded from my "NO FEE BANKING Student Advantage Package"; therefore, a service charge applies.

Was this to be a lesson in semantics? On "BANKING" - or perhaps on "NO FEE"?

Hawicio Ramirez
Erindale Student

Reality

It's too bad that this culture is so obsessed with oppositions.

This was my thought as I read through the cover article on "men's rights" group, the statement by a member of that group, and the response in a *Varsity* editorial.

The adversarial debate style of approaching problems is what we use in our political system, our legal system and our system of discussion social issues. It is confrontational and oppressive. It ignores reality.

It ignores the fact that while people may find themselves strongly in support of a particular movement, they may not feel comfortable with the unofficial "party line" of that movement. In the case of feminism, the expectation has been that, when faced with conservative anti-feminist pressure, pro-feminists are supposed to stick together and always to argue in favour of the feminist agenda.

This seems to be perceived as the best way of dealing with an often hostile opposition. In my view, it only serves to weaken the movement. What if I support affirmative action, but not the extreme taken by the OCA? What if I am firmly pro-choice but sympathize with the plight of a couple that cannot agree on which choice to make? How can we make great claims for the value of a feminist future if that future is going to be structurally just as it's always been — a culture based on oppositions? It appears that, in order to identify oneself with one "side", one is reduced to viewing one's opponents as cardboard characters with absolutely nothing of value to say.

I'm not suggesting that we don't point to the facts, or take a stand, or vehemently refute points which we believe to be misguided. I'm saying that we must be prepared at every turn to be patient, thoughtful and concerned about all the people affected by an issue. It is not enough to point to systemic imbalance in our society and put all one's weight towards correcting that problem. We need to be balanced in our own statements or we are being closed and irresponsible.

A man is upset by a personal experience which happens currently to be highly political

See Back talk, page 5.

500 years of celebrating to start

The Columbus debate should end and festivities begin

BY TIMOTHY DOYLE

"Give me your tired, your poor, your huddled masses, glimpsing into bookstores for Columbus-bashing articles..."

Who would think that, as the 500th anniversary of Christopher Columbus's discovery of America approaches, this would seem the more appropriate engraving for the base of the Statue of Liberty? Or rather, the Statue of Oppression and Exploitation, as some would have it. Exhibit A: a recent article by the Student Christian Movement, "Why celebrate centuries of oppression?", which in my opinion unnecessarily prolongs an already tiresome debate concerning the legacy of Christopher Columbus and his discovery of North America. I can only say that after reading such piffle, I am both stunned and sadly amused.

Columbus happened, part of a grand historical inevitability. It's that simple. North America was waiting to be discovered by Europeans and so it was, colonized and settled by generations of immigrants. Hard work fueled by dreams of opportunity helped sow the ground for our system of capitalism and liberal democracy, which has proved the better of countless systems around the world. Free-market liberalism has endowed us with an extremely generous welfare state while paradoxically enabling us to turn around and wave our fists at it in mock outrage.

And we have stuck to our convictions. When Hitler and his evil Nazi hordes threatened world freedom, North America was there. When Europe needed rebuilding as well as defending from the tyranny of communism, North America was there. And now, with the Berlin Wall fallen and communism vanquished, North America is the strongest pillar of the "new world order". This continent has trumpeted the importance of human rights, freedom and stability; we exist as a haven from persecution as well as a canvas on which anyone can sketch their fortunes. Our success has only allowed us to better meet the challenges the future presents. Now, problems do exist but so does perspective; for some of our fellow citizens to suggest that North America should never have been discovered is intellectual dishonesty.

Of course here, like every other nation in the world, there are the disinherited victims. It would be dishonest to claim to understand their experience. The aboriginal people of this continent had their way of life eradicated and many of them lost their lives. Slavery killed thousands and thousands of African Americans, while impoverishing subsequent generations of Afro-Americans psychologically and economically. The resentment and frustration of these people is real. But to target it at the system that Columbus symbolizes - and provides their best hope - is certainly not the answer.

Columbus happened, part of grand historical inevitability. It's that simple.

None of what I have just written will change the minds of the Student Christian Movement, who number among the many ideologues and self-righteous activists who resent and despise the freedom, liberty and equality that North Americans have helped to develop and encourage. Their attitudes are fixed, their rhetoric indigestible: they hate our society and our system. They thrive on misery and conflict, lacking the courage to come out and admit their prejudices. Rather, they delight in the intellectual masquerade that is the Columbus debate, employing their hilariously selective memories in the name of "revisionism." Tsk tsk.

I'm just a first generation Irish Catholic immigrant whose family, like millions of others, made a conscious and deliberate choice to come to Canada. I'm proud of this country, and as I and many others see it, attacking the roots of this continent is sheer self-hate, as well as an uniformed slap in the faces of those who worked hard to build a strong and prosperous nation. There is room for argument - we certainly shouldn't deify Columbus - but when one side demands all 300 million of us pack our bags and skedaddle, I have a problem. What should have been an illuminating analysis of Christopher Columbus's life has been hijacked by a bunch of resentful socialist malcontents trying to advance their own bankrupt agendas.

Too often we have been a receptive audience to their siren song; I say leave them to their sorry business. Just as they are allowed to spew trashy arguments and delight in pooping the coming party, so should the majority of North Americans be permitted to grant Columbus and his positive legacy the praise they are due.

Timothy Doyle is a U of T student at Trinity College.

back talk ... letters to the varsity

Continued from page 4.

as well. He discovers a desire to lobby for the "rights" of men, presenting them in opposition to the "rights" of women. Are we going to bite the bait and fall into his unconscious trap? Men's "rights" do not have to replace those of women. But they do, they always have, and we have learned to fight back on these terms. Are we going to forget whose terms they are?

We will cross the fine line into something resembling dogma when we stop thinking about who people are and why they do not want what we want, and start calling them names as a substitute for that difficult exercise. What quicker way to scare off the "undecided"? What better proof for our opponents that we are unreasonable?

In response to "In Search of Justice" posters, the women's centre called the members "a bunch of spoiled boys" and *the Varsity* called them "insecure losers". This does nothing to address the fears and confusion experienced by many men in a complex, changing world.

On a scale which measures degrees of suffering, it might be deemed that these men are not very important. This ignores the fact that men have problems which need to be discussed.

Someone is bound to criticize me for over-emphasizing problems with the feminist response while ignoring the frightening conservatism of men who consider themselves to be "In Search of Justice". The call for such solidarity among feminists is a form of repression which is damaging the integrity of the feminist movement. It is repression, not expression, which causes a co-operative movement to break apart.

Repression is what leads to violence as a desperate form of expressing one's frustration within a closed system of oppositions. There is a complex and lonely individual experience which cannot be understood or addressed within that sort of system.

This reality is being ignored.

E. White
UC IV

Serbia

This is in response to your "Croatia 3" of Monday October 7. It seems to me that Mr. Gallic of the Croatian Student Association has never opened a history book in his life, or is totally brainwashed by Croatian sympathy propaganda. As I read your letter to *the Varsity* there were a lot of statements that I found shall we say, entertaining or amusing. You say that Sonja Jevric "...displayed her ability to regurgitate stale Serbian rhetoric...". Stale as it may be, it is true. Nobody can deny the fact that Croatia and Slovenia were the republics that benefited most from the communist government of Yugoslavia. Tito gave Croatia the first taste of any independence. For centuries Croatia was always part of sombody's empire, never having its own country. You Mr. Gallic, find any respected history book and trace the borders of Croatia, the earliest I was able to find dates back to 1526 as part of the Habsburg empire of 1914. The Croatia in the history books is pretty small. Then take a look at Croatia as it entered the first Yugoslav federation, you will find that it reflects close to what Croatia always had for centuries. Then look at the new "Tito-slavia" after WWII.

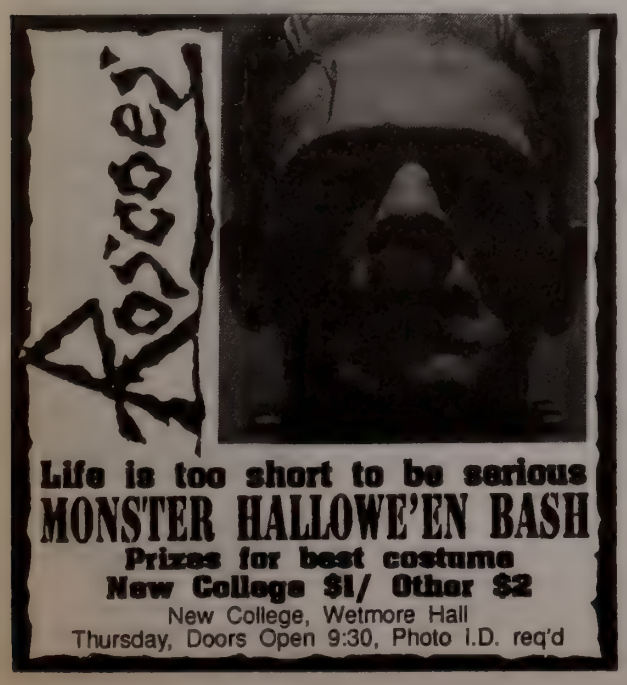
I believe that Croatia will one day become independent, nobody can stop them, Serbs just want them to take back what they brought into Yugoslavia, not what fascism and communism gave them. To give Croatia what they acquired during during WWII would be to say that there was nothing wrong with the crimes that the "Independent State of Croatia" committed.

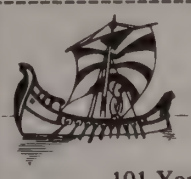
On the weekend I happened to be in Buffalo, there I met a Croatian store owner who did not know he was talking to a Serb. We got into a discussion about the politics of Yugoslavia. He said that Croatians from Canada and the US are raising money to buy arms and that he himself has been generous like many other native Croatians. Croatia, he said, has an open account with the Germans, all the money they need for the purchase of arms, anything that they can smuggle in would be theirs. Knowing this I dared not buy anything from his audio store thinking that the money I give him will go towards killing my people. This is not the only example of this display of mentality. This summer the Serbian centre in Mississauga was vandalized by Croatian who left symbols of the "old" Nazi Croatia sprayed on the walls. If these were young delinquents one may understand, but the people caught were all adults.

Have you ever asked yourself, Mr. Gallic, why other countries do not take any sides. Well I can tell you, it is because most leaders know what is really happening and know that Serbia is not trying to overtake Croatia. If it wanted to, the army has enough power to do so in one day. One fact that Croats and the press ignores is that the president of Yugoslavia is now a Croatian (Stepe Mesic) and it would be interesting to know why he and Tujman (Croatian president) are so close. I wonder what they were talking about the day that one Yugo jet hit Tujman's palace when he was with Mesic in Zagreb. Maybe planning some sympathy propaganda for the western world.

The press in Toronto chooses not to report everything from Krajina (the part of present Croatia that is Serbian). A week or two ago, a Serb priest was slaughtered, the Serb community tried to organize a press conference to inform the rest of our country of the Serbian situation. As it turned out not a single newspaper showed up. But when a Toronto Croat family sends their sons to the war, everyone knows. The Yugoslav army, from Zagreb TV were able to show that is not likely that Tujman's Palace was even hit by a rocket from a plane; the order for the attack was never given. It is very likely that this so called attack on Zagreb was a show put on by the Croatian government to get international sympathy. It would not have been the first time. Croatia knows that it can not win the war through military

See Back talk, page 7.





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Responding to U of T prof
Political correctness isn't the problem

BY FALINE BOBIER

I am writing in response to a recent opinion piece published in the Globe and Mail (Oct. 21, 1991) by Jean Edward Smith, a political science professor at the University of Toronto.

His article, entitled "The dangerous new puritans," carries on the attack on so-called "political correctness". Essentially Smith's argument is that there is a new McCarthysim sweeping North American campuses. He argues that this new McCarthysim presents itself "in the guise of sensitivity and tolerance" and that its advocates "proscribe speech that is intemperate ... and anything that could, by any stretch of the imagination, be labelled racist, sexist or homophobic." He concludes his article by saying that "those who would impose a new puritanism," by which we must assume he means any people on campus who speak and organize against racism, sexism or homophobia, these people "smother diversity, diminish spontaneity and curtail originality."

To argue that a minority of student activists actually set the agenda... is a complete nonsense

Who are the extremists and thought police that Smith is warning us against? People who believe that the works of Blacks, women and Third World writers should be studied in college courses. People who protest bigotry and discrimination on college campuses. People who defended Wesley Cason, the library worker who was unjustly fired by the library administration. People in the Coalition for the Truth about Africa who are organizing a defense campaign for the activists who were charged last year for demonstrating against the exclusion of an African point of view in the ROM exhibit Into the Heart of Africa.

Smith tries to frame the debate as a debate about free speech. Nothing could be further from the truth. It's interesting that he compares today's campus activists with the worst censors of the McCarthy era. McCarthyism was a real attempt to crush debate, to obliterate other points of view, to smash trade unions and to create a climate where right-wing ideas would flourish. It was supported and orchestrated by the American state at the highest levels.

To compare that campaign and its initiators with people on campuses today who are actually arguing for an expansion of curricula, for the inclusion of points of view other than the mainstream, white, European one is absolutely wrong.

It is necessary to look at who is supporting the campaign and why. The anti-PC crusade came to prominence in 1989 when former Education Secretary William Bennett launched an attack on Stanford University for revising its freshman core reading list to include several works by non-European, non-American authors. Bennett had little to fear; in the end, Stanford's new "Culture, Ideas and Values" program required that students read only one book from outside the Western "canon".

George Bush, another notable PC basher, told graduating students at the University of Michigan in May 1991, that although the notion of "political correctness" and the movement around it arise "from the laudable desires to sweep away the debris of racism and sexism and hatred, it replaces old prejudices with new ones. It declares certain topics off-limits, certain expressions off-limits, even certain gestures off-limits."

We have to ask — what expressions, topics, gestures is Bush referring to? To the behavior of someone like Douglas Hann, who was expelled from Brown University for violating the university's "hate speech code", for trying to provoke a fight by shouting "Fucking niggers...What are you, a faggot?" He told a Black woman, "My parents own your people."

Here in Canada, students at the University of Western Ontario have been protesting the racist teachings of Philippe Rushton, a professor who argues that intelligence is linked to race. According to people like Smith, racists or sexists aren't to blame for inciting prejudice. On the contrary, the guilty are those who oppose racism, sexism and anti-gay bigotry.

The picture that Smith paints of the university community is also a false one. To argue that a minority of student activists actually set the agenda at university campuses across the country is a complete nonsense. In fact, with university tuition increasing yearly, with courses being dropped because of lack of funding, with the new tax on student loans, universities are fast becoming the "elite" institutions that Smith is so fond of, like his alma mater, Princeton.

We need to oppose ideas such as those espoused by Smith because, despite what he says, racist, sexist and homophobic ideas are spreading on university campuses. Smith argues that people who want to combat those ideas want to "smother diversity". However, it seems clear, even from his own writing, that the contrary is the case. According to Smith "the university is not a laboratory for social experiment, not a pliable medium that can be moulded to fit every trendy slogan." Here he is clearly arguing against diversity.

We must be on the side of those people who argue that bigotry should be challenged wherever it raises its head: in the classroom

See Activist, page 8.

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Sacred Native lands desecrated by insensitive America

BY HARRIS FRANCIS

As a American Indian, of the Navajo Nation, I am very concerned about the destruction and desecration of the sacred places of American Indians by development, mining, and other projects that impact or destroy these holy places. Such is the case with the destruction and desecration of Dzil Nchaa Si An, Mt. Graham, and the efforts of the San Carlos Apache tribe to protect and preserve this very sacred place.

The plight of the San Carlos Apache People to protect and preserve Mt. Graham from desecration is but one episode in a long list of injustices American Indians have endured at the hands of a society whose insensitivity towards American Indian culture and religion has resulted in nothing but suffering and death.

The disregard of indigenous people's cultures and their way of life started when columbus set foot in America 500 years ago, and sad to say, it continues today. America will be celebrating 500 years in the new world next year, but American Indians will only recall 500 years of injustice, oppression and the attempted genocide of our people.

American Indians do not destroy or desecrate churches, temples, synagogues or any other places of worship considered sacred for the sake of profit or in the name of progress. It is the American Indian who respects every man's religion and his right to worship anytime, anywhere. It would seem that freedom of religion does not apply to indigenous people of the United States.

When Indian religious leaders, and spiritualists utilize these places they do not limit their prayers to their own people, but for the well being of all mankind on Mother Earth. During the war in Iraq, Indian religious leaders and holymen travelled to these same sacred places and offered prayers for the well being of all U.S. military personnel involved in the war.

Americans forget that one of the major reasons their ancestors immigrated to America was the prosecution and oppression of their religions. They came to America to escape that persecution and to enjoy the right to worship at their sacred places. That very same right seems to have been forgotten and does not apply to American Indians.

We are instructed by our elders and religious leaders to protect and preserve our traditions, and

The disregard of indigenous people's culture ... started when columbus set foot in America

culture. Once we lose these things we will lose our identity and cease to be a people. Sacred places are a vital part of this culture and tradition. They play and important role in the shaping of our lives.

When the Pope visited the United States he instructed American Indians to "preserve and keep alive your cultures, languages, the values and customs which have served you." Yet, it is the Vatican that is among the entities that are responsible for the destruction of Dzil Nchaa Si An. Surely the Pope and the Vatican must realize and understand the importance and sanctity of a sacred place. We must request that the Pope and the Vatican reconsider their position and assist the San Carlos Apache People to halt the construction of an observatory on Mt. Graham.

The other responsible entity, the University of Arizona should know by now the importance of the land and the ties the American Indians have with it. American Indians have gone to school there and many continue to do so. Maybe it is time for Indian students to attend other schools that are sensitive to Indian traditions and respect Indian religion and sacred places. It is clear that the university ply places more importance on money than a way of life for a people.

There are many Navajos that support the San Carlos Apache Nation's struggle to save and protect Mt. Graham. We will do what we can to help the Apache people correct this injustice. The Navajo People, as well as other American Indian People, are experiencing this same desecration of our sacred places and Mother Earth.

As the controversial and contested issue of the 80's was the repatriation of Indian Skeletal remains and sacred burial objects to Indian People, so shall the preservation and protection of sacred places of indigenous peoples be the issue of the 90's. Indian People will make a stand to protect and preserve an essential part of our way of life.

Harris Graham lives in Window Rock, Arizona.

back talk ...

Continued from page 5.

means, so it tries to do so in the media, pleading for the US to send troops against Serbia. Thank God the US does not fall for such tactics.

John Galic states that Dr. Franjo Tudjman is a former communist and the leader of the Croatian Democratic Union. He can call his party anything he likes but his party is far from being democratic. Why would the leader of one democratic party have a member of his opposition killed (reported by the Globe and Mail). Slobodan Miloshevic has an active opposition in Serbia press, like in any democratic state.

Serbia has had a long history on the Balkan, and when someone tries to insult the integrity of these people it hurts me. Kosovo, Vojvodina, Bosnia-Hercegovina, Krajina (made up of Lika, Kordun, Bania and Slavonia), were all parts of Serbia, just provinces or regions. This is not just my opinion, but the opinions of most respected historians. Croatia cannot win this war. This is a continuation of the civil war in Yugoslavia saw during WWII.

Sasha Dimitrijevic
A member of the U of T
Serbian Association

Debate

This letter is in response to the article that the Varsity ran entitled 'Students debate Yugoslavian civil war.' As hours pass, the mess that has embroiled Yugoslavia is being unearthed, revealing finally that arguments, as in the nature of Sonja Jevric's, are not just ludicrous but outright deceptive.

Yugoslavia's civil war is simply not an ethnic feud between two old adversaries, but rather it's a dirty war vividly displaying the extent of a particular republic's hegemonistic tendencies. Serbia of the 1990's is brewing Balkan stew.

Serbs have over the years infiltrated the federation's top positions and have basically come to see themselves as the rightful rulers of communist Yugoslavia. The disintegration of this huge milking machine upon Slovenia's and Croatia's free elections meant Serbia became deprived of the controls and with the exception of Albania, remains the last neo-Stalinist state in Europe.

No nation, since the post war settlement has sought a territorial revision until Milosevec came to power. This is of particular importance since each one of Yugoslavia's six republics are national states (drzave) and according to the federal constitution, borders cannot be altered unless agreed upon by federal representatives. This fat cat relic of Stalinist ideology unilaterally, in 1989, incorporated Kosovo and Vojvodina without the approval of their assemblies nor the Yugoslav Federation, stripped them of their political autonomy while retaining their federal votes. Moreover, he sent a quarter of the army into Kosovo in a brutal attempt to crush Albanian demands for a separate republic. Albanian Kosovars are subjected to the worst violations of human rights in Europe. Milosevic's rhetoric "You'll never be beaten again" explains why the present strife in Croatia has taken the momentum it has.

Serbia's new constitution (1990), unlike what Sonja boosts, creates vault lines to which Serbia can challenge any republic's political and territorial integrity. It asserts the right to intervene in all republics containing Serbian minorities. In effect, by sanctioning onto itself this right to collect Serb nationals, Serbia provides the arms and para-military troops necessary to weaken the republic's authority over its territory as evident in Croatia, in the so-called Autonomous Region of Krajina (Ark). Statistically, Serbia has no justifiable claim to collect its nationals neither in Ark or in eastern Slavonia, which at the time of this writing, is experiencing the full force of the Yugoslav (Serb) army in its attempts to clear both regions of Croats.

As the savage attacks continue on Croatian civilians and historical monuments, Serbia is promoting two similar Ark's in Bosnia-Hercegovina (BiH). The Bosnian 'Krajina' of the northwest seeks amalgamation with the Krajina in Croatia while the southeastern Krajina has proclaimed its adherence with Montenegro. In other words, Serbia's recreation of Medieval

See Back talk, page 8.

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back talk ... letters to the varsity

Continued from page 7.

Greater Serbia is definitely asking for a global war because in the Balkans, as Robert Laplan plainly put it, 'everything seems to move in circles without any thought to chronological progression.'

Nkola Pavis
Member of the U of T
Croatian Student
Association

Alex 2

Re: Alex Ferron's article of October 15 on the Blue Jays' demise.

By mentioning neither Tom Candiotti nor Cito Gaston in an analysis of the Toronto Blue Jays' pathetic fall from grace in the 1991 playoffs, you discredit your entire article and cast serious doubt towards your understanding of the game of baseball.

In a short series, any baseball expert will argue, pitching is the key to victory. The Blue Jays had good enough pitching to win, but Gaston's failure to utilize the staff properly was the error that turned the series into a fiasco. Anyone who prefers Mike Timlin over Duane Ward or Tom Henke; or Candiotti to Juan Guzman or Jimmy Key, deserves to be forever relegated to the colours of the Montreal Expos. Unfortunately, Cito's errors weren't limited to the mismanagement of the pitching rotation, and they certainly made Kelly Gruber's mistakes (to which you repeatedly referred) seem trivial. For some reason, you overlook that Gruber had four runs batted in, as many as anyone else on the club.

With regard to the Jays' future, you seem equally befuddled. To suggest that a middle infielder of any worth could be swindled for Mulliniks and Tabler is ridiculous. Both of these players are obviously in the late twilight of their respectively unspectacular playing careers, and no general manager in his (or her) right mind would trade anyone for this pair of never-have-beens. Finally, to suggest that Devon White is a better all-around baseball player than Roberto Alomar is pure heresy.

In the future, please do yourself, and your readers a favour by sticking to coverage of *Varsity* tiddlywinks and its like, and leave the real sports to the experts.

PS Rick Bosetti was never a superstar!

Jonathon Harris
UC IV

Picture 2

Re: Naomi 2, Oct. 15.

As a friend of Mr. L. Argintaru, I am privy to the fact that he did not authorize the use of his picture, found accompanying his letter (titled Naomi 2) in the October 15th edition of the *Varsity*. Mr. L. Argintaru is a humble, modest and pious gentleman who would not himself argue this point in this forum. It would appear by the use of a non-flattering photograph of Mr. L. Argintaru, that the editorial staff of the Varsity attempted to incite 'non-sympathetic feeling' versus the aforementioned individual. No explanatory caption is found underneath the photo explaining the context in which the photo was taken and was meant to be understood. A full and unconditional apology to Mr. Argintaru MUST BE MADE! It must be made in the same forum where this most heinous offence had occurred. Namely the unprofessional, biased and rascist (sic) "back talk...letters to the Varsity" section of the environmentally unfriendly rag that brings shame and dishonour to the illustrious name of *Varsity*.

Sean M. Kerner
UC II

Editor's note: The photo in question was taken during the course of Mr. Argintaru's attempts to remove several thousand copies of the Varsity from campus last year. Mr. Argintaru took this action because he objected to a photo appearing in that issue. The photo appears unflattering because Mr. Argintaru was yelling abuse at the time.

Nor does the Varsity require permission from a subject to run a photograph. The photo had already appeared in an earlier issue, and is Varsity property. We are free to run it whenever we wish.

Activists aren't the problem

Continued from page 6.

moulded to fit every trendy slogan." Here he is clearly arguing against diversity.

We must be on the side of those people who argue that bigotry should be challenged wherever it raises its head: in the classroom or outside of it. Neither professors, right-wing students or anyone else should be allowed to get away with bigotry.

Jean Smith is right: at present, the university is definitely not "a pliable medium". U of T has been called the Harvard of the North. It is that in more ways than one. Harvard has had precisely two Black tenured faculty in its 300 year history. The cuts to programs like Black or Native studies at U of T will certainly help to create a more monolithic institution. Likewise funding cuts and tuition rises will increase the difficulty for working-class and minority students to attend any kind of post-secondary institution.

It is not student activists, anti-racists or feminists who threaten diversity and debate; it is rather those who want to see this institution remain the exclusionary bastion it has often been.

Faline Bobier is a member of the U of T International Socialists.

King

As one of the persons quoted in *the Varsity's* article (October 15) on the King of Spain's visit, I feel compelled to respond to Prof. Callahan's charge that I am the one guilty of hypocrisy.

Look Bill, nobody is suggesting that standing up to fascism is not heroic! The hypocrisy lies in the fact that the university, consistent with our entire society, chose to celebrate a "democratic achievement" which coincided with the ideals of white, economically privileged men.

Historically, when democracy comes at the expense of those same ideals, it is not celebrated. Is the university, for example, planning a similar ceremony for members of the Sandinista party in Nicaragua? How about feminists or gay rights activists? Are these people not also notable for their "enormous contributions to democracy, at considerable personal risk?" Since the King's challenge was set in another country, it is "wonderful"; since the challenges of the people mentioned above are set in our own lifestyles, they are labelled "commies", "bitches", "fags", etc. This should be enough to label the university's degree granting as being hypocritical, but you yourself raise the case which reveals the hypocrisy of the King himself. You point, rather excitedly, to the King's "commitment to democratic values and human rights on numerous visits to Latin America:, and his country's acceptance of thousands of refugees from that region". Are you not aware that this "international activist" is going to attend celebrations of the "discovery" of America, to be held in the Dominican Republic in 1992, which have already caused the displacement of 700,000 people? (More refugees!) This is hardly consistent with the "amazing individual" that you speak of and seems very indicative of the hypocrisy that I point to.

Dave McKee



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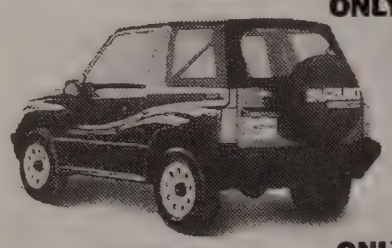
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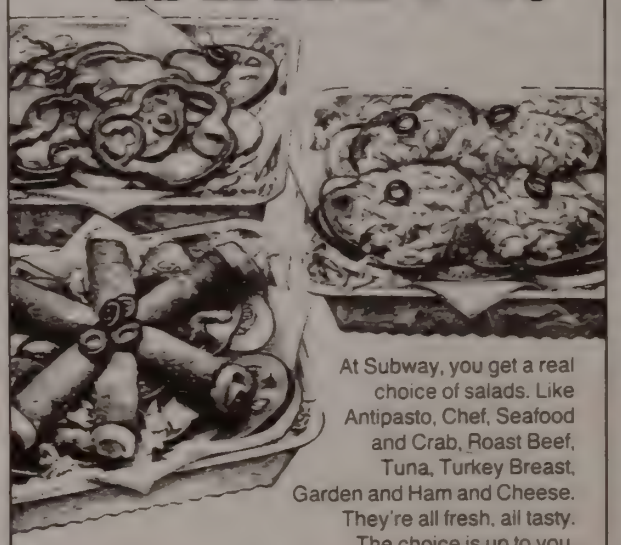


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VARSITY REVIEW
MONDAY EDITION
OCTOBER 28, 1991

Exploring the youth of jazz

The cocktail cool of the Holly Cole trio

BY JOHN TESHIMA
Varsity Staff

"I'm obsessed with lyrics."

So confessed the 27-year-old eponymous vocalist for the Holly Cole Trio.

Fortunately her obsession, instead of resulting in some embarassing and debilitating psychosis, has found an outlet in the Trio's inventive reworkings of jazz and pop tunes. In fact, it is a primary reason why their interpretations are so rivetingly unique.

The Trio's repetoire reflects Cole's enthusiastic attention to lyrics. Many songs draw strength from complex resonances and subtle ironies. Cole manages to convey these nuances in her performances, infusing each phrase with a specific intent. She is aided and abetted by Trio compatriots Aaron Davis on piano and David Piltch on string bass, who seem to intuitively create appropriately sympathetic and supportive moods.

In a few instances Cole goes a step further, teasing out double meanings and hidden emotions from what were apparently straightforward lyrics. A seemingly simple love lament can become a crazed rant. A song of tender counsel can reveal hints of emotional repression.

Cole's determination to explore interesting facets and alternative perspectives ensure that the Trio's covers are not mere nostalgic retreads, but instead refreshing reinventions.

Apparently the Canadian public has taken a fancy to the Trio's handiwork. Their 1990 debut *Girl Talk* sold a surprising 30,000 copies; and they have also become a popular concert attraction. Now with the release of a marvelous follow-up *Blame It On My Youth* and a new international distribution deal, the Trio have an excellent opportunity to bring Cole's obsession to an expanded audience.

In person Cole is a warm engaging presence, quick to roll off a wicked chuckle and wide grin. She wears her somewhat exotic looks casually, denying any notable ethnic heritage. Her answers are thoughtful, and often lengthy when she wants to ensure their clarity.

In the beginning

A Haligonian by birth, Cole was raised in the Maritimes surrounded by musicians; both her parents and her older brother were pianists. Not surprisingly, Cole was given piano lessons as a child. "I was forced against my will. I absolutely hated that. My parents said 'Oh you'll be glad when you're grown up that you took them'. And much to my extreme chagrin, I *am* glad now that I took them."

Cole's musical exposure also included the pop tunes of her peers. By her early teens she was listening to "Janis Joplin, Neil Young, and The Grateful Dead, whom I later renounced. I was into the music of the 60s not so much for its musical value as much as its rebellious attitude."

At age 16 she was turned on to jazz while visiting her brother, then studying music in Boston. After listening to instrumentalists such as John Coltrane, Cole took up the saxophone. "Then one day somebody played me Sarah Vaughan, and I just freaked. I decided that's what I'm going to do."

In Vaughan, Cole found an artist with whom she could identify. "The thing that instantly appealed to me about listening to singers was that they were women. Hearing Sarah, there was an instant female connection for me."

Bent on a career as a vocalist, Cole moved to Toronto and enrolled in a jazz program at Humber College. But after two years she decided that she'd had enough. "I quit. I wasn't happy at music school at all."

She instead opted for a less academic musical education. "I would go to Grossman's and sit in on the blues jams. It was the most eye-opening experience. People didn't judge you the same way they did in music school.

"It was being able to have that hands on experience that kept me in Toronto. If I went back to the Maritimes, it would have been very difficult. Jazz isn't big there. Finding people to play with and making a living at it would have been impossible."

How Cole hooked up with Trio cohorts Davis and Piltch "makes you believe in fate." Cole was performing with a big band in a speakeasy and "Aaron Davis, who never goes to those kind of places was there. We had a mutual friend in the audience and he said to her 'Who's that singer?'"

Cole's friend duly enlightened Davis and agreed to pass on his phone number. "I just flipped out because Aaron is a great musician and he's got a huge reputation in Canada." After getting together, Davis suggested forming a trio, with David Piltch as the bassist. "And I freaked again because Dave's reputation precedes him as well."

From the beginning all three members were involved in creating the arrangements. "The only thing that isn't collaborative is choice of material. I bring the songs and we arrange them. Usually we take care of our own roles. But on tempos, feel, the attitude of the song; we talk about that collectively."

Through their live performances, the Trio soon gained an enthusiastic following. However, getting a record contract was problematic. Cole views their difficulties as part of a general problem in the Canadian music industry. "It's easier for the Americans because they have twenty times the dough. If they make a huge investment in a band and it falls on its face, that's okay.

"But in Canada, a lot safer choices are made for bands. I'm sure that's why no one would sign us. It wasn't a sure bet, even though it was so popular live. They didn't think it would sell records." Fortunately Cole's manager Tom Berry was also the president of Alert Records "So he signed us on his label."

They recorded their debut *Girl Talk* with producer Peter Moore, who has previously worked with Cowboy Junkies. "The reason he was brought to the first project was because of his recording process: the one mike thing in a room. He set up an environment that was really conducive to us feeling comfortable recording."

"When we started, the renderings of the songs were more traditional. You can hear that on the first record." Well perhaps. But Hank Williams' "I'm So Lonesome I Could Cry" wanders far from the original. And certainly peppy versions of Smokey Robinson's "Cruisin'" and Tony Hatch's "Downtown" aren't usual fodder for "traditional" albums.

Girl Talk also features a revealing rendition of "How Long Has This Been Going On". "That song's about a prostitute. Most people don't do the verse, and if you don't do the verse you can easily think it's about someone having an affair. But it's so much more interesting, having a prostitute saying 'How long has love been going on'."

The current product

Now the Trio has released a sublime sophomore album *Blame It On My Youth*. "What they're blaming on my youth is our unorthodox approach to the music; the fact that we mess around with tradition a lot.... Originally it was supposed to refer to how old I am; that I'm young....But a lot of people have interpreted it as my youth, as in my childhood. And that fits just as well, if not better. Blame it on my Maritime upbringing, my musical family."

This time around the producer was Greg Cohen, Tom Waits' musical arranger. Through him they managed to obtain a wonderful new Waits song "Purple Avenue" for the record. "Greg said 'If you could have a new song from any composer alive, who would that be?' I said 'Tom Waits would be in my top five.' So he phoned Tom and asked him if he would give us a song."

Ever conscious of lyrics, Cole asked Waits for revisions. "We got to negotiate on different points. He was very open to it. I'm relentlessly trying to change lyrics and this is the only example of me actually getting to make any changes."

Inspired song choices on *Youth* include "Trust In Me" from *The Jungle Book* and Lyle Lovett's sardonic "God Will". Even more than on their debut, the Trio's performances on *Youth* take many of the songs to places the original writers may never have intended for them to go.

Obsessive explorations

Take "On the Street Where You Live", which is given a dark and sinister twist. "We started arranging that song and it just naturally got more demented as time went on. I think the song is as much about obsession as it is about love....There's enough songs that are just plain love songs. Why not emphasise the more interesting side of it, which I think is really there, just underplayed."

"I'll Be Seeing You" might have been sorrowful, presenting a woman unable to let go of her memories of a former lover. But in Cole's clutches it becomes fanatical. "You're seeing the person *everywhere*. That's a bit much. You're seeing them in 'every single lovely summer's day'. Boy you're seeing them a lot when they're not there. Even the images: the children's carousel is a cliche image of a crazy person.... And looking at the moon at the end is another cliche crazed image."

Cole also sees an interesting dimension to the seemingly positive "Smile", which on surface seems an encouragement to look on the bright side. She calls it "'the lament of the WASPs', because it's a big part of WASP upbringing to repress your emotions. No matter what terrible emotion you're feeling, put on a brave face and smile.

"The original intention of that song does not have what I'm putting upon it. But it's the perfect vehicle for putting that upon it. It's just begging for it in a way, because it's so naive to say all that."

Also on the album is a relatively straightforward version of the moody "Calling You", from the movie *Baghdad Cafe*. "That song is so scary. It's one of the most enigmatic of the songs we do. You really don't know what the song is about. There's not narrative except for

See original, page 13.



Doesn't look like a trio to me.

Quick cut-out Holly quotables

Favourite sandwich:
"Lettuce and ketchup."
Worst vice:
"Drinking."
Favourite piece of clothing:
"My long black gloves."
Her previous obsession:
"I was obsessed with horseback riding. That's all I ever wanted to do."
How her first kiss made her feel:
"Embarassed."
Most annoying habit:
"Comparing everything that someone says to my own life."
What she thinks of Madonna:
"Nice clothes, bad attitude."
The advantage of fascination over love:
"Fascination entails a lot less responsibility."
Favourite jazz singers:
"Betty Carter is my favourite... Carmen McRae, Nina Simone... Anita O'Day is another big influence. She loved the humour in the music."
Contemporary artists she'd like to cover:
"Stevie Wonder; Mary Margaret O'Hara, who's promised me a song."
A song that never made it:
"An Elton John song called 'Blues for Baby and Me'. Lyrically it's the cat's ass. It just didn't work in the Trio. I guess you needed all the lush 70s accompanyment."
A song that made it but didn't work:
"'Downtown'....There's a sleazy terrible underside to the downtown that's not touched upon in that song at all. The irony of the naivete of that lyric wasn't translated in that recording."
Favourite smell:
"Fresh basil."
What she thinks of Led Zeppelin:
"I love them. Bad clothes, good attitude."
The biggest misconception about the Holly Cole Trio: "That we do a nostalgia show of old jazz songs."
Madonna thoughts amended:
"Nice clothes, okay attitude, bad singer."

Waitin' for Canada in adapted Beckett



Estragon and Vladimir, Post Meech style.

BY TERRANCE HANLEY

There is something to be said about Canada's pre-occupation with itself and with its national woes when we begin to compare our lives to those of post World War II. And that is precisely what Theatre Boku-Maru's bi-cultural interpretation of Samuel Beckett's play *Waiting For Godot* intends to do — take the despair of existentialism and make it Canadian.

It is an interesting and clever idea. By conceiving the character Estragon as a Francophone and Vladmir as an Anglophone, we see ourselves in the aftermath of Post Meech Canada, a species exhausted of belief, bereft of any hope, love and compassion. What this interpretation ultimately asks is can a Francophone and an Anglophone have a meaningful relationship without alienating each other and themselves?

Samuel Beckett's uncharitable view of life with his sere nihilistic landscape occupied by two lovable tramps may seem absurd to some when put into a Canadian context. Vladmir and Estragon trudge through a life that is too long and filled with petty concerns. They wait for Godot hoping for some revelation of why they exist, why they are there, why they are born only to die, what all this misery is supposed to mean.

It is a play about anxiety, and though written over 40 years ago in a time of anxiety, it still present to our age relevance that can often be jarring and disturbing. It is the mandate of Boku-Maru, as set down in writing, "to explore and understand the confusions, paradoxes and mysteries of our existence and through our theatrical presentations perhaps lift some of the fog that plagues our society."

I think they succeed in their aims.

This newly formed theatrical company under the direction of Kevin Orr gives a reliable interpretation of the Beckett play that does not risk being too academic. The play has a shape and coherence and does not fall into the extremes of being too despairing or too stupidly funny.

Setting the play against the back drop of a changing sky gives the action a relentless push forward. Christopher Shore is Vladmir, the more reflective of the two and Denys Picard is Estragon, his side kick. They give two skilful performances that serves well the vaudevillian clowning style of the play. And with Picard's distinct Quebecois accent and occasional french quips a comic contrast is set up against Shore's facile English diction.

Godot does not arrive. Instead we get the moral monstrosity, Pozzo, dragging his slave, Lucky, behind him with a rope. Blair Williams gives a showy interpretation of Pozzo sporting with his entrance on stage a pair of designer sunglasses and a dazzling white smile.

It is Ron Meetoos role, though, as Lucky that emphasizes the question of unity in Canada. By having a native Canadian play the mistreated, abused, roped up slave touches upon the question of human rights and human intolerance in Canada. It is not, however, too heavily allegorical and we still see the universal character as was conceived by Beckett after the war. Meetoos is marvellous in the delivery of his 'thinking' speech and his dancing scene is imaginatively conceived.

The question of whether Anglophones and Francophones can have a meaningful relationship together can never be answered in this play. We are only left with Estragon's laments, 'Maybe it would be better if we part now'.

House Party crashes

BY J. ALEXANDER FERRON
Varsity Staff

House Party 2
starring Kid 'n Play
and Queen Latifah

It's like this, Hopps.

I had the chance to see *House Party 2* for free. Didn't have to pay a dime. No ducat need leave my pockets. But no. That deal wasn't good enough for me. I had to pay to get in. Yes, MR. BIG SPENDER, J. Alexander Ferron.

I coulda predicted what happened. An old girlfriend from high school told me "that the 7:15 show is probably sold out. If you wait in line for a couple hours, you might get in."

So I was like damn! I wish I had gotten their earlier. My finely crafted veil of cynicism was beginning to shred. No critic's impartiality here, folks. I made a solemn pact to myself. If I had to wait two hours in line — AND pay sweet dollars to get in, this movie would be, NO MATTA WHAT, the best film of 1991.

Needless to say, there was no lineup to get into to the theatre. Kids much wiser than myself had decided that playing in dinner-hour traffic would give more bang for the entertainment buck. The theatre was packed — packed with empty seats, that is.

And why? Because *House Party 2* is the worst damn movie I have ever seen. I hated it, hated it, hated it. It was supposed to be a comedy. I did not laugh. It was supposed to be a musical. I did not dance. It was supposed to have (will these punks ever learn?) a message. I learned one thing. Stay the hell away from college.

I am going to spoil the plot for you Kid and Play fans out there. You see, Kid's dad died after the last House Party and now the community has raised enough money for Kid to get through post-secondary education. Play, on the other hand, is what one would call a super-cool muhfukah. He don't NEED college. To make a short, banal, facile story even shorter, Play gives Kid's scholarship cheque to phony record deal advance people. Kid is screwed and yes, they have what the kids came for, a big House Party, chock full o' buxom babes and pec-heavy boys, to raise da kash for Kid's college tuition.

Lustful trash with a simple tune for the masses.

The movie sucks. Kid sucks. Play sucks. Queen Latifah sucks. Kamron, of the Young Black Teenagers, sucks.

Latifah, as ultra-intelligent campus-politico Zora, urges us all to think in a "more politically correct fashion". At the requisite underfunding rally she makes a speech, then breaks out into a decidedly less-than-dope rhyme.

I sometimes wonder if there is such a thing as the BIG COMPUTER, as read in 1984, that pumps out lustful trash with a simple tune to the pathetic huddled masses. Because if there is, then *House Party 2* is exactly what THE BIG COMPUTER would love to pump out.

No one should go see this movie. I know it will die a quick death. The publicity has been minimal and the opening night attendance consisted of me, a couple of Vanilla Ice fan club members and the seat sweeping crew. In fact, I hope this abomination isn't even playing next week. But if it is, let me say one thing.

Don't see the movie, Hopps.

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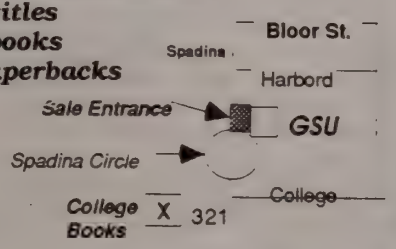
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"Pig Taking A Shower" in the AGO.

Suppressed artists reveal political warping

BY L.L. HERCZEG
Varsity Staff

When a world crumbles, it leaves behind its naked monuments.

And AGO's new exhibition, *New Worlds: Metaphors and Realities in Contemporary Hungarian Art*, reflects the recent political overhaul of Hungary perhaps more than it should.

Many of works on display are obsessed with the power symbols of the expired communist regime, which is quite understandable as an immediate response to the political vacuum left behind by a system that signed itself on every public building and factory.

But what is interesting is not that the seven artists in the show are poking fun at the skeletal monuments of the past, but that they want to savour the moment of political unburdening which took place in the fall of 1989.

There is feeling of uncertainty and emotional release in each of the 36 works of the show — a little edginess and anxiety as the artists try to decide whether the land they are setting foot on is in heaven or hell.

"Free World," a welded site installation by G. Bachman, emphasizes this ambiguity, taking it to outright cynicism towards the slogan of its title. The four-inch thick pigsteel base supports a rocket, which is hurling into white empty space. Inside the rocket's burner, which ingeniously resembles the five-point star, there is a television set which plays a video of some weird heavy industrial machine in motion, and the whole rocket is encircled from behind with a huge, bending sign spelling out 'free world' in block capitals.

The works are obsessed with the power symbols of the past regime.

The provocative effect is enhanced by the fact that the work is so heavy and fits so snugly into its place that it acts almost like a public monument placed indoors, and if AGO ever wants to remove it, they have to bring in a demolition squad.

Another installation, which seems to overshadow the rest of the offerings in popularity, creates a bathroom scene complete with running shower, with the punch that the user is an erect pig.

The artist, Imre Bukta, has several artifacts on the show employing natural forms and materials from rural life, and he claimed that no political meaning was intended with his "Pig Taking a Shower" piece.

"It's a bit ritualistic because it shows an act of cleansing but it has no political meaning. There are pejorative meanings associated with the pig as an unclean animal, and this a situation where people would feel a little embarrassed."

While most paintings in the exhibition rely on a mixture of symbolism and representational art to make a statement, the exception is a series of paintings and sculptures by Tamas Soos entitled "Baroque Melancholies," which succeeds most admirably in the art of abstraction.

He takes a once tapering, once bulging mushroom shape and adopts it to different flat backgrounds without perspective, leaving an overall impression of capriciousness with the simplicity of a single design.

Free Worlds throbs with momentum, but it is not obvious where its impulses are directed. But, then, losing one's way is easy, it's finding it again that's hard.

Checkin' out Sparshott

Photo fragments

BY IRENE HO

65 Fragments To Be Shored Against Ruins
Northrop Frye Hall

If Francis Sparshott's collection of photos were human, you would be forced to approach them with the utmost civility. For, like most things that you would be forced to be civil towards, these photos are the essence of 'niceness.'

But not the euphemism 'nice.' Genuine, literal 'nice': qualitatively positive, but not much more than that.

To his credit, Sparshott has mastered all his aesthetic principles, not to mention the technical intricacies of photography as well. The merit of his work lies in the planes of brilliant, vivid color; the precision of focus on fine detail, and the contrast of colour to colour, darkness to light — all rendered with consummate skill. Indeed, you can imagine these photos on an advertising board for Kodak. With a conspicuous absence of amateur vacation shots, to be sure.

His work lies in the planes of brilliant, vivid color.

However, even a relative's tiresome vacation snapshots contain something one could label 'significant' — objects and ideas that could be tied to experience, or even feeling. Like the title of the show, *65 Fragments To Be Shored Against Ruins*, these photographs exude a certain inaccessible academic element; an abstractness that, while not detracting from the overall pleasantness of the exhibit, does nothing to draw the images closer to the heart. With nothing relating to common experience, Sparshott's photographs exist in the context of a void.

Periodically, one confronts a couple of still-lifes. Suddenly, a shot of people putting up a sign. And then some buildings, reflected in the windows of yet another building. A series of nature scenes (Quite the best in the exhibitionism — panorama worthy of National Geographic). Grasshoppers. Spider-webs. Workgloves numbers one to three. A rather picturesque scene involving wooden clothes pegs on some strategically positioned clotheslines. Sylvan Car. Windowsill. The overall impression is of a moderately large word-association game with expertly designed flash cards and fashionably ambiguous words.

Admittedly, not all great art rests upon the ability to convey immediate ideas or emotion. In comparison with any important art movement of the 20th Century — DeStijl, Abstract Expressionism — Sparshott's photographs could be seen as equally ambiguous, equally inaccessible emotionally, possessing of equally 'artful' titles. But, even with this in mind, there is the matter of innovation. One has the nagging feeling that all this isn't new, that someone, somewhere, in the past fifty years has experimented with exactly the same variables to yield very similar results. And then, there is the problem with the suspiciously meticulous staging of the items in each composition — though the end result is picture perfect, one can't help but feel that some spontaneity was lost in the effort.

Sparshott's craftsmanship is quite apparent, the lack of any discernable feeling or meaning or even continuity from one photograph to the next robs the exhibit of vitality. Consistent with the title, this exhibit exists in fragments.

Jazzy Jane

BY C J WREN

Jane Bunnett
Bermuda Onion
October 29-November 3



Jane Bunnett.

She started out as a pianist. But at age 19, tendonitis forced her to search for a less physically demanding instrument. She began with the flute and later added soprano sax. Now Toronto born Jane Bunnett is this city's finest jazz player of both. She is also consistently listed among the best musicians in *Downbeat's* international critics' poll.

Bunnett can make her flute shriek and her sax soothe. Although she tends toward avante garde improvisation, the result is ultimately listenable.

Her partner in life and in music is trumpet player Larry Cramer. Bill Smith (editor of the jazz magazine *Coda*) told *Toronto Life* "Larry is a sort of loud, vulgar, brassy trumpet player...Jane is such an energetic person. She has so much energy that you can hear it in the music". They met while studying at York University. Together they form the cornerstone of The Jane Bunnett Quintet playing this week at the Bermuda Onion

The group's sound is a mix of modern and traditional — described by some as brash and audacious. The group itself is undeniably one of Canada's most exciting bands.

Their first recording, *In Dew Time*, involved several of New York's premier musicians, including Dewey Redman. It became the highest selling jazz record at Sam's on Yonge Street. It enjoyed this status for an entire month — heady stuff for an independent Canadian release. A subdued session with pianist Don Pullen entitled *New York Duets* soon followed. Their most recent effort is a live recording at Sweet Basil in Greenwich Village. It gives a true sense of the phenomenal energy and emotion that this group can generate.

The Jane Bunnett Quintet has successfully cracked the international market. Last year, they hit Cuba, New Zealand, Australia as well as Europe and the United States. From October 29 to November 3, they are playing in Toronto. Don't miss the opportunity to catch an earful.

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A violent talk with the Femmes



The Violent Femmes are coming to TO soon.

BY TOM PHILLIPS

I have a bone to pick with the Violent Femmes. I used to be a fairly happy-go-lucky kinda guy, with a pleasant disposition and a corresponding set of beliefs. Then I began doing time at a local record store just prior to the release of the Violent Femmes fourth album *3*. Needless to say I was introduced to cynical commentary — Femmes' style. Not only was I introduced, but saturated with the dry wit and realism of this Milwaukee trio. As a result, I am now a self-professed cynic, and I blame the Violent Femmes.

Speaking with drummer Victor DeLorenzo was to be a form of personal retribution. I would get at the root of the Violent Femmes and find out who they thought they were, filling the heads of millions of listeners with such bitter rhetoric. Instead, I found the Violent Femmes to be three guys who experience the artistic trials and industry woes of every other band.

Their latest effort *Why Do Birds Sing?*, is a tribute to the staying power of this unusual trio. It contains sarcastic attitudes toward popular tastes on "American Music", a tongue-in-cheek cover of Culture Club's "Do You Really Want to Hurt Me?", and an impressive collection of tunes designed to give the listener a clear sense of how absurd our existence really is.

The Violent Femmes' music is a feat in itself. Using primarily acoustic instruments, they consistently provide a familiar yet entertaining sound. However, DeLorenzo acknowledges the limitations their choice of instruments places on their sound as he admits, "we have been experimenting with different players and instruments in some performances and studio sessions ... we are finding that the music can wear a little thin".

All three Femmes have dabbled in theatre. DeLorenzo studied music and theater in college and has worked with a local Milwaukee troupe called Theatre X. Singer Gordon Gano has also expressed theatrical influences in his songwriting as he has said, "in some ways my songs portray characters ... on different nights, I'll emphasize different aspects of those characters, but at the same time, those characters are always interacting within me". DeLorenzo is still quite active in the theatre. He is rehearsing for a production of Eugene Ionesco's Rhinoceros which opens in January, and has just completed a soundtrack for a "fairly big budget" film entitled *The Paint Job*.

"Somewhere between good and bad lies the truth."

However, during the making of *Why do Birds Fly?*, the artistic atmosphere wasn't quite so liberal. When asked about the album's producer, Michael Beinhorn, DeLorenzo quipped, "we're not proud of Michael, he was technically inept and sort of let us down." Having recorded most of the album in New York and California, the Femmes "decided to take the album away from Michael Beinhorn" and complete it with E.T. Thorngren. Says DeLorenzo, "The record company suggested we do this album in New York and California, and we found we prefer working at home in Milwaukee".

I decided to cut to the quick. I ask: "Where does the Violent Femmes' cynical pessimism come from?" To which DeLorenzo replies: "It all comes from Gordon." He elaborates with: "but we all feel that somewhere between good and bad lies the truth." Finally. A clue as to where the Violent Femmes are really coming from. While the rest of the world goes about it's own merry business, here are three individuals who shine the light of popular reason back in our unsuspecting faces. Testing the sincerity of DeLorenzo's claim, I ask him if he can offer any advice to Canadian artists. He replies with an enthusiastic "try and sneak into the U.S." Ah yes. That's the Violent Femmes I know; never afraid to confront the truth.

The feet that fell flat

BY GEORGIANA UHLYARIK

Writing with Our Feet is not a play about French-English tensions in Canada, despite what playwright Dave Carley says.

It is about the life of Jean-Francois, (ridiculously known as J.F.), spent entirely in a dark, stuffy garage underneath an access ramp somewhere in Montreal. Stephen Ouimette portrays J.F. with a long monologue interrupted by sudden and often appearances of dead relatives, priests, dead but famous designers and heroes who are all skilfully portrayed by Tanja Jacobs.

J.F. and his sister Sophie had quite a turbulent childhood, sprinkled with cousins loosing limbs and others eloping to Hollywood. The two take up as a hobby writing with their feet, to be prepared in case they loose their arms. For J.F. this becomes a lifestyle.

This is the premise and this is as far as the playwright or the production ever takes us. The play is a continuous spitting out of one-line metaphors, somewhat on the same theme. Lucy, J.F.'s former lover, thinks "men in Toronto make love like sewing machines," Sophie describes Alphonsinette, the legless cousin, as "a pillow of a woman," and everybody except Raymond Loewy, the creator of the COKE design, "smokes like they're from Pittsburgh." These lines could very likely be found at Yuk-Yuk's.

Carley throws together a bunch of peculiar events coated by bizarre concepts, hoping for an underlying current of 'truth'. "I'm beginning to think that footwriting in a darkened room while the rest of the world romps in the sun is some kind of metaphor."

Hearing about Alphonsinette's spray-on condoms, only removable with turpentine, Sophie's bus-terminal message "GOD\AGOG" and the Canadian Food Guide make you smile and sometimes giggle, but I doubt they can ever be an allegory for the present situation in Quebec.

The production is made endurable by Tanja Jacobs engaging performance, and Ouimette's inhibited, agoraphobic J.F.; Jacobs' mannerisms and facial expressions tend to give some dimension to her stereotypical, one line spewing characters. She is able to bring some comedy and sympathy for the people she portrays.

There are some nice lighting touches; a great big shadow appears on the right hand side wall when J.F. is visited by Loewy — a ghost of a designer. Other than that nothing worth mentioning.

Ultimately, J.F. has to abandon this way of life and his fear of open spaces. As the door of the garage rises, a blinding light spills onto the audience. Ouimette disappears in it, murmuring "This is the time," and the play is over. Could we have asked for anything less than the bright light at the end of the dark tunnel? I think not.

Writing with our Feet is part of W3, the Writers Series at the Factory Theatre Mainstage. It runs in repertoire until Nov. 3rd, along with *Whale Riding Weather* by Bryden MacDonald and *White Weddings* by Marie-Lynn Hammond. All the productions will use the same set, which bounds to be quite an interesting concept, and all are directed by women, one of them being veteran Canadian actress Patricia Hamilton.



Only Daniel Day-Lewis coulda saved this play.

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Leonard Cohen, Leonard Cohen. Could one so humble as I possess the words to describe Your greatness, Your coolness, Your neatness, Your niftiness? No! It is beyond my paupered talents, too great a task for my meagre abilities. I shouldn't dare; I would never chance the risk.

But I bloody know what Your music should sound like, and this seems to be beyond anyone else. On the next album I shall sing! Only I!

Leonard Cohen does not write songs, He does not make music. He is a god-sent medium, and through Him come the archetypes, the templates, the sounds of beautiful eternal machinery.

A musician (which Leonard Cohen is not; though this is a high and beautiful calling, He has been annointed for a much higher calling yet) can sing through the construct that Leonard Cohen creates, can make something new, can weave something from the Primal Source that shivers, alive in the early morning sunlight.

Of the eighteen musicians and bands on this album, only a chosen few are equal to the task. Fair enough, fair enough — it is, after all, a daunting test to which they have been submitted.

The true gem of this album, the uncut diamond winking from the bottom of the mine shaft, is the Pixies' cover of *I can't forget*. Grinding rhythm guitar drives this battered old pickup down the lonely highway of senility and broken love, while Black Francis snarls and mutters his way through heart-burn nostalgia.

Of the rest, of the rest...

There are perhaps five or six pure and simple pop songs that Leonard Cohen has given unto us, and four of them appear on this album. They are covered by pop bands, and they are covered well and mightily. Ian McCulloch does a brilliant *Hey, that's no way to say goodbye*, and Dead Famous People's version of *True love leaves no traces* is as bright and cold as a well-crafted pop song must be. *Don't go home with your hard-on*, as reworked by David McComb & Adam Peters, flirts with incredible disco possibilities, but pulls back too soon.

James' version of *So long Marianne* leaves me searching for a blanket to wrap myself in. A simple pop song created, and a simple pop song still, yet they inject some sort of fear into it, something that leaves me shaking. Perhaps it's the monologue about the kitchen knife, I don't know, but James is the only group yet to do something truly new with Leonard Cohen, and it must be heard.

R.E.M.'s *First we take Manhattan*, perhaps suprisingly, is a high point on the album, and certainly better than anything else they've done recently. Robert Forster's pure country *Tower of song* is, if not especially inspired, a fine cover, as are Lloyd Cole's *Chelsea Hotel* and Peter Astor's *Take this longing*.

John Cale's *Hallelujah* saps one's strength it is so pitiful, and Nick Cave and the Bad Seeds' version of *Tower of song* is insulting — better not mentioned.

Leonard Cohen, Leonard Cohen. Knight in shining black armour, walking with all the angels of heaven and angels of hell. Lonely terrorist in a banker's disguise. Will they ever understand You? Will they ever give You justice? It is not for me to know.

JOHN HODGINS

Neil Young and Crazy Horse
Weld
Reprise

On stage, Neil Young is at his best when it's just him and an acoustic guitar. Neil Young is also at his best when he turns all his amps up to "11" and goes for the full blown, overdriven raunch effect. And raunch he does. *Weld*, the brand new double-live album, is almost a lesson in the world of distortion. Starting, fittingly, with a rather unspecial, but nonetheless solid, version of "Hey Hey, My My (Out of the Black)", Neil and Crazy Horse (the world's best garage band — or something like that) pound their way through sixteen songs and over two hours of music. Must have been a great concert.

Thankfully, *Weld* avoids becoming a greatest hits package. Other than "Cinnamon Girl" and "Like a Hurricane" the album is a collection of Neil's newer ("Mansion on the Hill") and less mainstream, though much loved, ("Cortez the Killer") songs. Seriously, after hearing anyone who's held a guitar for more than twenty-four hours play "Heart of Gold", who wants to hear yet another rendition?

Highlights: "Tonight's the Night", "Powderfinger", and a thirteen minute "Like a Hurricane" complete with extended solo and an almost psychedelic interlude. There's also a version of the anthem-like "Rockin' in the Freeworld" that is not half bad until we reach one of those much overused, drawn-out endings which only sound cool if you're actually at the concert and are really getting "in to it".

Lowlights: None really, but there is a rather interesting cover of Dylan's "Blowin' in the Wind" that starts amidst prerecorded machine guns, air raid sirens and the sound of detonating bombs. On top of that, Neil decides that what the song needs is feedback, power-chords and four part harmony; not your average, typical musical mix. Then again, Neil Young has never been your average, typical musical performer.

ED RUBINSTEIN

Nancy fiction fails

BY LAURA KOSTERSKI

Movin' With Nancy...These Boots Are Still Walkin'
to November 3

Movin' With Nancy...These Boots are Still Walkin' is an imaginary account of the "coming out" of Nancy Sinatra; a musical featuring the sounds of the Toronto dyke band, The Nancy Sinatras.

Assuming that this show intends to reach a heterosexual public that is not equipped with a complete glossary of lesbian slang, nor intimately acquainted with a particular 'scene' (the rather tiny sub culture of Queen Street West) the show is extremely limited.

In Act One Nancy mopes around her apartment dreaming of sexual encounters with celebrities such as Petula Clark, Cher and Dusty Springfield. She is repressed and depressed. Despite the funky nostalgia, Act One is tortuous to sit through. The only redeeming feature is Valerie Buhagiar's (of Roadkill) quirky and very charming portrayal of Nancy's struggle to confront her homosexual longings.

Act one is tortuous to sit through.

Unfortunately Valerie has nowhere to go, nothing to do except lie around on her leopard skin chaise lounge making obscure references, to which there are only small pockets of appreciative laughter — as is always the case with amateurish, completely self-referential writing.

The Nancy Sinatras (Beverly Bratty, Susan Richter, and Rhonda Bruce) are an entertaining band; they do a sexy, punked-up version of These Boots are Made for Walking. However, they are not actors. Their inexperience is obvious. Richter, who co-wrote the show with buddy Bratty, cannot be heard well without a microphone. Production flaws are made painfully evident by the cast's inability to integrate these flaws back into the action ("Might be nice if we had a microphone...heh, maybe there's one back here...oh look what I found"). This is not to be expected from a well-rehearsed, professional production.

If you are curious about the Nancy Sinatras, your best bet is to see them doing what they do best, playing their "retro-chic jag" in the backroom at the Cameron House.

Buhagiar is the only professional in the lot and her efforts to keep the show together are heroic, considering that she joined the show as late as October tenth. Remarkably her performance is relatively untainted by her sophmoric surroundings. It would be nice to see her on stage in the future, in a better piece.

Criticizing *Movin' With Nancy* is almost too easy because there are so many problems. One might prefer not to evaluate it as a serious show at all. *Movin' With Nancy* is like an elaborate skit you put on in your basement for a couple of friends — strangers wouldn't get it, but your friends love it.

This show is not for the general public (both heterosexual and homosexual) but for the friends, fans and family of the Nancy Sinatras. As wonderful as Valerie Buhagiar is, she is not enough to make this show worthwhile.

The old and original

continued from page 9.

a bunch of really mysterious vignettes."

"Calling You" is the lead-off single and video for the new album. Cole isn't entirely in favour of videos in general. "I don't like telling people what to think when they hear my music. Part of the beauty and power of music is that everyone has their own mental images from listening to it. After I watch the video of a song, when I hear the song on the radio I conjure up those images from the video instead of those I could have created in my own head."

In what is a highly male-dominated industry, Cole not surprisingly has encountered a certain amount of sexism. "It's not pinching your bum when you go to a record industry place or something as bold as that....But it's such a part of the business on a regular daily basis; just the way people view women in the music industry."

Cole doesn't feel her torch singer image is inconsistent with her progressive approach to her material. "It's an aesthetic I enjoy.... Women should be allowed to dress up like they want to and not encounter sexism. People should be able to look beyond the fact that they're dressed up and listen to what they're saying. Women shouldn't have to dress down to make that happen."

Although the Trio has heretofore only recorded covers, Cole doesn't think they need to write original songs to be creative. "All the arranging we do is almost like songwriting. Sometimes there's whole new sections that were never part of the song, or a whole new groove, or rewriting the changes, or my attempts to rewrite the words — it's almost a new song anyways."

Despite the fact that she covers many old jazz songs, Cole dislikes being classified as a jazz singer. "If you label yourself, it's only going to limit you later." Besides, she feels she takes a different approach than singers such as Sarah Vaughan. "It's more of an emphasis on the meaning of the words than most traditional jazz singers."

Although Harry Connick Jr. and Natalie Cole have enjoyed recent success with old-styled covers, Cole doesn't attribute the Trio's popularity to the same nostalgia wave. "We don't embrace the values that a lot of these songs embrace, either through lyric changes or careful choice of material. And our live act takes a fair number of jabs at tradition, in a fairly loving way.

"I think that's why people get into it. Because it's something they can relate to better than the older way these songs were done."

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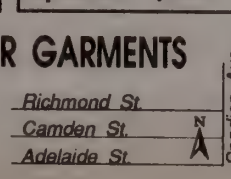


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VARSITY SPORTS

MONDAY EDITION
OCTOBER 28, 1991

Blues kick butt and win OWIAA title



Mark Lyall

Nancy Collett and the Blues won their fifth title in the last six years

BY FLORIAN VON GUTTENBERG
Varsity Staff

U of T emerged victorious from the Ontario Women's Interuniversity Athletic Association championships over the weekend with a 6-1 victory over York on Sunday at Lamport Stadium.

The Blues avenged last year's loss to the Yeowomen in the OWIAA final winning the title for the fifth time in seven years.

"The goals just kept going in," said Blues' midfielder Claire Thurgur. "It was great. We had a game plan, just followed it, and it worked."

Wendy Johnstone opened the scoring for the Blues after only 29 seconds in the first period, and York never really showed what they were capable of after that.

Initially the Blues had some excellent chances, but York goalie Michelle Capperauld kept the U of T's offence from scoring.

Thurgur got her first goal of the game at 24:26 of the first, and made it 2-0 Blues.

With 30 seconds left in the first, Carolyn Quinton increased the Blues' lead to three.

In the second period York pressured a bit more and tested the Blues' defence but were unable to capitalize on the chances they had.

At 9:10 of the second, Thurgur dribbled through York's defence, faked the goalie and sank her second of the game.

The Blues continued the barrage, and just over a minute later Johnstone also got her second.

At 19:25 of the second, Thurgur got a hat trick on a penalty stroke, to round out the scoring.

Blues 6, Yeowomen 1
field hockey

York was awarded a controversial penalty stroke with just over two minutes left to play and ruined Tina Farrar's hopes for a shutout.

"I was really disappointed with not getting the shutout, but all in all we played well," said Farrar, who only gave up two goals in the regular season.

"We did what we set out to do, and we're really happy."

The Blues advanced to the final by defeating Western Mustangs 5-0 on Friday and Queen's 3-0 on Saturday.

Play in the semifinal game against the Golden Gaels on Saturday was fairly even until about midway through the first period when the Blues started dominating.

With only one minute left in the first period, Dana Anderson slipped one past the Queen's goalie to give the Blues a 1-0 lead.

The second period was all Blues, but they were unable to set anything up until the 59th minute when Michelle Colaco gave the Blues their second goal.

A minute later Michelle Nelson made it 3-0 and the Blues advanced to the OWIAA final.

The Blues will travel to Halifax on Wednesday for the nationals, and they're very optimistic.

"I think we have a really good shot. It'll be very close," said Farrar.

The Blues head coach Liz Hoffman is also optimistic. "The team has grown a lot this year, and we are playing very well."

Anderson, Michelle and Nicole Colaco, Farrar and Thurgur were named OWIAA all-stars while Hoffman was named coach of the year.

Four make the cuts at Team Canada tryouts

BY PATRICK HO
Varsity Staff

Four U of T players are one step closer to representing Canada at the second world women's ice hockey championships in Finland in April.

Centres Vicky Sunohara, Stephanie Boyd, Andria Hunter and rookie Natahlie Rivard were among twenty players selected from regional and provincial tryouts in October. They will be at the national tryout camp in Kitchener in January.

"The (coaches) were looking for an all-around athlete with the ability to handle the off-the-ice pressures of being a member of Team Canada," said U of T head coach Dave McMaster, who helped out at the training camps. "They will be in a different environment for three weeks and they will still have to perform."

Women's hockey

Sunohara was a pivotal player in Team Canada's golden performance at the first world women's hockey championship in Ottawa in 1990 but for the other three, it will be a new experience.

As is almost expected when a national team is picked, there were players who felt they were unfairly overlooked or not given a fair shot at making the team. McMaster, who was the head coach for Team Canada in 1990, said seven U of T players tried out for the national squad and he was disappointed that not all seven made the team.

"Both our goalies, Leslie Reddon and Heather Zakary, tried out. Zakary wasn't even at the second camp which is a disgrace," McMaster said. "Nether was Laurie Taylor. They were passed over in favour of kids who went to PEI for the Canada Games."

The Ontario squad which went to PEI in February was a developmental squad. A bone of contention for McMaster was the decision by the Canadian Amateur Hockey Association to give young players from the development squad every possible chance to make the national team.

McMaster said the national team should be made up of the best players from the country and not a mix between the best and those who are there to gain experience.

"Nothing against the kids that were there (at the provincial camp) but they shouldn't have there been in the first place," McMaster said. "Fair's fair. These are tryouts for the national team and it should be your best players."

Hunter, entering into her second year with the Blues, agreed with her coach.

"There were some players at my regional camp who didn't make the cut that were definitely better than some of the players I saw at the provincial camp," Hunter said.

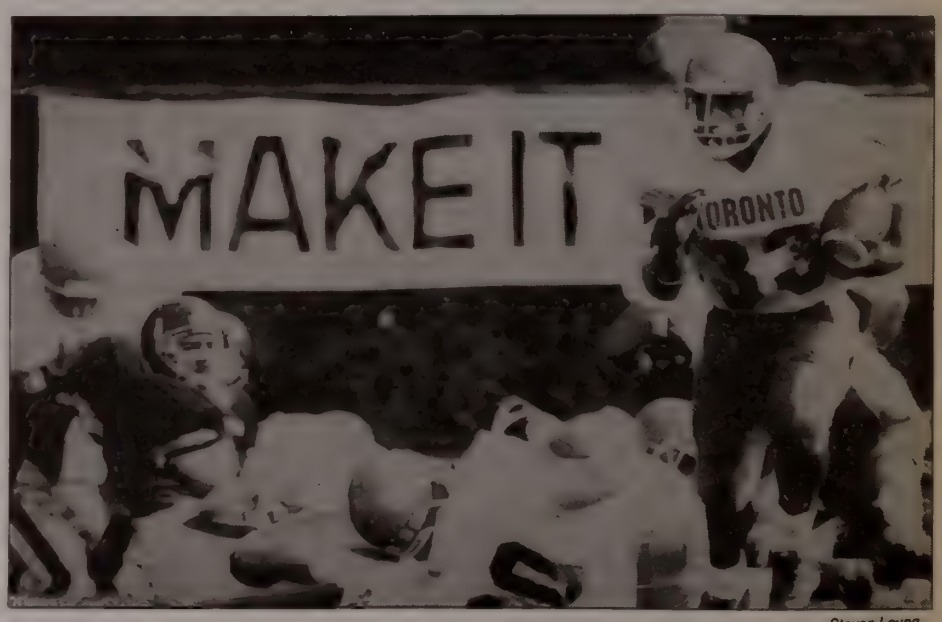
"Personally, I think it should be the best players on the national team. There are enough competitions for (the young players) to play in and gain experience."

Zakary was diplomatic in discussing her early cut.

"I was given a fair shot," Zakary said. "Everybody had a fair shot but I think I played the same calibre as some of the players who went on."

McMaster was coy when discussing his own disappointment at not being the head coach for the 1992 Team Canada squad.

"My own personal feelings have to go by the board," McMaster said. "Rick Polutnik is an excellent young coach and I will do what I can to help him."



Steven Leung

Lorne King made it into U of T's record books

New rushing record set

BY BERTON UNG
Varsity Staff

In a meaningless tuneup to the Ontario Universities Athletic Association playoffs, the Blues football team thrashed the lowly Windsor Lancers 52-7 on Saturday.

But the news wasn't entirely good over the weekend as an upset in Kitchener meant the Blues will have to play the undefeated Western Mustangs next Saturday in the OUAA semifinals.

The matchup was set after the surging Waterloo Warriors upset the fifth-ranked Laurier Golden Hawks 34-7 to claim second place. The number-one ranked Mustangs won 27-15 over the Guelph Gryphons.

The Blues, with a 5-2 record, finished the regular season tied with Laurier and Waterloo, but finished fourth in the OUAA because of point differentials.

Blues 52, Lancers 7
football

After a slow start, the Blues have now won three straight with huge offensive displays against York, McMaster and Windsor.

Tailback Lorne King set a U of T career rushing record with his 126 yards effort on 12 carries. He now has 2,315 yards on the ground, eclipsing the record held by former Toronto Argonaut and Hamilton Tiger-Cat running back Mark Bragagnolo.

Struggling quarterback Eugene Buccigrossi had a big game, completing eight of 18 attempts for 175 yards and three touchdowns. Backup Mario Sturino was a perfect five for five, hitting for 119 yards and two majors. Inside receiver Jason Roe had a career day, catching four passes for 111 yards and three touchdowns.

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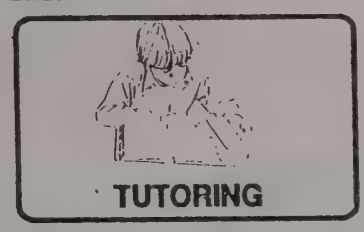
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VARSITY PUBLICATIONS ANNUAL MEETING

Thursday, November 7
6 pm
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Varsity Events Calendar

FREE WEEKLY LISTINGS

MONDAY OCT 28

UTEC -- Meeting. UTEC office, 44 St. George St., 3rd floor. 4:30 p.m.
SRI CHINMOY PEACE MEDITATION AT U OF T -- Free work shops in Meditation, Lean Relaxation and Meditation techniques, get to know the deeper, richer meaning of innerlife and outer activities. International Student Centre. 7:30 p.m. - 9:30 p.m. Free Admission.
UNICEF WEEK BEGINS -- General meeting with John Godfrey Oct. 30, Bake Sale Oct. 31. Cartwright Hall, St. Hilda's College. Wednesday 6-8 p.m., Thursday all day.
COUNSELLING AND LEARNING SKILLS SERVICE -- Workshop series. Time management and Procrastination. 1:10 - 2:00 p.m. Improving concentration and memory. 2:10 - 3:00 p.m. Rm. 182, Koffler Student Services.
LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. South Sitting Room, Hart House. 12:15 p.m. Thursday.
CAREER CENTRE -- is hosting an information session on Gov't of Japan's J.E.T. Program. Learn how to apply for one-year contract positions, teaching English or working in Japan. Sid Smith Hall, room 2127. 12:00 - 2:00. Free.
UNITED COALITION AGAINST RACISM -- Work session. International Students Centre. 4:30 p.m.

TUESDAY OCT 29

2ND ANNUAL VISITING LECTURESHIP ON NATIVE HEALTH -- Professor Sid Fiddler: Genesis of Native Family Violence. Medical Sciences Bldg., room 3154. 4:00 - 5:30 p.m. Free.
UNIVERSITY OF TORONTO ROLE PLAYING GAMERS -- Weekly meetings tuesdays, 5:00 -10:00 p.m. We play AD+D, Battletech, D+D, Hero System, GURPS, Shadowrun, Star Fleet and others. International Students Centre.
U OF T SOCIALIST CHALLENGE FORUM -- Fighting racism and racial inequality: a winning strategy. Speaker: Raghu Krishnan. Sid Smith, room 1073, 3:30 p.m. - 5:30 p.m.
COUNSELLING AND LEARNING SKILLS SERVICE -- Workshops. Preparing for tests and exams, 12:10 - 1:00 p.m. Managing Stress and study. 5:30 - 6:30 p.m. Rm. 182 Koffler Student Services.

WEDNESDAY OCT 30

UNITED COALITION AGAINST RACISM -- People of Colour Caucus. Graduate Students Union, basement.
FACULTY SEMINAR SERIES -- Dr. Charles Korr, "How the Major League Baseball Players' Association Revolutionized North American Sport". Benson Bldg., rm. 330. 4:00 -5:30 p.m.
COMMERCE STUDENTS ASSOCIATION -- Pizza and Beer Bash. McLennan Physical Labs, rm. 110. Free for CSA members, $1 for non-members.
INTERFAITH CONVERSATIONS AT U OF T -- In our first meeting of this term we will discuss, then observe, a Christian celebration (the Eucharist, or Communion). West Lecture Room, Wycliffe College. 4:30 - 6:30 p.m.
U OF T INTERNATIONAL SOCIALISTS -- Public Meeting: "Who stands corrected? The Right Wing Attack on Political Correctness" Sid Smith, room 2131. 4:00 p.m.

THURSDAY OCT 31

MAANJIDOWIN -- Recolour English Literature. All welcome. Arbor Room. Hart House. 4:00 p.m.
500 YEARS OF RESISTANCE COALITION -- General Meeting. 6:00 p.m. SCM office, Hart House.
VARSITY CHRISTIAN FELLOWSHIP -- Group outing: "Nightmare on St. George St. ... the Mediocre Pumpkin Hunt." Meeting on 2nd floor, Wymilwood Hall. 6:00 p.m.
MARXIST INSTITUTE -- The Media, The Soviet Union and the New World Order: Tunnel at the end of the light. Barrie Zwicker, media critic and publisher. 7:30 p.m. Sid Smith, rm. 2106.

SATURDAY NOV 2

JEWISH STUDENTS UNION -- "Take-off" at Rockit. All campuses dance at Club Rock-it (120 Church St. at Richmond). 9 p.m. $5 members, $8 non-members. For info call 923-9861.
RALLY FOR JACK -- Dancing, Cash Bar, Food. The Concert Hall, 9 p.m. Tickets $20.

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NOTICE OF MOTIONS

SAC Board Meeting : Thursday, November 21, 1991
Dean's Conference Lounge, Medical Science
at 6:00PM (General Meeting), 7:00PM (Board)

- BIRT the SAC Orientation Budget be a balanced or surplus budget item separate from the SAC Operating Budget.
- BIFRT the SAC Orientation Budget be approved by the Board before any expenditures are committed or incurred. (Arsenault/Guo)
- BIRT SAC establish an Academic Affairs Commission under the direction of an Executive member given the title of Academic Affairs Commissioner. (Hoffman/Guo)
- BIRT SAC establish a Women's Issues Commission under the direction of an Executive member given the title of Women's Issues Commissioner.
- BIFRT the Women's Issues Commissioner be an ex-officio member of all SAC commissions and committees. (Guo/Arsenault)
- BIRT SAC Executive Committee members shall be elected by the general membership during the spring elections. (Arsenault/Guo)
- BIRT SAC constituent members at Erindale College and Scarborough College contribute an incidental fee that is $3.00 less than SAC members registered at St. George. (Guo/Hartviksen)

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LETTERS RECORDS LETTERS RECORDS

The VARSITY

VOLUME 112, NUMBER 19, THURSDAY, OCTOBER 31, 1991

THAT PUMPKIN SMASHIN' TRICK OR TREATIN' DRUNKEN TIME OF YEAR



Taking it on the head. Ain't fall a drag? *Mark Lyall*

Government studying loans only system

NDP may yank OSAP grants

BY ALEX FERRON
Varsity Staff
With files from Canadian University Press

The NDP government is considering eliminating grants from the Ontario Student Assistance Program as a cost cutting measure.

"Yes, we are studying the prospect of going to a loans only system," said Shelagh Nerney, a communications assistant with the ministry of colleges and universities. "That is one of the many possibilities that we are discussing."

Student groups are upset by the developments.

"I can't believe they are even considering this," said Deanne Fisher, student liaison with the Association of Part-time Undergraduate Students. "I feel completely betrayed. This summer I was on a committee that was studying OSAP reform, and we never once discussed going to a loans only system.

"I feel like I've wasted my whole summer."

OSAP offered about $220 million in student aid last year. Forty per cent of that aid was in the form of grants, said Asha Bhat, communications officer for the Ontario Federation of Students.

Liberal colleges and universities critic Hans Daigeler made the accusations last week. His information, however, was based upon confidential sources.

When Daigeler brought the issue up in the House last Thursday, Richard Allen, minister of colleges and universities, refused to confirm or deny the possibility.

"People had been asking about my sources," said Daigeler. "But I knew they were very good contacts."

Daigeler said he was amazed by what he called the NDP's "100 percent turnaround on student issues.

"They campaigned on zero tuition, and now this," said Daigeler. "When the students say NDP means Never Deliver Promises, they know what they're talking about."

But Nerney said students had no cause to be alarmed.

"You can be reassured that whatever the ministry decides, it will not affect access to post-secondary institutions," she said.

Fisher said this could not be true.

"I wonder if she has ever been to university. Of course it will limit access. People are now graduating with $10-15,000 debtloads. Without grants, the figure might increase to $25,000."

Batt said the fact that many students are facing summer unemployment made grants crucial to access. Unemployment among university students reached 15.9 per cent this summer, according to Statistics Canada.

"It would definitely hurt."

Daigeler agreed.

"This puts more of an obligation on the students," he said. "They are going to leave university with a significantly increased debtload. That won't increase access."

But Karel Swift, U of T's Director of Student Awards, was cautious about making links between access and the availability of grants.

"The grant system was introduced in 1978, and it is fair to say the objective of the grant system -- to let in more low income students -- hasn't been met." she said.

Harassment policy prevents cover-ups

BY MAYLIN SCOTT
Varsity Staff

U of T's current sexual harassment policy will mean the university is no longer able to cover up sexual harassment cases.

Last week, both U of T and the Ontario Human Rights commission were accused of covering up a 1985 case of sexual harassment involving a U of T professor and a student, although members of the commission had initially voted to publicize it.

The issue resurfaced two weeks ago, when, in a similar case, the commission publicized the name and owners of a Kingston firm that recently settled with a female employee over charges of sexual harassment.

U of T settled privately with the female student after an internal investigation found professor Andre Stein had "committed a serious error of judgement" in his conduct with her in 1985. In her OHRC complaint the student, who was Stein's teaching assistant, said she was fired after rejecting Stein's advances.

Vice-provost David Cook, who negotiated the case for U of T, said since the development of the university's sexual harassment policy in 1987, the numbers of cases of sexual harassment are now publicized in the annual report of the sexual harassment officer.

"In 1985 we were in the process of developing a sexual harassment policy," he said. "The handling of the case shows we needed one, this was one of the positive things we did learn from it.

"We were learning at that point. I do think the allegations we were covering something up are unfair. We expected the Human Rights commission to report it in their annual report."

But Alan Shefman, public relations director for the Human Rights commission, said he recommended to the chief commissioner that the U of T case remain private. He said the commission was bound by the Freedom of Information and Privacy Act that guarantees complainants and the accused privacy unless the case goes to a public board of inquiry.

"The Kingston sexual harassment case, it's like night and day," said Shefman. "It was done under a board of inquiry, more like a public court. (U of T's case) had very individual and personal remedies involved. Our concern was, we would not have been able to use the names."

Shefman said the number of sexual harassment cases coming before the commission are

See Confidentiality, page 3.

Poll shows student apathy

The votes are in -- and student apathy wins.

The Varsity polled 240 students across campus and found that only 87, or 36 per cent, say they plan to vote in the municipal mayoralty elections November 12. One hundred and fifty students or 63 per cent said they will not vote, while 3 students or 1 per cent were undecided.

Varsity Poll

While a student turnout of 36 per cent is higher than the estimated general voter turnout of 28 per cent for municipal elections, 39 per cent of students planning to vote did not know which candidate they would vote for.

Mayoral candidate Jack Layton was cited by 28 students or 32 per cent of decided voters, as their choice, while his opponent, June Rowlands trailed slightly at 26 students or 30 per cent of decided voters.

Students cited lack of interest, no confidence in the candidates, and ignorance of the issues and the candidates' campaigns as reasons for not wanting to vote. Some students polled said they were ineligible to vote because they didn't live in Toronto, or were not Canadian citizens.

"I didn't see any flyers or anything," said one student who chose to remain anonymous. "I don't think they tried hard enough to get the student vote."

Other students agreed.

"I can't be bothered," said Jamil Kamal, a third year Arts and Sci student.

"I haven't really followed the election, therefore I haven't really formed an opinion," said Kathy Skovbovris, a second year criminology student.

Julie Smith, a second year English student said she would vote for Layton.

See Students, page 3.



Jack *Mark Lyall*



and June. *Mark Lyall*

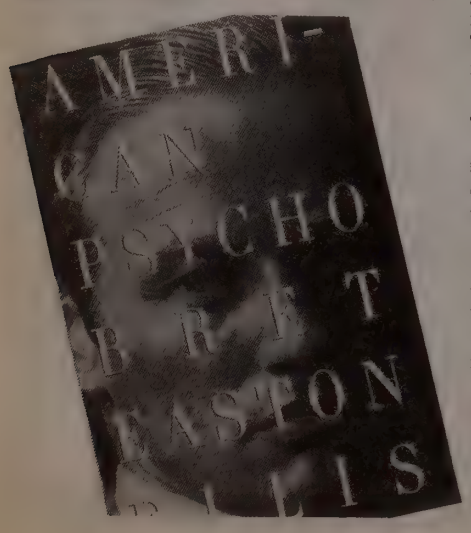
Graphic book debated

BY MICHELLE HUANG

A book notorious for its graphic depictions of violence against women may never take its place in the Hart House Library.

The Hart House Library Committee recently bought the Bret Easton Ellis novel *American Psycho*, one of about 60 purchases approved in September.

But the committee will re-examine its decision after a Hart House employee expressed concern that the book was to become part of the library's collection.



Myra Emsley, secretary to the warden of Hart House, said she flipped through *American Psycho* while unpacking the latest library acquisitions because she had heard of the controversy it has created.

When the book came out in the U.S., many groups protested its publication and sale, saying it promoted violence and hatred against women. There were also protests against the book's sale in Canada.

Emsley said she was particularly upset by the explicit scenes of torture and dismemberment.

"I was pretty appalled at the sexually violent nature of the book," she said. "It is particularly disturbing because of the sexual violence against women."

Emsley wrote a letter to the secretary of the Hart House Library Committee outlining her concerns and enclosed photocopied excerpts of the novel.

"It was so bad in my eyes that they had to read it for themselves," she said.

"The type of library we have is a browsing library, a pleasant atmosphere, and this is far from a pleasurable read," she said.

Mark Opashinov, the chair of the Hart House Library acquisitions subcommittee, said the

See American, page 3.

Inside

Paul McCartney (he's still alive?) cashes in at the box office, page 10

Live in TO: Blur, Flour, George Michael, page 11

Men's Basketball team crushes Western, page 14

Feminists urge bankcard boycott

VICTORIA (CUP) -- Victoria feminists are urging a boycott of the Bank of Montreal for providing a credit card which funds an anti-choice group.

The bank offers an affinity card, a special Mastercard that any association can apply for. Whenever a card holder makes a purchase using the card, the bank gives a percentage of the total sale to the organization. Affinity card users also benefit through a reduced MasterCard interest rate.

The fundraising card was previously available only to universities, but is now used by 200 organizations, including the anti-choice group, Alliance for Life, and the National Action Committee on the Status of Women (NAC).

The Victoria Status of Women Action Group (SWAG) is urging women to cut up their Mastercards and mail them back to the Bank of Montreal, with a letter of explanation.

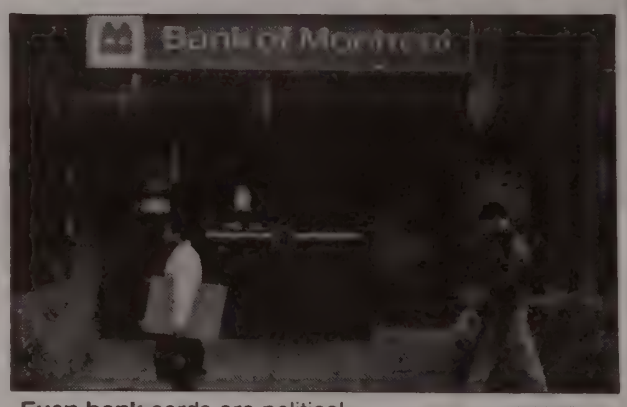
"It's basically a boycott. We're saying take your business elsewhere, and let them know you find it morally and personally offensive," said SWAG volunteer Morag Martin.

"We're not preventing them from doing business, just trying to underline the point to them that public opinion matters. Would they have a KKK or an Aryan Nations card? I don't think so."

But according to John Quinn, manager of affinity cards for the Bank of Montreal, the KKK or Aryan Nations wouldn't qualify for other reasons.

"A group must have a broad base of Canadian support and not be militant in its nature," he said.

He said he didn't know whether pro-life groups could be defined as fringe, and he said he was unfamiliar with polls indicating a majority of Canadians support a woman's right to choose an abortion.



Even bank cards are political. *Mark Lyall*

Cards are also offered to groups based on their membership size, age of the organization and relative income of the members, he said. Granting affinity cards does not mean the group is endorsed by the bank, he added.

Martin disagreed.

"It says on the ad the Bank of Montreal will donate a percentage to Alliance for Life," she said. "If that's not an endorsement, what is? The bank is seen to be endorsing it."

"That's instant credibility right there."

NAC vice president Marianne Alto said the national women's organization is considering dropping NAC's affinity card.

"What it basically comes down to is a question of money versus principles," she said.

Susanne Klausen, a member of the University of Victoria's women's centre, said the bank should have guidelines about the kinds of groups that qualify for the card.

"Other organizations like labour groups, environmental groups, or political groups (who also have affinity cards) are for something, but this group is against women's rights.

"Whether they want to or not, they are making political choices," she said. "Where will they draw the line?"

Catherine Clark, a U of Vic student councillor, said she closed her account at the Bank of Montreal after she learned about the affinity card.

"Approximately 80 per cent of bank employees are women. What kind of respect are they showing for their employees?" said Clark.

"It was a really bad business move to even touch the issue - the majority of the population of Canada is supposed to be pro-choice."

Nita Spratt, a volunteer at the Victoria Pro-Life office, said the card definitely makes an impact.

"The card is in fact helping the general cause," she said.

National News

Police program

TORONTO (CUP) -- A police program to help security staff work with sexual assault survivors is getting rave reviews on some Toronto campuses -- but York University security knows nothing about it.

The Metro police sexual assault squad program is designed to train security officers to provide care for victims of sexual assault.

Metro police detective Wendy Leaver said she contacted the University of Toronto, Ryerson and York about the program in the spring of 1990.

"We've formed a very good relationship with U of T," she said, adding that Ryerson is also working closely with the program.

"York did not respond, they just didn't bother," Leaver said.

Joanne Bailey, York Security administrative assistant, said York had not been consulted by the sexual assault squad.

"We know nothing, we have not been approached by Metro Toronto police," Bailey said.

U of T and Ryerson say the program has been successful at their campuses.

"Having a department within the police force who are trained and focused on sexual assault victims has been a novel experience," said U of T sexual harassment officer Paddy Stamp. "It's been really invaluable."

When asked if York has plans to participate in the program, York Security director Jim Drennan said Metro police "haven't contacted us and we haven't contacted them."

BY SHEENA JARVIS

Sexual assault

HALIFAX (CUP) -- The RCMP has launched an internal investigation following a public statement by a woman who was charged with mischief after reporting a sexual assault.

The University College of Cape Breton student's statement condemns the officer who heard her complaint that three men had sexually assaulted her.

"I am greatly concerned about the conduct of the RCMP and in particular the conduct of one officer," she said in the statement.

The 18-year-old was questioned extensively on two occasions, following a report she had been raped in a campus residence in September.

Police charged her with mischief after she changed her statement during the second interview. The charges were later dropped for lack of evidence.

The woman said the officer who conducted the second interview repeatedly told her she had not been sexually assaulted.

"He used words like `baloney' and `bull' when I tried to explain what happened," she said.

She said the officer also fingerprinted her, photographed her, and implied she was carrying drugs in her purse.

"He threatened to humiliate me further if I did not cooperate by changing my story," she said.

RCMP superintendent George Timko said an internal investigation will follow a review of the criminal charges.

"We want to determine that every aspect (of the case) has been addressed and that nothing was overlooked during the initial investigation."

BY DAWN MITCHELL

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SPECIAL COMMITTEE TO REVIEW THE REPORT OF THE SMITH COMMISSION

The Commission of Inquiry on Canadian University Education, sponsored by the Association of Universities and Colleges of Canada, and prepared under the direction of Dr. Stuart Smith, has just released its detailed report.

A Special Committee has been established to prepare the University's response to the Report.

Professor Roger Beck, Chair of the Special Committee, invites written comments on the Report, its recommendations and their applicability to the University.

Deadline for receipt of written comments is November 15th, 1991.

Please send them to the Governing Council Secretariat, Room 106 Simcoe Hall or FAX 978-8182.

Confidentiality key to sexual harassment cases

continued from page 1.

declining.

"There aren't too many that I'm aware of in the last few years," he said. "Part of that may be a result of sexual harassment offices. The internal complaint process is becoming very important, especially in sexual harassment."

Paddy Stamp, U of T's Sexual Harassment officer agreed U of T's policy has changed things, but she said cases could still be brought to the Human Rights Commission.

"I have to release information to the university about the volume of complaints I get," she said. "The fact is that it makes an enormous difference having a sexual harassment policy, but people might still go to the Human Rights Commission and it can happen again."

But Stamp said it would not have been useful for the Commission to publicize the 1985 case.

"If you say that, then everyone starts speculating all the time," she said. "It turns the whole place into a hotbed of gossip and rumour with every professor coming up and saying 'it's not me'. The important thing to do in encountering complaints is to have an office that works, not to tell everyone about it. Confidentiality is the most important thing."

She said her annual report is different.

"The purpose of giving out information is to give some people an indication of the extent of the problem and it's not a case of villains, but it's a social problem. The purpose of the (annual) report is to give some understanding of the problem, the nature of it, and how it's being dealt with.

"Turning it into an issue like Clarence Thomas and Anita Hill -- I've had two people in my office this week saying if (Hill) couldn't make it stick, what hope do I have? -- that's the problem when one case is sensationalized."

Shefman said it is very rare for the commission to publicize any of its cases. He said he knew of only 4 cases recently publicized out of close to a thousand. And even if the commission chose to publicize the U of T case, he said it would have been unable to use names.

"A media release without a name of the person would be of no use to anybody," he said. "We do not name the university if there would be a chance of someone able to identify the person. The nature of a university community is such that there is a greater opportunity of knowing who the players can be."

Michael Finlayson, vice-president of Human Resources, said the privacy of the individuals had to be protected.

"We certainly want to publicize stringently our policy and the insistence of enforcing our policy. It's not in our best interests to embarrass employees. Discipline is a normal part of employer relations but you don't go out and blab."

Shefman agreed.

"The important point to remember in a settlement is there is no finding of guilt."

Cook said while sexual harassment is not written specifically under the university's termination policy, it falls under the code of gross misconduct which existed in 1985.

"(Stein's) still on staff, so by logic, he did not commit gross misconduct that would have had him fired."



Sexual Harassment officer Paddy Stamp. *Bill Lee*

American Psycho on restricted shelf

continued from page 1.

committee selects a wide variety of books -- controversial works, books the average student cannot afford, Canadian works, or books by members of or about the U of T community.

Clive Thompson, a committee member and the person who originally suggested the library buy *American Psycho*, said a number of options could be considered if the committee decides the novel should not be in Hart House.

Thompson said the committee could donate the book to Robarts Library, which already has a copy.

Thompson said he has revised his opinion that *American Psycho* should be in Hart House Library since he found out that Robarts carries it.

"Originally, I thought it was a good idea [to buy it] because I thought there was no available copy in the U of T library system."

According to Carole Moore, chief librarian at Robarts, the Robarts copy of *American Psycho* is kept on the restricted shelf, which means the book must be obtained from the circulation desk.

Any student can borrow books placed on the restricted shelf, Moore said. They are kept in a separate area simply because they might be more prone to theft or vandalism.

Thompson said Robarts, with its academic environment, is a more appropriate home for the Ellis novel than Hart House Library, with its more leisurely atmosphere.

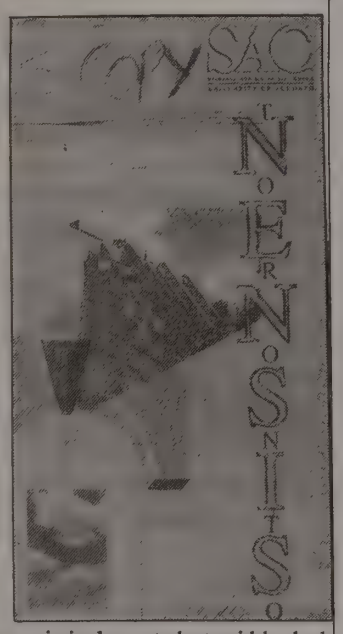
"I think it's fine to have really open access if everyone's going to read with a critical eye, but I don't think 90 per cent of the students at U of T would do that," he said.

"In the Robarts system, (restricted access) would effectively discourage anyone who would want to burn it or get off on it."

SAC book flawed

Don't plan your time around SAC's calender.

According to the Student's Administrative Council's date book, Torontonensis, U of T is closed on Remembrance Day, Monday Nov. 11.



Krishna Balkisoon, editor of the datebook said he noticed the mistake when the book came back from the printer's but it was too late to do anything about it.

"Somebody else had typeset the pages and had decided that the university was closed."

Kerry Kincaid, U of T's media relations officer, said the university will be open and classes will be held.

"We're open as usual and we'll have the ceremony at Hart House as usual," she said.

But some students had already made plans for what they thought was a long weekend.

Walter Quan, a second year criminology student said he had already booked a ticket to go away that weekend because of the calender.

"Now I'm missing out on a day of school," he said. "Students are getting a misconception that it's a holiday."

Students debate mayoral hopefuls

continued from page 1.

"I like the idea that he looks at the community as a whole, of both rich and poor."

She said she was impressed by the fact he once lived in a co-op housing residence and said this reflected a belief that people shouldn't be restricted to certain areas or housing establishments because of their financial status.

Irene Krispis, a second year history major said Layton was the more visible candidate.

"I have a greater awareness of his stand on the issues than the other candidate," she said. "You sort of want to know about the candidate before you make a decision."

But Amber Malik, a fifth year political science student said Rowlands would get her vote because she found Layton to be "somewhat scary" and "power hungry", citing his interest in creating red-light districts as one issue she disagreed with.

Students said they liked Rowlands' politics.

"It's going to be such a close race, Rowlands is going to need every vote in order to drive Layton and his socialist cronies out of the city," said Dennis Kivlahan, a fourth year St. Mike's student. "We need jobs in the city."

Tom, a first year science student who wouldn't give his last name, said Rowlands's gender was a factor in his choice of her for mayor.

"It's time a lady held that position," he said.

Pinky Rosemarie Rivera, a fourth year sociology and labour relations student, agreed.

"She's conservative whereas Layton isn't," she said. "She has good PR, good community relations. She's a politician. She's a woman. There's never been a female mayor. It's a good change to have a female mayor. She's my role model."

Rowlands supporters also said Layton, who is running as a NDP candidate, is too tied to the party's politics.

"I'm voting for June Rowlands because Jack Layton can't oppose the NDP party line, the same party line as that of the provincial government," said Paul Adams, a fourth year history student.

But many students said they were not really happy with either candidate.

"I'm not voting for June Rowlands, I'm voting against Jack Layton," said Frances Vaccaro, a third year International Relations student.

Nicolas Provart, a graduate student in biology agreed.

"Jack is last on my list, but June isn't first on my list," he said. "Jack Layton seems to be a man of the moment and very capricious, the type to jump on the bandwagon."

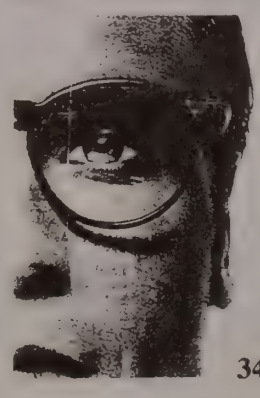
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EDITORIAL

Mortgaging the future

To many students, going to university already means mortgaging their future. It means shouldering a debt load of staggering proportions.

Now, the NDP government is considering making the situation even worse by completely eliminating grants from the Ontario Student Assistance Program.

If this policy is implemented, it would mean students would receive only loans. It means student debt loads, already terrifyingly high, could soar to $25,000 or $30,000.

The NDP seems to be mounting an extermination campaign against university students. They've already clawed back this year's funding and chopped next year's funding to record lows. Now, they're thinking about eliminating the only means by which some students are able to attend university.

Student unemployment hit record highs this summer all across the country, reaching almost 16 per cent at some points. Ontario was no exception. Students in Ontario were lucky to find any work at all, let alone any that paid enough to cover tuition costs, rental costs, food costs, books etc.

And the situation is looking no better for next summer. The economy seems unlikely to pick up before then. The federal government is cutting its funding from Canada Employment Centres on campuses, removing a vital source of student jobs.

But the NDP doesn't seem to give a shit. We won't do anything to damage accessibility, they assure us blithely. Well, it's hard to see how cutting student grants wouldn't damage accessibility.

OSAP is already completely inadequate for the needs of university students. The money they give already fails to cover the costs of living and attending school in Toronto.

If you live in a rathole, live off leftover Kraft Dinner, and abandon any pretence of a life, you could get by on OSAP with a part-time job.

But guess what? If you get a part-time job, those heartless bureaucrats in the government will cut your student aid.

The system is already a failure for thousands of students. How can a government that once claimed to support zero tuition fees look students in the face while they're stripping the post-secondary system to the bone.?

People shouldn't have to sell their future to go to universities. Students, young people with no material resources, cannot afford to go into debt to the tune of tens of thousands of dollars.

Students are no longer guaranteed jobs when they graduate, and they are certainly not guaranteed well-paying ones. The sad fact is students will not be in any condition to pay off these debts.

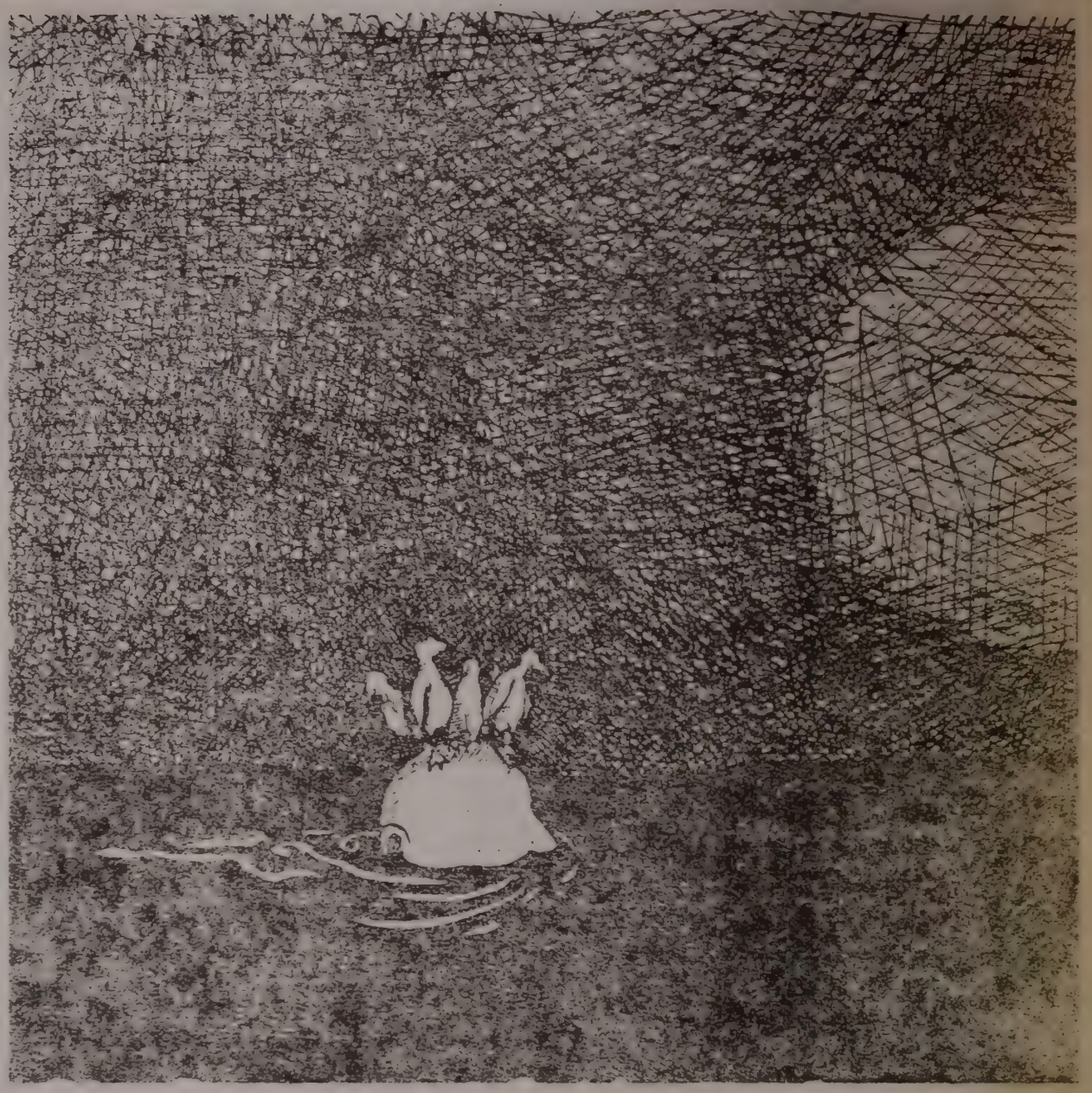
Yet the government, in its permanently myopic fashion, insists that cutting grants will be an effective cost-cutting measure.

It won't. First, the government will have to construct debtors' prisons to hold all the poor graduates who are expected to pay off outrageous sums with no hope of a good job in sight.

But, more importantly, students will simply stop going to universities. And while the NDP seems convinced this will be a boost to the province's economy, it's hard to find anyone else who can make any sense out of the policy.

Education is crucially important, and everyone has the right to it. The NDP said they believed that once, and students rewarded them by helping them into power.

Now it seems students may have signed their own death warrants.



The VARSITY
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The Varsity will not publish material attempting to incite violence or hatred towards particular individuals or an identifiable group, particularly on the basis of race, national or ethnic origin, colour, sex, age, mental or physical disability, or sexual orientation.

The Varsity is a founding member of Canadian University Press (CUP), and a member of the Ontario Community Newspaper Association.

Second class mail registration number 5102.

back talk ...

Ted 1

Ted Graham was really out to lunch with his commentary on Oct. 24. Normally, I would not bother responding to such vaguely written philosophical fluff. However, it is an attack on women's rights, and tries to deny the existence of oppression in our society, so a rebuttal is needed.

The basic theme of this vapid commentary is that collective rights are unfounded, and that individual rights are all that matter. He believes that what's important is "your rights to be treated as an individual and not some sub-atomic part of an indistinguishable whole." Well, even most bigots will acknowledge that there is a hostility directed at identifiable groups in our society, so where has Ted Graham been hiding?

His criticism of the forces against racism and sexism is "They believe they can perceive blacks and whites or men and women as inseparable concretes rather than abstract ideas." Here, he's just declared us all non-existent. Does anyone out there consider themselves to be an abstract idea? It seems that Ted Graham has spent too much time studying philosophical jargon, and too little time studying the real world.

There are two possible explanations for Graham's naive musings. The first is that he is astonishingly ignorant of racist, sexist, and homophobic oppression in our society, that he was "born yesterday".

The second is that he is making a deliberate, calculated attack on the forces fighting this oppression. That is, it is an attempt to divide and conquer those who are fighting for their rights, by trying to take away their consciousness as an oppressed group. Most often in these cases, it is the second explanation, a reactionary one indeed!

Al Grant
Part time Physics student
Scarborough College

Stacey

I wanted to take this opportunity to commend Stacey Papernick for the tremendous job she was doing as External Affairs Commissioner for SAC. She has worked consistently to represent the students of SAC on a variety of issues. The recent Underfunding Awareness Week was a strong example of the kind of dedication and organization which Stacey brought to the position.

It saddens me to see the treatment Stacey has received by this student administration. SAC has a dual mandate from the students: it must provide services but also represent us on issues. This was reiterated during the Horizons reforms of two years ago. The External Commission has a vital position within the organization to provide this representation. When it is emasculated through budget cuts and interfered with, it is impossible to be effective and representative. Stacey Papernick was elected by the Board of Directors to provide this leadership and yet during her brief term in office it appears she was thwarted from carrying out her agenda and mandate. When she complained, allegedly she was called a "frustrated woman". This is absolutely unacceptable in a student organization that is elected to promote the interests of all undergraduate students.

SAC will suffer because of Stacey Papernick's resignation. We should be seriously evaluating why she felt compelled to leave her own student administration. What's going on under the Dome?

Krista Slade
St. Micheal's College IV
External Commissioner, 1990-91

Ed. note

As a friend of Mr. L. Argintaru, I am privy to the true facts about the incident described in the first paragraph of the Editor's note (Re: Picture 2). First of all the Editor's note seems to imply that Mr. L. Argintaru was acting alone. Oct. 28. Ed. Note "during the course of Mr. Argintaru's attempts..."; "...Mr. Argintaru took this action because he objected...". This is absolutely FALSE. Mr. L. Argintaru's objection was not a singular one. He was but one of a Legion of Courageous and Noble men. Those men with good moral conscience in the spirit of Truth, Justice and Democracy chose to protest the heinous views of Ms. N. Klein. If the editor in his/her infinite wisdom decides to grace the pages of "back talk...letters to *the Varsity*" with his/her italicized words then one would hope that they would be exemplars of the truth; Not a repository for falsehood and heresy. Of course, I suppose that one cannot expect any better from the unprofessional, biased and rascist (sic) "back talk...letter to *the Varsity*" section of the environmentally unfriendly rag that brings shame and dishonour to the illustrious name of *Varsity*.

Sean Michael Kerner
UC II

Columbus

Re: Timothy Doyle's letter "The Columbus debate should end and festivities begin." in *The Varsity*, Oct. 28.

I was shocked and offended to read Mr. Doyle's uncritical whitewashing of colonialism in *The Varsity*. In the past 499 years, the indigenous people of this continent have been subjected to colonial invasion, European diseases, famine, and the destruction of the traditional indigenous mode of democratic government. The native people of the Americas did not consent to the genocides that Europeans imposed on them.

Mr. Doyle's letter even admits that "The aboriginal people of this continent had their way of life eradicated and many of them lost their lives." He ignores this self-evident fact, and instead writes of the glories of capitalism and liberal "democracy". What has capitalism done for the hundreds of thousands of native peoples of this land who lost their lives due to the direct hand of Columbus and his successors? What has capitalism brought to the masses of the third world who live in abject poverty? What has capitalism brought to blacks and immigrants who face police harassment and brutality every day in this city?

Instead of writing of the glories of capitalism and imperialism, we must examine the very foundations of our system. Under capitalism, we see one of the biggest crops of

See Back talk, page 5.

"all the news that's fit to print and some that isn't"

THE AIDS EDUCATION CHRONICLE

"much more than a new attempt at education"

A publication of the Metro area health departments

FREE -- higher outside metro

SAFE SEX SCARES STUDENTS!

-- easier to avoid issue than deal with it say coeds --

CHRONICLE BLOWS THE LID OFF AIDS SENSATIONALISM!



Ridiculous and untrue examples of what other tabloids are saying about AIDS -- get the facts inside! Page 2.



"ABSTINENCE": THE MISUNDERSTOOD OPTION

Are you weird if you're not having sex??!! *Page 3.*

ALSO: *Horoscopes! Classifieds! Letters!* *Page 4*

New approach to AIDS Education!

Metro area health departments are attempting an alternative approach to AIDS education. The AIDS EDUCATION CHRONICLE is being distributed to colleges and universities in an effort to reach students who haven't been getting AIDS information from pamphlets and fact sheets. Representatives from the CHRONICLE say the publication is not intended to make light of AIDS, but merely to present AIDS information in a less traditional, more eye-catching format.

Call your local health department:

SCARBOROUGH	TORONTO	EAST YORK	YORK	NORTH YORK	ETOBICOKE
396-4200	392-0064	461-8136	394-2436	224-6344	394-8885

CHRONICLE BLOWS LID OFF AIDS SENSATIONALISM!

True or false? 'If you read it in the paper, it must be true.'

False. Newspapers only present available information. Whether this information tells the whole story is another matter entirely. While most newspapers attempt to deliver factual information responsibly, some publications deliberately sensationalise the issues — twisting and exaggerating the facts to attract an audience. This is especially true of the more infamous tabloids that the Chronicle is designed to satirize. Recent headlines in some of these publications include: "Liberace cured me of my AIDS", "My cat has AIDS virus but I won't give her up", and "Hitler created AIDS virus to destroy U.S."

A sampling of this type of journalism is presented below:

1. VAMPIRES FEAR AIDS

by Maya Kneckhertz



Vampirism is now considered a high-risk activity for contracting AIDS, says an Austrian professor of vampirology at the Akademie Innsbrucke, Dr. Karl Niemann.

"Although the undead are long past the point of sexual intimacy, they are involved in the practise of extracting the blood of others and introducing it directly into their own bloodstream," says Dr. Niemann.

"If the vampire is exposed to the AIDS virus in this manner, he or she may become a carrier of the disease and pass it on to others."

Dr. Niemann warns vampires that they are no safer from the AIDS virus than intravenous drug users who share their needles. "Although we do not endorse or promote the practise of vampirism, we encourage all vampires to get to know their victims, before initiating any vampiric activity," says Dr. Niemann.

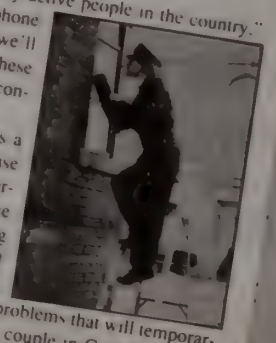
"It seems that AIDS does not discriminate, even among the undead."

2. Condom patrol on the move

by Paul Rofilaktik

In an effort to attack the AIDS virus, an underground front, known as the Covert Organization for Neutralizing the Dangers of Orgasmic Maladies (CONDOM) is planning an all-out campaign to promote safe sex.

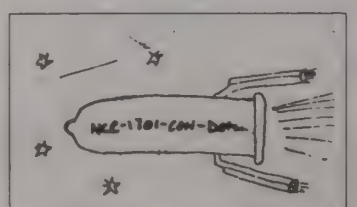
"We're generating a master list of all sexually active people in the country," said a CONDOM official in an exclusive telephone interview. "Once the list has been completed, we'll place our troops in and around the homes of these 'sexual actives' to ensure they're wearing latex condoms at the appropriate time."



Although critics argue that the plan represents a gross invasion of privacy, CONDOM officials refuse to listen. "The AIDS epidemic is a national emergency," said the official. "Canadians will either have to get over their false modesty and begin discussing safer sexual practices, or get used to the idea of having us around." The CONDOM official, however, admitted that his organization is having membership problems that will temporarily prevent them from policing every sexually active couple in Canada.

"After all, we're looking at the gargantuan task of keeping an eye on literally millions of couples," he said. "But we'll attain our full ranks in the foreseeable future. Until such time, we expect every public-minded citizen to do his or her part to police themselves."

3. "ALIENS CURED MY AIDS" CLAIMS FARMER



Busey's drawing of alien ship

by E.T. Fonome

A 46-year old farmer from Wide Plains, Alberta says visitors from outer space cured him of AIDS.

"I don't know how they knew I was sick," says Clarence Busey. "But they sure knew where to look for me."

Busey says he had finished milking his cows at around 7 p.m. and stepped out of the barn into a glowing light.

When he looked up he saw a gigantic alien spaceship hovering 40 feet above the silo. Experts who examined drawings of the spaceship made by Busey say the vessel vaguely resembled a gigantic latex condom.

"I didn't get a good look at the spacemen," says Busey. "But I knew they were friendly. They brought me into their ship and turned on a soft, pink light. After that, I fell asleep. When I woke up the next day, I was on my own and feeling much better. By the end of the week my AIDS was gone."

Although doctors examining Busey found no evidence of any disease, this doesn't prove his story.

"I don't care what the doctors say," Busey said. "The aliens healed me. One day my nose was running and I was sneezing and coughing like crazy, and in just seven days I was better."

Skeptics attribute Busey's symptoms to a much more likely virus such as the common cold.

Busey, in the meantime, has agreed to attend an AIDS education workshop, which will outline the facts about AIDS.

"When the aliens visit again, I might be more helpful to them," said Busey.



Busey

THE CHRONICLE RESPONDS:

1. Unless you believe in vampires, the only thing that's true here is that the AIDS virus is spread through blood-to-blood contact. Even though it sounds ridiculous, if you were a vampire there would be a legitimate risk in practising your "trade". The blood-to-blood problem is also quite true when it comes to unprotected sexual intercourse or sharing needles.

2. It's not up to the government, or any other organization for that matter, real or fictitious, to "police" the bedrooms of the nation. What's true here is the fact that every person really does have to take responsibility for his or herself. If we don't do it, who else can?

3. You can't catch AIDS like you can the common cold. Busey is obviously confused. What's important to realize is that there is presently no cure for AIDS -- period. Articles that claim otherwise are misleading. Medical researchers are hopeful a cure may some day be discovered but, for now, people with AIDS must rely on an assortment of drugs for treatment and prolonging of life.

The Chronicle reminds its readers if they ever have any questions about AIDS, or are confused by something they read or hear, they should call the Ontario Ministry of Health AIDS hotline at 396-2437 (toll-free at 1-800-668-2437). Tabloids aside, no question is considered ridiculous.

Safe sex scares students!

by Staff Reporter

Some sexually active college students would rather risk exposure to STDs (sexually transmitted diseases), including the AIDS virus, than discuss using condoms for protection.

That's just one of the startling facts uncovered by health professionals working in AIDS education.

"The whole idea of disease and disease prevention is an uncomfortable one for most people, not just those in college or university," says Keith McDonald, a health promotion officer with a Metro Toronto Health department.

"However, it's an area that students in particular tell us they find difficult to address, especially when they enter relationships that may involve sexual intercourse. Even the question of birth control is often avoided, opening the door to disease and unwanted pregnancy."

Many students say that it's far easier to have sex than to talk about it. Mike (not his real name) a 21 year-old technical student has already had a bout with gonorrhea, but still finds it difficult to take precautions during sex.

"I should know better," he says. "But if I tell them I want to use a condom, they might freak out. And I could never tell someone that I'd been infected already."

Health professionals are particularly disturbed by the alarming number of students who understand the health risks of having a variety of sexual contacts, but neglect protection.

"The real problem is getting people to acknowledge and personalize the risks," says McDonald, "then getting them to do something about it."

ED's note: *see HOW TO DEAL WITH SAFE SEX for more information on the above issue.*

How to deal with safe sex

making sex safer for you and your partner is the key



Health educators say students who decide to become sexually active can deal with safe sex by developing what's known as a **safer sex plan**.

Jennifer Hopeson, a nurse involved in AIDS education, feels that the first step is to decide that you'll never have unprotected sex in the first place.

"Most people tell us they don't know how to deal with safe sex, but the truth is, they know what they can do to protect themselves, they just have difficulty talking about it.

"If you've decided that you want to use condoms during sexual intercourse, that's all you need to say. If the question comes up as to why you've decided this, just say it's your form of 'protection'."

For the previous generation, the Pill provided all the 'protection' people thought they would need. But birth control pills are useless when it comes to the AIDS virus or any other STDs.

"Part of the idea behind having a **safer sex plan** is to cover both sexually transmitted diseases and unwanted pregnancy," says Anita Zutis, originator of a



'pharmacy project' which mails out condoms and condom information to users of the Pill.

"People in the know are using condoms and the Pill together," adds Zutis. "By doing this, heterosexual couples share the responsibility."

While the risk of pregnancy is non-existent for same-sex partners, disease is still an issue. There's also the same need to think ahead and be prepared to talk with your partner about safer sex.

Aside from abstinence, in any sexual encounter involving oral, anal or vaginal intercourse, a latex condom is the only option available when it comes to protection from sexually transmitted diseases, including AIDS.

ED's note: *The term 'SAFE SEX' is often used by health professionals to describe safer sexual practices. A call to the AIDS hotline (392-2437 or 1-800-668-2437 toll-free long distance) confirmed that the more accurate term is 'SAFER SEX'.*



Safer sex plan

Health educators offer these suggestions as part of a safer sex plan:

(1) Always have a supply of condoms with you. Don't worry about what others may think about carrying condoms around. If you are sexually active, you'll need them.

(2) Make sure you can get at them when you need them. Keep them near the places you have sex and find a cool, dry place to store them in. *(Note: car glove compartments and pants pockets are not good places to keep condoms because of heat and friction build-up. Use packs, purses, special condom wallets, drawers, medicine cabinets, etc. instead.)*

(3) Be familiar with getting them out of the package and know what they feel like. Remember you can open these things and check them out on your own before you need to use them with a partner.

(4) Use condoms properly and make using them part of the love-making process. Putting a condom on (and taking it off after you use it) doesn't have to bring romance to a halt. Be creative - help each other out and enjoy the experience.

It doesn't have to be a big deal; simply make it a natural and expected part of your love life.

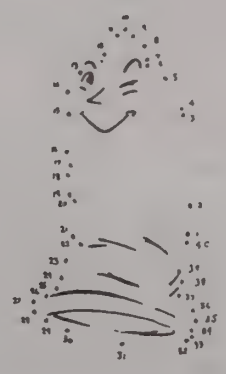
(5) Don't have sexual intercourse if you don't have condoms with you. There's more to sex than intercourse. Hugging, rubbing and other things that don't involve getting blood, semen or vaginal secretions inside you are perfectly safe and can be very erotic and satisfying.

(6) Remember, a good rule for sex when condoms are not available is: *"'on me not in me, with nothing inside me."*

FuN StUfF

Hey KIDS!

Connect the dots that make up the character on the right and discover the latest trend in inexpensive fashion wear!



"Abstinence" term often misunderstood

Special to the Chronicle

Avoiding sexual intercourse is one way to reduce the risk of getting AIDS and other sexually transmitted diseases.

This is generally referred to as "abstinence".

But when students were asked to define the term they often interpreted the word to mean having no social contact or relationships at all.

Health educators contacted by the Chronicle were quick to point out that the precise definition of abstinence means "to go without". When it comes to AIDS, it's unprotected sexual intercourse that creates the risk of transmission.

One educator put it this way: "When we talk about abstinence we really should be saying clearly: abstinence from sexual intercourse. We don't want people to think they have to wear blindfolds and never look at anyone romantically."

Dating itself is perfectly safe. The same educator also admits that a sense of urgency about AIDS has made many health professionals forget that a lot of people have chosen the abstinence option.

"We certainly wouldn't want to make those who've made this decision feel that they're weird or wrong. I'm sure we sometimes do this by blasting right into our safer sex talk.

"Our real goal is to point out that when people finally become sexually active they need to know the information about condoms and safer sex. They should get the information, but if people want to wait before they have sexual intercourse, it's not our intention to make them feel alone."

?????? DID YOU KNOW ??????

* That standards and tests for strength and leakage of condoms have been tightened by the Federal government? A bulletin from Health and Welfare Canada states: "The condom has taken on a new importance in preventing transmission of the AIDS virus. The Health Protection Branch has therefore committed increased resources to enforcement of the mandatory standard." -- *source: Health and Welfare Canada.*

???

* That there are no standards governing 'natural membrane' (skin) condoms? These condoms may actually leak. -- *source: Health and Welfare Canada.*

???

* That the odds of winning the 649 Lottery jackpot are said to be one in 14 million? -- *source: the Ontario Lottery Corporation.*

* That the odds of getting killed by a bolt of lightning are one in one million. -- *source: The Ontario Science Centre.*

???

* That the odds of contracting the AIDS virus from a single act of unprotected sexual intercourse **with an infected partner** are estimated to be one in 500? --*source: The Report on AIDS from* The Journal of the American Medical Association.

???

*That the odds of getting pregnant from any one act of unprotected sexual intercourse are approximately one in 4? -- *source: Planned Parenthood Toronto.*

???

* That some sexually active — and unprotected — people won't buy a lottery ticket because they can't justify risking their money?

???

* The basic facts about AIDS transmission have not changed. The AIDS virus is transmitted only when the virus can get into a person's bloodstream. This can happen:

(1) through unprotected sexual intercourse
(2) by sharing needles
(3) through blood transfusions (mixing of infected blood). *Before 1985, donated blood was not tested and some people were infected with the AIDS virus from transfusions. Now, all donated blood is tested.*
(4) from a mother to her child; either in the womb, through delivery or breast feeding.

AIDS isn't passed through sharing food, drinks, phones, sweaty clothes, toilet seats or through kissing.

HOROSCOPES

Your Birthday Today: Commitment to planning will help achieve your goals. You will clear up doubts about health concerns by reading and asking questions. Relationships are a key factor.

Leo (July 23 - Aug 22): Resist the urge to share a secret. Your ego could interfere with request from your partner. He/she wants to be safe. Cooperate fully.

Virgo (Aug 23 - Sept 22): Apologize to the friend you've argued with and relieve a heavy burden. Focus on healthy lifestyle and cut down on sugar intake.

Libra (Sept 23 - Oct 23): A flair for the arts may lead to a job offer. Indecision in relationship could lead to problems. Postpone action until you've thought about it.

Scorpio (Oct 24 - Nov 22): A mentor will give you good advice, but don't rush things. You're inclined to give too much credence to negative influences today. Don't listen to bad advice when it comes to your health.

Sagittarius (Nov 23 - Dec 21): You will enter a run of good fortune, but luck won't last forever. Save cash windfalls for a rainy day. Your relationship gets off to a safe start. Trust and respect play a major role in continued romance.

Capricorn (Dec 22 - Jan 19): A stranger will bring news of a friend, but don't take the message at face value. Keep up guard in your relationship today. Peer pressure may increase, but hang tough.

Aquarius (Jan 20 - Feb 19): Avoid major financial decisions today; hasty investment may cause monetary hardship. Concerning health issues, your patience may be tested by others who refuse to listen. Keep talking anyway.

Pisces (Feb 20 - March 20): You'll be in a position to affect the career of a competitor. Resist temptation and benefit from future partnership. Share health information with the family. Today is a good time to bring up a difficult subject.

Aries (March 21 - April 19): A lost heirloom of personal value, will turn up this week. A discussion with your partner will be important, but learn to say no.

Taurus (April 20 - May 20): Volunteer your services to charity. Rich personal rewards will result. A discussion with your partner will be important to you today, but learn to say yes.

Gemini (May 21 - June 20): Don't hide achievements. Gently blowing your own horn will help others appreciate you. Don't play the odds in relationships. Exercise caution where love is concerned.

Cancer (June 21 - July 22): Opposition to your proposal will cause you to reassess your plans, but don't abandon them. Make a few adjustments and resubmit the idea. It will be easier than you think to introduce new subject into your relationship. Give it a try.

THE AIDS EDUCATION
CHRONICLE
Developed by
The Scarborough Safe Project
396-4200
(Scarborough Health Department)
in association with

Borough of East York Health Unit
461-8136

City of Etobicoke Health Department394-8885

North York Public Health Department 224-6344

City of Toronto Health Department
392-0064

City of York Health Department
394-2436

Supported by Metro Council

Concept by Keith McDonald

Production: Peter Kenter



Dear AIDS educator

Dear AIDS Educator:
I don't accept all this fuss about AIDS. Where I come from, nobody I know uses condoms and we never get pregnant let alone catch anything.

Unconvinced

Dear Unconvinced:
Obviously you don't know that AIDS virus symptoms can take years to show up. A person can appear to be perfectly healthy and still spread the virus to others. We see this happening now to all kinds of people; no matter their colour, sexual orientation, religion or where they come from. The potential for infection through unprotected sexual intercourse is indeed very real.

This is why latex condoms are so important if you're sexually active. When used all the time and used correctly, condoms cut the risk of infection by preventing the virus from getting through to the bloodstream.

Although you may not have encountered the AIDS virus, another STD, or found yourself pregnant, the odds aren't in your favour. Have you really talked to your friends about these things?

You may be surprised to find that more people than you think are using condoms for protection.

Dear AIDS Educator:
I'm not a junkie, but I have used needles. The last time I was at a party with a bunch of people from out of town. I've heard cleaning the needle before you use it helps. Is this true and how do you do it?

Worried!

Dear worried:
It doesn't matter how often you shoot up or what you're using, it's the traces of blood in the syringe that causes the problem. If the person using the needle before you has the AIDS virus, there's a very good chance you could become infected when you use the needle yourself.

Used needles can be cleaned with bleach and water. This will kill any traces of the AIDS virus.

Fill the syringe with bleach several times (any household bleach will do) and then rinse it out with water several times before using the needle. (Let the bleach and water out into a separate container; don't rinse and load from the same container.)

I have to be honest with you, if you must share a needle, cleaning it out beforehand is the only way you can protect yourself.

Dear AIDS EDUCATOR:
I'm a little worried about all this talk about AIDS. I don't want to talk about it. I don't want to be associated with this thing in any way at all. I'm afraid that even talking about it will make people think I've got it. What can I do?

Uptight and edgy

Dear Uptight and edgy:
Without knowing all the facts, and while you worry what others may be thinking, you could be at risk! You owe it to yourself and your friends to find out what your risks are and what you can do to protect yourself.

Why not call the AIDS hotline number 392-2437 (long distance toll-free 1-800-668-2437)? No one will see you and you can ask as many questions as you like.

Send your questions to the AIDS Educator, Scarborough Health Department SAFE Project 160 Borough Drive, Scarborough, Ont. M1P 4N8. All letters are confidential and will be answered. While you're at it, tell us what you thought of this paper.



CLASSIFIEDS

REAL ESTATE

Homes, apartments, condos, offices for sale or rent. Previous occupants may have had AIDS, but you can't get AIDS from buildings. It's Not Who You Are But What You Do (that puts you at risk) Builders Inc.

FOR RENT

Trailers for sale or rent. Rooms to let 50 cents. Toasters, stereo equipment, chairs, toilet seats and anything else. No risk of AIDS. Call 555-RENT. King of the Road Rentals Ltd..

FOR SALE

USED HYPODERMIC NEEDLES! AIDS virus just might be included @ no X-tra charge. Send S.A.S.E. to DON'T SHARE NEEDLES #1 Rule of Thumb Rd.

THROW AWAY ITEMS! Used prophylactics. Field tested by others. No guarantees. Definitely use only once.

PERSONALS

FREE! FREE! FREE!
AIDS INFORMATION
Call the AIDS hotline at 392-2437 (1-800-668-2437 toll-free). "Up-to-date information on safer sex". Completely confidential.

Confidential to you-know-who. AIDS does not discriminate.

SEXUALLY ACTIVE person looking for new partner who's not afraid of condoms. Send picture first to box 01.

Massage. Soothing, relaxing massages. Won't cause AIDS. Fingers of Delight Massage. 555-HAND.

Marie Shocolet Eclaire, psychic. Tells past, present and future. Special rates for those who have unprotected sexual encounters: prediction of future guaranteed.

COMMUNITY EVENTS

CIRCLE 8 Square Dance Club wingding. Hand-holding, waist-encircling, doh-see-dohing and other casual contact. Ain't no chance o' catchin' AIDS

HELP WANTED

NEEDED: Smart people to start believing STD & AIDS information. Some thinking required. #1 First Impression Blvd.

WANTED — Males & Females to start talking openly & honestly to each other about relationships. Apply in person.

WANTED — People who won't share needles to spread the word. No experience necessary.

LOOKING FOR — Accountant with own calculator to keep track of STD & AIDS infections of unprotected sexually active populous. Must have head for figures. Call 555-ADDD.

INVESTMENTS

Invest your hard earned dollars in the sexual protection field. Small investment now may prevent future catastrophe. Call 555-SAFE for more info on franchise.

RECREATION

Sweat as-much-as-U-like. Will not spread AIDS virus. Jolly Gyms Health Club. 31 Work Out Road.

Risky Wreck-Re-Ation Ltd.
"Sharing needles is our only business"
555-1-PRIK /
1-555-CAN-KILL.

Travel! Travel! Travel!
Enjoy sexual practices without experiencing modern diseases. Beachfront hotel, colour TV, condoms provided. Just in Case Travel. Call Toll-free 1-800-TAK-THEM.

HEALTH

AIDS INFO/EDUCATION
Scarborough Health Dept.
396-4200
East York Health Unit
461-8136
Toronto Dept. of Health
392-0064
North York Health Dept.
224-6344
City of York Health Dept.
394-2436
Etobicoke Health Dept.
394-8885

Casual Janes & Casual Joes: "The best things in life are free but so are the worst" *Always wear a latex condom if sexually active.*

IN MEMORIAM

When you were young you loved to learn.
We watched you grow at every turn.
You learned to walk and then to speak
To draw, to write, to hide and seek.
But if we could do it all again
We'd tell you what we didn't then
Too late, we found, when you tempt fate,
AIDS does not discriminate.

back talk ... letters to the varsity

Continued from page 4.

wheat in Canada's history, yet farmers go bankrupt and millions starve worldwide because it is not profitable to sell that food.

The native peoples of this land have had enough of people from other cultures and civilizations telling them what is best for them. They do not need people like Mr. Doyle saying that they are better off under our "extremely generous welfare state" than they were previous to Columbus. No, Mr. Doyle, we who criticize oppression and exploitation are not the revisionists of history, you are!

Brian W. Major
U of T International Socialists
Vic III

Humour

I was quite surprised to read Richard Berman's September 30 article "Trinity's Episkopon injustice must go." The purpose of Episkopon is to use the method of humour to poke fun at behaviour that the men and women of college find to be offensive.

I believe that using the tactic of humour to embarrass people into changing unacceptable behavior is a pleasant contrast to the neo-fascist tactics of harassment, force and violent coercion used by the "politically correct" thought police that infest Canadian academia.

Mr. Berman should know better than to write that "the administration of Trinity College actively supports and defends the activities of Episkopon." This is not true. The men and women of college are quite capable of running Episkopon on their own and neither need nor want the support of Trinity's administration.

What the administration of Trinity College does actively support and defend is the right of Trinity students to freedom of speech and freedom of assembly. Curiously enough, the Canadian constitution and its charter of rights and freedoms also defends the right to freedom of assembly and freedom of speech.

Many U of T students may think that the alumni don't care what happens to their university after they leave, but I, for one, do care very deeply. I am a Trinity graduate who is very proud of this College's "distinct society". I am filled with deep shame whenever I read of the methods of harassment, force, and violent coercion used to attack freedom of speech, of the press, and other freedoms which are cherished by loyal Canadians.

Kevin Love
Trinity 8T6

Race

In response to Najamudding Mohammed's statement of Oct. 28, "Being Jewish has nothing to do with being part of any race or ethnic group", I must disagree with part of this assertion. According to Webster's Dictionary, race is defined as "...a subdivision of a stock, characterized by a more or less combination of physical traits that are transmitted in descent." Race is therefore a biological feature.

An ethnic group, according to the International Encyclopedia of the Social Science, "...is a distinct category of the population in a larger society whose culture is usually different from its own. The members of such a group are, or feel themselves, or are thought to be bound together by common ties of race or nationality or culture."

So while I would not deny that Ethiopian Jews, or Indian Jews (known as the Bene Israel) or the Chinese Jews of Cochin or Kurdish Jews of Iraq cannot be grouped together as part of a common race, I would argue that because they share a common religion and a distinct culture based on that religion, these Jews can be classified as ethnic groups within their respective societies. Throughout history, Jews have always been a minority in the countries in which they chose (or were allowed) to reside. While they obviously adopted the much of the culture of their surroundings (Christian Europe, the Islamic East or secular North America), Jews survived as a distinct group in the society with a culture based on the principles of their faith. As culture is one of the main factors which creates a distinct ethnicity, Jews can therefore be acknowledged as an ethnic, but not a racial group.

Susan Sapiro

Gender

What is oppression?

Marilyn Frye and other feminist writers define oppression as a systemic, organized construct of law and custom designed to keep one segment of a society in a position socially inferior to the rest. Though instances of discrimination may occur outside this social barrier, or in opposite directions, they do not constitute oppression because they are not systemically integrated.

Sexism, to employ the broadest possible definition is any discrimination based on the sex of the one discriminated against; hiring a less-talented man over a more-talented woman simply because the man is a man, and for no other reason, for example. Sexist oppression then, is oppression based on sex.

Applying the definition above to modern Western culture, then, we see two things. We see that only women are the victims of sexist oppression. But we also see that both women and men are victims of sexist discrimination.

What are gender rights then? In reality, there is, or should be, no such thing. Rights are privileges accorded to all human beings, regardless of race, colour, sex or faith, because they are human and for no other reason. Gender rights is a tern that has sprung up to symbolize the rights that women or men feel are being violated or ignored because of their gender. It is a classification applied to certain rights both genders feel all humanity should have, a classification based on the application of those rights, not their nature. Chief among these rights is the right to equal social and political treatment.

But this is where it gets tricky.

So far we have been dealing in the written word, the codified ideal. But the root and trunk of oppression and discrimination lie in the unwritten, pragmatic realities, the things that we cannot simply change with an eraser, the attitudes and conditioning of a mass-media society. How can I see a woman as a human person when every second commercial touts a bikini-clad lovely selling perfume or lingerie, dinning a message of objectification into my subconscious? And how can I see a man as an innocent-until-proven-guilty citizen when every news article I see or hear has already condemned him as a rapist? There is no law about these things. Even were I Prime Minister, no democratic law I could enact would change them. How, then, are they to be changed? For they must be changed. Women must not live in fear. Men must not live being feared. We cannot tolerate violence against women. We cannot tolerate short-term pragmatic laws that create injustices. We must root out the source of the disease before we can have any hope of treating the symptoms both effectively and justly. If all violence against women could be stopped in an instant by jailing one innocent male human, would that justify the act?

We are dealing, as I said, with conditioning and attitudes. Laws and regulations may control these attitudes, but they will not eliminate them. The attitudes will simply find other ways of expression. We must wash them away once and for all.

How?

By reverse conditioning.

See Back talk, page 6.

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back talk ...

Continued from page 5.

This is what gender-neutral language is all about. This is what refusing to tell sexist or racist jokes is all about. What a sexist society has conditioned into us can be conditioned out. Habits can be broken. Attitudes can be broken. It merely takes time. We must condition ourselves free.

I am, I admit, being unfair to those hurt. I am objective; I can see both sides because I have no stake in either. Justice is, sometimes and unhappily, the process of seeing that no one gets what they want.

But if we are truly in search of justice, then we cannot focus exclusively on one side. As I have said before, emphasizing the differences only exacerbates their problem. Is not the true root of all sexism the fact that we are allowing the differences to matter where they should not? Forget "men's" rights. Forget "women's" rights. How about human rights?

Justice is like the Rolling Stones. You can't always get what you want...but you should always get what you need.

Stephen J. Barringer

Shit

(Re: "Episkopon critic target of prank", October 21, 1991.)

I am dismayed to see that *the Varsity* continues to present gross fabrications in its persecution of Episkopon and Trinity College. I would like to cite three points in Maylin Scott's article that are categorically untrue.

First, the incident of a women paraded around with a sign saying "token ethnic" was in no way connected with Episkopon. The event was planned and executed by an unrelated College group. This is easily verifiable, and to assert

See Back talk, page 7.

CUT OUT AND EAT – COURTESY OF THE VARSITY

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back talk ... letters to the varsity

Continued from page 6.

otherwise is an outright lie.

Second, the statement that critics of Episkopon "have...experienced unpleasant events" is entirely without basis in fact. The mentioned incident of a snowball being thrown through a student's window a year and a half ago was in fact perpetrated by an intoxicated student who was never connected to Episkopon, and who threw many snowballs that evening randomly at open windows. The insinuation that critics have ever been terrorized by Episkopon is groundless, silly and libelous.

Third, Mr. Memon posed the question of whether "pouring shit all over (his) floor" is a usual activity of Episkopon. In fact, such an activity has never been and will never be an activity Episkopon would engage in; this incident is viewed by the group as morally reprehensible. For Ms.Scott and Mr. Memon to suggest that this incident was an activity of Episkopon, let alone a "usual" one, indicates to me that they are engaged in nothing more than willful and malicious mud-slinging with complete disregard for the truth.

Episkopon has always been receptive to constructive criticism that is based in reality. Not only is spreading of falsehoods in *the Varsity* not constructive, but Mr. Memon has seen fit to publicly doubt the effectiveness of the Episkopon review committee before it has even been struck. I believe it is time to abandon sensationalist headlines in favor of useful discourse, and I challenge *the Varsity* to assume a constructive stance in this matter. That is to say that I expect *the Varsity* from this point on to adequately check the accuracy and credibility of its sources before printing material on Episkopon, and in so doing, revert from fiction to journalism.

Colin Furness
Trinity College 9T0

Male

I am a male, 34 and attended U of T for a while in the 80's and I, too, oppose discrimination on the basis of sex like the author of the article, "male discrimination woes" (October 15, page 5), Will Steeves.

But that is where any similarity ends.

I am sorry to hear a man claiming that he has a right to house his sperm in a women's body for nine months. It is not a right but a privilege to be given or taken away by the women.

I am sorry to hear a man claiming that he has a rights to maintain a wage system that pays women 60 per cent to every dollar we earn. If Will Steeves were really in search of justice, he would search out ways to ensure that women earn the same: may I humbly suggest to him, man to man, that pay equity is such a way.

I take it that Mr. Steeves opposed violence in all forms but does he believe that there is equality already in crimes of violence? For every five women who are sexually assaulted during their life time, less than two men are. In search of justice, I do not wish to increase the chances of sexual assault against myself or Mr. Steeves. Rather, I would pay for a WenDo course to help women help themselves.

Mr. Steeves, maybe we could drop our clubs and progress beyond prehistoric times? Maybe we could realize that life and civilization is a partnership — a partnership of co-operation among equals. Let us make sure that women are truly free to be equal.

Nik Habermel

Explosive

In the last few issues of *the Varsity*, there has been a potentially explosive controversy brewing over the issue of "men's rights".

Will Steeves, U of T coordinator for a male advocacy group known as "In Search of Justice", dared to assert that, on some issues, men are getting the short end of the stick. He specifically mentions the male's lack of reproductive rights and the reverse discrimination implied in established hiring quotas which favour female applicants. To these (easily verified) claims Suzette Reid, coordinator of the U of T women's centre, has the less-than-brilliant rebuttal "I think they're just a bunch of spoiled boys with nothing to do with their time." And Lee St.Aubin comes up with the even less brilliant retort, "Men's Rights" groups? You've got to be kidding. There are no men's issues..."

Such comments, quite literally, reek of sexual discrimination. Just imagine the furor that would be justly raised if these same comments had been directed at the women's movement.

Why is it that we must continuously see things in terms of polarized opposites? Being pro-women does not necessarily imply being anti-men (and vice-versa). There is nothing inherently contradictory in advocating stiffer penalties for men (or women) who demand sexual favours in order to advance or keep one's job, while at the same time, rejecting the current assertion that dirty jokes or excessive stares constitute sexual harassment. Similarly, it in no way diminishes the validity of the claim that society must stop using sexist conceptualization like "The doctor he..." by demanding the society also abandon the stereotype "The criminal he...".

Perhaps if we took a less adversarial perspective, we could begin to work together to advance the cause of HUMAN rights. Surely that's the ultimate goal.

David Yeo
Ph.D candidate U of T

Visual

There are several seriously visually impaired students at U of T, some of whom are members of the Low Vision Association fo Ontario — a self-help organization of nearly-blind people.

The September newsletter from U of T's department of Special Services to Persons with a Disability is printed in tiny type though its front pages bears the symbol of visual impairment. If not contempt for visually impaired students, this silly typography decision, by the Special Services people who hold themselves out as experts in disability, is gross insensitivity. Perhaps they whisper in the presence of students who are hard of hearing.

May I use this space, on behalf of visually impaired people on campus, to ask sighted students at U of T to tell the good people in Special Services that tiny type is a stupid way to communicate with people who have very limited vision.

Bill Carroll
Managing Director
Low Vision Association of Ontario

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length.

Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members.

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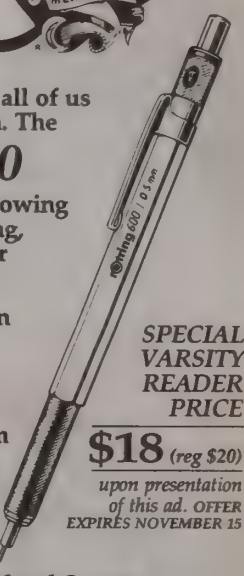
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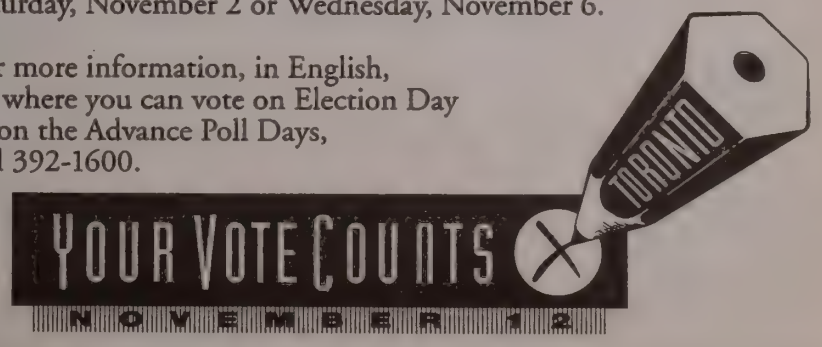
November 12 is Municipal Election Day in Ontario

You can vote in the City of Toronto Election if:

- you are 18 years of age or older; and
- you are a Canadian citizen; and
- you, or your husband or wife, live in, rent, or own property in the City of Toronto.

If you will be out of town, or will be otherwise unable to vote on November 12, you can vote on one of the two Advance Poll days: Saturday, November 2 or Wednesday, November 6.

For more information, in English, on where you can vote on Election Day or on the Advance Poll Days, call 392-1600.



Marketing companies pitch tents

BY ITA KENDALL
Canadian University Press

MONTREAL -- This year students on Canadian university campuses across Canada picked up everything from free soap to free pizza to free tampons.

The 'freebies' were offered as part of the increasing number of direct marketing campaigns being at students.

Toronto-based MarketSource pitched bright blue and white tents at 10 Canadian universities this fall and held two-day 'campus fests'. Last year the company went to only two universities.

The 'fests' featured corporate clients including American Express, Proctor and Gamble, Playtex, Campbell's Soup, Canada Dry, Rollerblade and Domino's Pizza.

"Research shows (students) are harder to reach because they study so much," said Jeff Burrell, national program manager for MarketSource. "They don't watch TV, or read papers."

"But they are important to reach because they are making purchasing decisions that will carry through the rest of their lives."

MarketSource marketing director Ross Halloran said many companies offer their products to students to encourage brand loyalty.

The company also sponsors the "Campus Source," a backlit board featuring a calendar of events and an advertisement.

But MarketSource is not the only company to market products on campus.

Clegg Marketing offers free stands to student newspapers, in exchange for space for an advertisement on top of the stand, and a row of slots for credit card and magazine subscription applications.

Credit card companies often set up tables outside bookstores and other high traffic areas to encourage students to apply for cards in the fall.

Claude Gingras, a budget consultant who works with students and lower income families, said universities used to be a space or culture and information.

"More and more universities are becoming a place for business," said Gingras.

Karla MacDonald, a student councillor at McGill University, said the council does not have a policy on direct marketing.

McGill's orientation was sponsored by Scotiabank, and Clegg Marketing helped to subsidize the student handbook, she said.

McGill's council also encourages students to apply for the McGill Affinity card when they apply for a credit card. Affinity cards are credit cards from VISA or MasterCard, which donate a portion of all sales to a particular university or organization.

Concordia University's student council does not promote Concordia's affinity card, but a previous council allowed two "Campus Source" advertising boards on campus.

Concordia council co-president Charlene Nero questioned the university's role in the marketing schemes.

"I think it is incumbent upon the university to have the interests of students in mind," said Nero. She is particularly leery of first and second year students being encouraged to apply for credit cards, she said.

"Students confronted with spiralling costs and increased tuition fees, sometimes end up living off their credit cards while they are waiting for their loans to come in," she said.

Managers of the Concordia and McGill bookstores see the MarketSource visits as a bonus for students.

"It entertains the students while they are waiting to buy books," said McGill manager George Franks.

Concordia manager Lina Lipscombe said the bookstore had to picked up the tab for security and advertising MarketSource. It also had to store all the product samples, she said.

Sponsors usually pay a fee of up to $2000 to visit the campus.

Next year Halloran said MarketSource will visit 15 or 20 schools across Canada. In the United States, where they have been in business for 25 years, they are bringing their clients' products to the students at 50 universities.

Varsity election

Nominations are open for Sports Editor
until November 4 at 5 pm.
Candidates must be Varsity staff.
For more information call 979-2831 and ask for Krishna.

Screenings November 14
Election November 19

National News

Sexist lacrosse team loses Carleton funding

OTTAWA (CUP) -- Carleton University's student council has cut the lacrosse team's funding after a sexual harassment complaint against the team was filed with the university's status of women office.

Complaints from two people prompted council vice president Laura Bonnett to cut the club's $60 per term start-up grant and a membership grant of $2 per member next term.

The complainants, who want to remain anonymous, said that on Sept. 25 at around 10 p.m., they saw about 30 men wearing white hoods, strung together in a line. It was "really a mob scene, like the Ku Klux Klan," they said.

They said the men were chanting, "Chain the pregnant woman to the bed, fuck her 'til the fetus gives you head."

The complainants said two men in the group told them they were with the lacrosse team.

Kevin Wallace, president of the lacrosse team, said team members were wearing their helmets, and were strung together as part of their initiation. This was so the team "wouldn't get away, and to make them look silly," he said.

Wallace said he didn't think the players were using the chant. However, he said, "the chant is well known among varsity athletes across the country."

Bonnett said she cut the funding because it was the word of the witnesses against the team.

Workshops defining sexual harassment are being organized for the team by the council and the status of women office. If team members attend them, the council will consider reinstating their funding for the second term, Bonnett said.

Wallace said the team is appealing the decision. There were others walking with the team that night and if anything was chanted, it was by these people, he said.

"(The team) may be guilty by association, but that's it," said Wallace.

Wallace said he talked to his teammates and he is sure they did not use that chant.

Carleton University's sexual harassment policy states that sexual harassment includes "engaging in a case of sexual comment or conduct that is known or ought reasonably to be known unwelcome."

The lacrosse team will continue despite its lack of funding, but Wallace said "it will make it definitely difficult."

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VARSITY REVIEW
THURSDAY EDITION
OCTOBER 31, 1991

Sergio Giral festival portrays Afro-Cuban past

BY LESLYN LEWIS

3 films by Sergio Giral
Euclid Theatre
November 1-3

Sergio Giral's films have the main purpose of presenting an accurate depiction of Afro-Cuban history, from slavery to freedom. Giral, who is one of Cuba's most important film makers and had his latest work shown in the 1991 Festival of Festivals, will have a mini film festival devoted to his work at the Euclid Theatre starting November first. Three of his films, all made in the 1970's, will be shown in sequential order, beginning with slavery and concluding with the establishment of a community made up of runaway slaves.

The first film to be shown, *The Other Francisco* (1974), is based on a novel written during the mid-nineteenth century in Cuba. The novel presents an idealized romantic love story based on a relationship between a slave woman and the son of a slave owner.

The protagonist in this story is a slave named Francisco. Through Francisco the audience is able to visualize the crude atrocities which were inflicted upon the slaves. This film refutes and challenges any romanticized image of Afro-Caribbean slavery. In *The Other Fransico* Giral successfully uncovers the true brutality which was so prevalent within the institution of slavery.

The second film shown, *The Slave Hunter* (1976), picks up where the first film left off. *The Slave Hunter* depicts the story of slaves who resisted slavery by running away, and those individuals who were hired to capture them. Accordingly, the true profession of the bounty hunter is revealed, along with the strategic and defensive mechanisms employed not only by the bounty hunters, but also by the runaway slaves.

There is no doubt that these films show a connection between Afro-Cuban identity and African culture.

The Slave Hunter shows how emotionally destructive the institution of slavery was, not only to the slaves but to those who enslaved them. For instance, a large portion of the film is based on a mythical female maroon figure, who was responsible for protecting, aiding, and encouraging runaway slaves in the Cuban mountains. This fictitious woman was conjured up by the slaves to create fear within the slave-owning population.

As well, the constant reminder of the slave revolution in Haiti seems to have placed the white slave-owning class in perpetual fear of similar slave uprisings in Cuba. *The Slave Hunter* most accurately shows how the institution of slavery had, interwoven within its very fabric, an unrelenting fear of its victims, and also its victimizers.

The third film, *Maluala* (1979), is a continuation of the two previous films. Essentially, it focuses on the portrayal of the maroon communities established by runaway slaves in the mountains of Cuba. Maluala was the largest Cuban runaway slave community. It consisted of over 300 runaway slaves, who together, represented an enormous loss of investment to the plantation owners. Due to this fact, the appropriation of Maluala became a preoccupation for all slave owners.

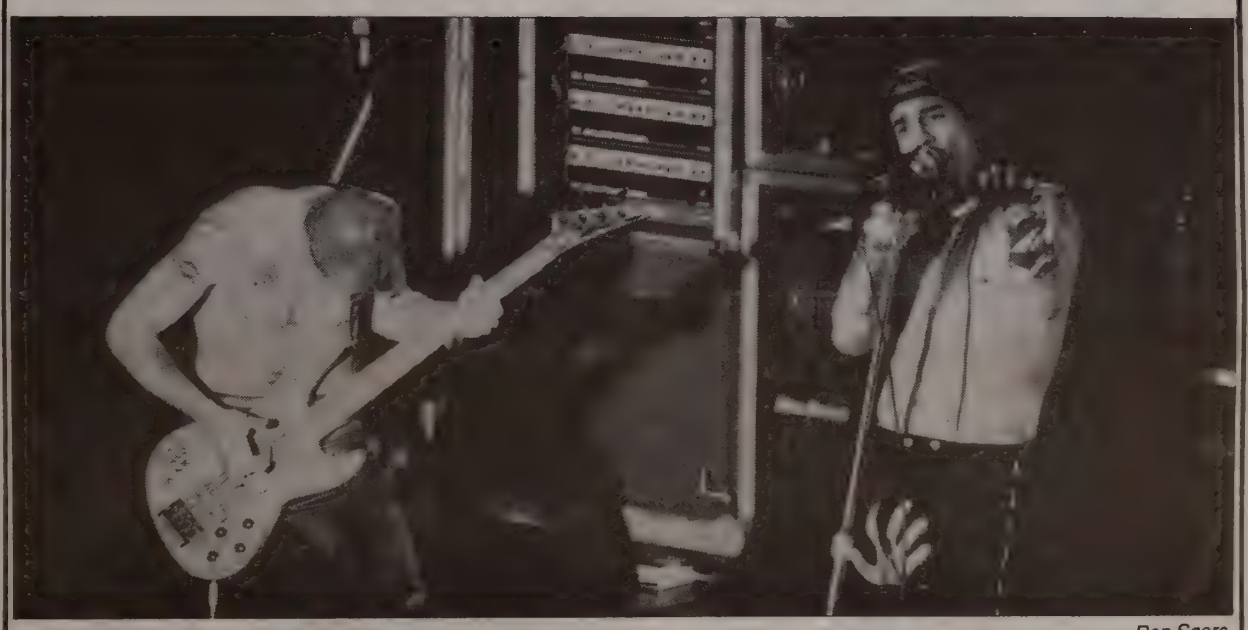
Representatives of the Catholic church in Cuba were first sent in as a means of peacefully coercing the slaves to return to the plantation. When the church failed, another outlet of Spanish colonial domination — the army — was used. The army's attempt to capture Maluala was unsuccessful. In fact, the army was crushed before it even reached the top of the mountain where Maluala was situated. *Maluala* is especially unique in that it so clearly captures the formation and maintenance of the runaway slave communities in Cuba. It shows how a society, extraneous to the white slave-owning plantation life, was effectively created and sustained by the runaway slaves.

It is interesting to note that Giral's latest work, which will not be shown, *Maria Antonia*, does not concentrate on slave societies, but examines contemporary problems in Cuba. This film focuses on the after-effects which slave society in Cuba could very well have created. *Maria Antonia* focuses on difficulties pertaining to the economic survival and social dignity of blacks in urban Cuba in the 1950's.

There is no doubt that these films show a connection between the Afro-Cuban identity and African culture. This similarity is displayed through not only the traditional religious practices of the Afro-Cubans, but also in their means of musical expression; apart from resistance, religion and music play very significant roles in the films.

The films point up the necessity for Africans in the diaspora to resuscitate their history. The political, literary and economic research expended by Giral and staff in order to produce these films is most definitely a necessary and ongoing task for black people. We cannot allow our history to remain hidden in the past, for we need the knowledge of it to aid us in the future. The unification of the black diaspora relies on the resurrection of continental black history, for through this, we can arrive at a common ground, and share a common future. The responsibility to research, write, and tell our own history is one which Sergio Giral rose to, and one to which we all must rise.

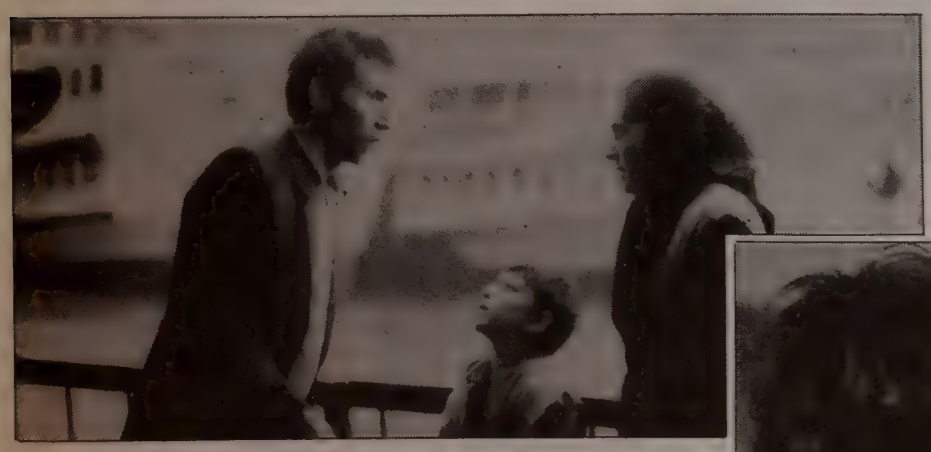
Burning Chili Peppers



Ron Sears

The Red Hots live Tuesday night at the Concert Hall.

Journey examines the desperation of hope





Above: Preparing for the journey.
Right: Emin Sivas.

BY MICHOL HOFFMAN

Journey of Hope
directed by
Xavier Kollen

Journey of Hope won the 1991 Academy Award in the category of Best Foreign Film. Yet despite its Swiss director (Xavier Koller), its largely Turkish cast, and its Swiss, Italian and Turkish settings, this film is decidedly local in its theme, thoughts and thrust. The very title, *Journey of Hope*, though a tad melodramatic, is indicative of the blunt power of the film both in its production and its message.

Journey Of Hope is clearly a story of two planes. The plot follows the story of a poor Kurdish man who, following dreams of a Paradise Found, embarks upon a pilgrimage to Switzerland with his wife and small son. In fact, these travels laced with torment and exaltation, can easily be taken as a metaphor for the universal journey through life. The pain of this film is real. the situations are familiar even to those of us who have never been East of Scarborough.

As the film opens, acts of Kurdish ritual are clouded by the dusty smoke of rural Turkey, distorting our view of the action. This view of nature returns throughout the film in the form of mist, exhaust and snow. There is never much vivid color in *Journey of Hope*. Rather, the cinematographers chose to focus on the vast, dull countryside and the barrenness of both landscapes and industrial ghettoes. This technique can only underlie the ever present message: we are alone and vulnerable in the face of the elements. Companionship, embodied by the Kurdish family's fellow travellers and people paid to help them reach their destination, is found to be fleeting. Ultimately, everyone has particular interests in mind. And the suffering of others is of little consequence in the face of personal profit. Those few offering friendship are separated by unconquerable circumstances in this rather harsh view of life.

Emphasis in *Journey of Hope* is placed more on action than on words. We watch as all the family's possessions are sold and taken away. The process of the journey to Switzerland is shown in detail. The camera follows as a crate carrying the family is lowered onto the deck of a ship. Scenes in transit are ever present. A favorite approach calls for our eyes to linger on a vehicle as it nears, goes through, and exits a tunnel. Curiously enough, perspective alternates between the view from inside the vehicle to a shot watching it enter the darkness and emerge.

Journey of Hope is also a film of contrasts. As we move from Turkey to Switzerland, cattle is replaced by cars, sand by snow. Signs of an absurdly kinder, gentler nation are characterized by coffee cups and swimming pools in a luxurious hotel.

Although not dominated by dialogue, the characters in *Journey of Hope* are not easy to portray. The cast does a consistently excellent job of conveying emotions which range from delight to despair. Nur Surer's silence and anguish are touching and true to her character, Meryem. The anger in Necmettin Cobanoglu's eyes is uncomfortably intense as Haydar. Praise must also to go to young Emin Sivas, who is a remarkable Mehmet Ali.

Journey of Hope is a film of contrasts.

It is hard to gage wether or not *Journey of Hope* should be recommended to colleagues suffering form mid-term stress. On one hand, the trials and hardships documented are enough to make us thankful for minor inconveniences like three thousand word essays. On the other hand, it forces one to consider the futile nature of life: the true meaning and ultimate results of our direction. This is an assignment which is often long and overdue.



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Ex-Beatle gets back

BY HEATHER MASON

Get Back
directed by Richard Lester

You can take the man out of the Beatles, but you can't take the Beatles out of the man.

Paul McCartney's concert film *Get Back*, is a testimony of that fact. The film is an upbeat collage of footage from McCartney's 1989, 13-country concert tour with assorted political and farcical movie shorts, including clippings from his days with the legendary Beatles.

McCartney has struggled to come into his own but evidently has not forgotten the band that brought him to where he is today. His musical style is reminiscent of the upbeat and sometimes abstract Beatles tunes, which, incidentally, make up more than half of the musical content of the film.



Ex-Beatle.

Highlights were McCartney's ageless performances of "The Long and Winding Road", "Can't Buy Me Love" and "Sergeant Pepper's Lonely Hearts Club Band" which threw the on-screen audience into a frenzy. His dedication of "Let It Be" to former Beatles John, George and Ringo enhanced the already overwhelming nostalgia that the film produced. Particularly effective was a song off his latest LP called "Put It There", which was accompanied by film footage of the destruction of the Berlin Wall.

Director Richard Lester tried to establish the relationship between McCartney and his audience by focusing the camera's attention on the ridiculously enthusiastic fans he performed before while on tour. At the same time, Lester incorporated a strong anti-war, anti-racism message. The result was a very predictable film, which, if not for McCartney's reputation as a seasoned performer, would lack credibility.

Short on originality as it was, there was nothing pretentious about *Get Back*. Arrogance, which so sadly prevails among artists in today's music industry, had no place on McCartney's stage. His energetic and wonderfully talented band are infectiously happy. The only blemish is wife Linda who is totally unnecessary and lacks both stage presence and charisma. She seems unable to smile or to keep time with the rest of the band. Not surprisingly, however, she is on camera almost as much as her husband. The least that can be said is that she makes him seem that much more talented.

Even if some might find this movie tame, it is certainly not dull. Even if you are not familiar with the music, which would be hard to believe, McCartney and the band's lively performance will compel you. An easy-going sense of fun permeates the atmosphere. If you are a McCartney fan you will be in heaven. Beatles fans won't be disappointed either. McCartney belongs to his audience as much as he does to his roots.

Butchered

BY TARA SUTTON

The Butcher's Wife
starring Demi Moore

There's nothing too bad about *The Butcher's Wife*, but then again there's nothing too good about it either. Sad as it is to say, $8 ain't too easy for me to come by these days and $8 is a lot to spend on a couple of hours of mediocrity. This movie has no edge.

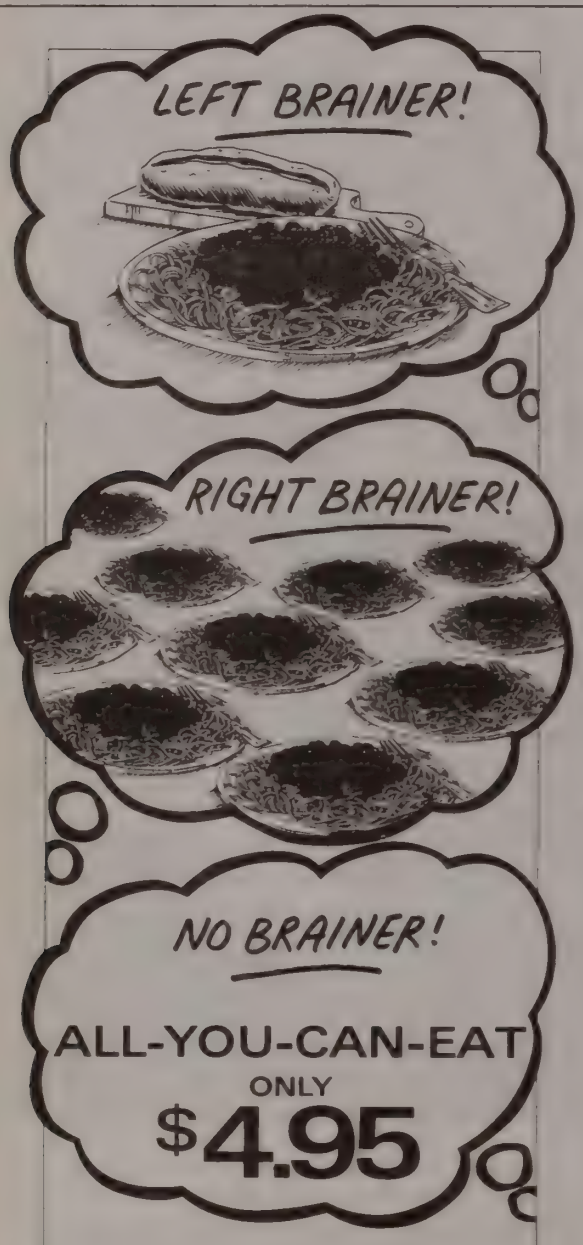
The film begins with some unexciting shots of a little island off the South Carolina shore where we meet Marina, a type of Demi Moore meets Dolly Parton character (minus the singing). Yes, Demi is blonde and drawling. As if that's not enough, Marina is also clairvoyant and has dreamt that her husband to be will arrive that day. Sure enough a large man (George Dzunda) in a tiny row boat appears on the beach. This gives rise to a Little House on the Prairiesque shot of Demi running gleefully through the fields to go and claim him, in the first of many Pioneer Woman type dresses that she dons in this film. She proposes to the man and next thing you know they are arriving home to his little, friendly-neighbourhood butcher's store... in Manhattan.

Where in Manhattan is what I'd like to know? In this little East Village street utopia everyone has a job and knows and likes each other, and Demi actually skips around barefoot with no mention of her catching hoof and mouth disease or something similarly realistic. There is not a single hint of police presence and yet there is no crime and everyone in the movie is white — a subtle neo-nazi message perhaps? Sesame Street has more credibility.

Anyhow the wannabe eccentric mix of neighborhood characters are all dying to meet the butcher's wife. All these people are having romantic problems and when they encounter Marina she tells them things about their future, all good news of course. Across the street from the butcher lives a yuppie psychiatrist (Jeff Daniels) who happens to treat most of his neighbors (thoroughly unprofessionally of him I'd say). Marina is driving him to distraction: Because due to her his patients' lives are improving so they don't need him any more and due to the fact that he's lusting after her in a big way.

Marina doesn't mean to cause all this trouble but heck, she's clairvoyant, it's not her fault. Marina's biggest problem is that she thinks she has made a mistake in marrying her husband and has therefore ruined his life. It all becomes limply farcical at this point. Her husband is certain she's crazy he has now fallen in love with a mousy woman who thanks to Marina's advice is now singing the blues, surprisingly well, at the local bar.

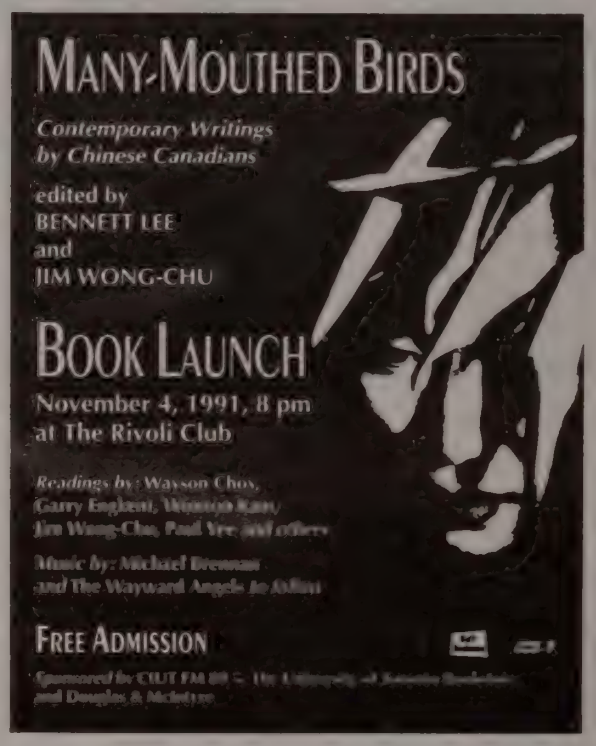
Sound confusing? Well it isn't really because it's all too obvious, and I won't be wrecking anyones surprise in saying that everything is resolved in a facile happy ending, this was apparent to me just by looking at the poster. Really this movie isn't terrible, it does have its entertaining moments. But I do remember thinking to myself "this is one long movie." which really points to the other side of that old 'time flies' theory.



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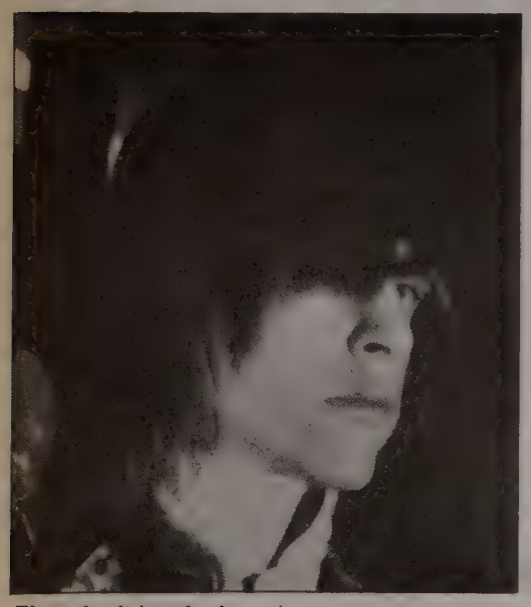
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Flour !sn't just for bread.

BY KEN CHASSE

Flour, Brick Layer Cake
Arc Welder -- Lee's Palace

With a respectable turnout for Lee's on a Wednesday, Brick Layer Cake takes the stage. The lead singer is bathed in a column of turquoise light, the bass player to the side in a sea of blue.

Droning bass fills the air as the vocalist, Brian Paulson, mopes, whines and whispers into the mike. The music is slow and churning, like swimming in mud. The second song adds a slow but hard beat, provided by none other than Steve Albini, totally obscured by the drum kit and darkness. This is Brian's solo project, aided on stage and occasionally in the studio by hist friends from the Minneapolis *Rifle Sport* crowd.

Arcwelder shatters the drowning state of the audience with hard, fast drums, heavy bass riffs, and a *ton* of guitar noise. Lucid lyrics follow, provided mainly by the drummer, Scott Macdonald. His technical ability is incredible - I don't think Phil Collins could even play drums this hard and fast, never mind sing at the same time without sounding like Ogre (vox) from Skinny Puppy. Brothers Rob and Bill Graber provide the bass and guitar noises. Yes, they *both* do, swapping each other's guitars and grabbing more from the back room. Bill (or was it Rob?) contents himself with a pseudo-Sonic Youth guitar style - playing with the guitar against the amp. The quick snappy bassline is complex and even funky, very quick. Also from Minneapolis and the Rifle Sport crowd, they have 2 LPs out so far: *This* and *Jacket Made In Canada*, both on the Big Money label from Minneapolis (run by Chris Thompson of Rifle Sport of course).

Flour is up last, with a full lineup of Flour himself on vocals and occasional guitar, three others on guitar, Steve Albini on bass and the guitarist from Brick Layer Cake on drums. This is Flour's solo project, another man from the seemingly huge Rifle Sport crowd. The sound is hard, but a bit pop-ier than Arcwelder, and a lot different from the LPs which usually achieve their percussion through a drum machine. Small pauses for light vocals and minimal guitar launch into heavy and violent strumming or bashing by

See Power, pg 12.

Manchester maniacs

The clear Blur

BY STEVE HAYWARD

Blur
Lee's Palace

They came, they saw, they raved, and then they left.

It was a Blur.

Clad only in Stone Roses' and Happy Mondays' t-shirts, Toronto's Mancurianesque populous gathered at Lee's Palace on Tuesday for the long awaited North American debut of Blur.

From the tearful teenagers turned away because they lacked proper ID, to the bruised, brave soul who stage-dived onto the concrete floor, no one was disappointed.

Hailing from Colchester, a suburban seedy haunt in the heart of Essex, Blur comes across the Atlantic on the strength of their hit single "There's No Other Way" and their recently released album *Leisure*.

Lead singer Gram Coxon flung himself wildly around the small stage at Lee's. In an impressive display of on stage acrobatics, he kicked over the drum kit, he jumped on the audience, and at certain moments of intense passion, he jumped onto the bass player. Amidst the mayhem, lead guitarist Damon Albarn stood solid, anchoring the groove of the night firmly in his tastefully employed wah pedal.

Blur songs are relatively short, centering on catchy choruses rather than inventive verse structures. Performed live, this gives the uninitiated listener the impression that the same song is being played repeatedly, but with a different chorus. Blur fans didn't seem to mind, however, jumping ceaselessly for the duration of the show.

All in all, Blur did put on a good show for the first night of their North American tour, despite technical difficulties. However, the strain became a little too obvious when guitarist Gram discovered that he could not get any sound out of his Les Paul. Frustrated and jet-lagged, he pounded out a barely audible chord and looked helplessly at his band mates while silence conspicuously filled Lee's Palace.

See Blurry, pg 13.

The fate in G

BY AGNES BELLEGRIS

George Michael
Maple Leaf Gardens

No pop artist, to my knowledge, has performed a concert based on cover tunes. But that was exactly what George Michael did in a sold out performance that scattered only his most popular works through the show.

While it was definitely different, ingenuity is never without it's risks. The concert opened with "Papa Was a Rolling Stone" by the Temptations. He performed the song well, but upon hearing it I definitely was not convinced that it would be a decent concert. Luckily, things got better with Michael's later renditions of David Bowie's "Fame" and Terrence Trent D'Arby's "Sign Your Name". But if I want to hear a song by Bowie I want to hear Bowie perform his song. Cover songs are a matter of taste; personally I hate them. The original always sounds better because it belongs to the original artist and that is who should sing it. And so, George Michael should have stuck with his own songs, he definitely has enough material of his own to pull through a concert.

The first half of the concert was not as expertly performed as the final half. Michael's back up singer Lynne Mabry gave strong support to a weak first segment. The energy that George Michael exuded in the second half of his concert should have been uniform throughout the show.

Michael ineffectively tried to add in some trendy dance moves to seventies soul. Not only does this not work too well but he kept using the same dance steps repeatedly. George Michael moves look fine in George Michael pop soul but he was wanning for variety.

The set, the clothes, and the lighting were all uniform with George Michael's new image of not having an image. He wants his audiences to like him for his music and not because of the way he looks. This is refreshing to see in an industry where image is excruciatingly important. Michael has changed from raunchy bad boy to a classy act.

The use of a choir for back-up in songs like "Freedom" and "Father Figure" added a soulful touch to his pop beat. The voices created intensity and uniqueness to Michael's music. As well, audience participation was encouraged especially through the singing of "Freedom" and "Faith", and a cute added touch was his asking 15,000 people to sing Happy Birthday to his sister who was present at the show.

Overall it was a great concert for George Michael fans. His encore of "Careless Whisper" and "Freedom" were sung with a lot of emotion and he did, in between the cover songs, sing his classics, which were what people came to hear.

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Normal BC sound for Odds

Robbie weaves a complex tale



Odd, isn't it?

the Odds
Neapolitan
BMG

The odds are that this band is going to be big. Huge, probably — at least in the realm of Canadian content. It's therefore somewhat ironic that this Vancouver quartet had to go to the U.S. to get a recording contract, in this case with Zoo Entertainment.

The Odds' first offering, *Neapolitan*, is a perfect album to prove that there is such a thing as a "Vancouver sound". Echoes of a handful of other B.C. bands can be heard in all of the thirteen tracks, especially the influence of the reigning Vancouver band, the Grapes of Wrath. If the Grapes' success is any indication, the future of the Odds looks bright — and the commercial appeal of the first single, "Love is the Subject", shows that the Odds have an ear for a successful pop-rock song.

Love isn't the only subject on the album; the guys also take a stab at social consciousness in "Are You Listening?", a song about domestic violence, and "Domesticated Blind", a superficial slam at materialistic yuppie culture. The funniest track of the bunch has to be the ballad, "Wendy Under the Stars", whose chorus goes: "I was fucking Wendy under the stars the night that Elvis died". Despite the fact (as a friend of mine pointed out) that these guys are so young they were probably just discovering masturbation when Elvis died, it's this element of raunch that will keep the Odds from being pigeonholed as just another bland Canadian pop band.

AMBER GOLEM

Robbie Robertson
Storyville
Geffen Records

While *Storyville* is an enchanting and intelligent album, it unfortunately falls a little short of its artistic goals.

For his second solo release, Robbie wanted to write a set of songs that depicted one continuous story. Supposedly he did so; however I can't figure out what the hell is going on this album.

Part of the problem lies in the fact that these songs focus on emotions and imagery, often at the expense of narrative clarity. Part of the problem also lies in the fact that the songs on the album are apparently not ordered according to their placement in the overall story.

Maybe the story was just intended to be a writing tool that none of us need to understand. Maybe he never really wanted anyone except himself to understand the organisational scheme into which these songs fit.

That's all fine and dandy except that most of the songs are not lyrically self-contained enough to stand on their own, outside their original context. They sound like interesting but frustratingly incomplete fragments.

Oh well, it's still an excellent album. Robbie continues to craft remarkable lyrics such as "I bring you this cross/ I carved out of wood/ I'm just trying to tell you/ That I'd change if I could." The music is an invigorating blend of New Orleans textures and rhythms, with a hint of Peter Gabriel-esque atmospherics.

Missing is the aggressiveness of the previous album. While the songs are frequently energetic, they don't exactly bite or rip like "Testimony".

Of course there's a stellar cast of musicians, including the Neville Brothers, Jerry Marotta on drums, and former Band-mate Garth Hudson on keyboards. And lest we forget, there's Robbie playing many a taut and stinging guitar solo.

So I guess I should quit complaining.

JOHN TESHIMA



Chapterhouse
whirlpool
EMG

"Ambient guitar rock". That's the catch phrase I've heard a dozen times in the hype surrounding the latest British darlings, Chapterhouse. I saw the band in September when they came to Toronto, and didn't see too much in their performance that you'd call ambient (unless, of course, you find watching five guys stare at their firmly-planted feet all night really absorbing).

The good news is: they're better on album. At least you can do something else while you're listening. The band's debut offering, *whirlpool*, is an intense, moody nine-song collection that could best be described as Kitchens of Distinction meets the Charlatans with a dash of This Mortal Coil. In fact, you can't help comparing Chapterhouse to other bands because the more you pay attention to their sound, the less originality you find.

What they do, they do well - the record actually gets better after repeated listenings. I've even caught myself humming some of the melodies (even though you can't sing them, since lead singer Andrew Sherriff's lyrics are usually completely obscured by those ambient guitars). It's perfect to listen to in a speeding car late at night...just don't listen too closely.

AMBER GOLEM

Bare Bones
Life Sentence
En Guard

The band's called Bare Bones and it's definitely an apt name. It's a three instrument gig — a couple of guitars and a beautiful singing voice. I must admit though, that my first and honest reaction to their second release is that I wish they'd used a full band on at least some of the songs.

Now I'm no heathen. I can handle the minimalist instrument thing, but some of these songs just beg for a supporting rhythm section. That said though, *Life Sentence* is a very respectable effort for this Montreal based band. The songwriting is strong, and the tunes are laced with real bluegrass slash R&B feeling, thanks to Patrick Hutchinson's bluesey slide-guitar work. Vocalist Kim Nuttalls has a great voice and style and she knows how to inject feeling into her delivery. She's worked up about the usual stuff — failed and failing relationships.

They also do a great cover of Stevie Wonder's "Living In The City." For those of you who need categories and summaries, Life Sentence is emotionally delivered in a genre reminiscent of the blues, with folk roots discernable just under the surface. If any of that appeals to then you'll want to buy this cassette (available at Flip City). I think this is a neat band, and I wish they'd come back to Toronto soon.

WAYNE ABRAMS

Flour power

continued from page 11.

all concerned at an accelerated rate, with an emphasis on bass, masterfully provided by an intense Steve Albini.

Flour has three LPs out on Touch and Go. *Flour*, from 1988, last year's *Luv713* and this past May's *Machinery Hill*. The first two were produced by Steve Albini in his basement studio, and the last was produced by Brian Paulson, again of Brick Layer Cake.

The stigma for the reviewer in this case is the extensive references to Steve Albini, ex of Big Black and Rapeman noisecore bands. An established producer now, including credits for Pigface's and The Pixies' first LPs, he's merely touring with Flour as bassist and Brick Layer Cake as drummer. In the studio, Flour himself plays all the instruments, with minimal help from friends. Albini is currently not in a band since the demise of Rapeman two years ago, and makes his living producing; so far he's produced some 200 bands.

The Rifle Sport/Steve Albini connection is on a 16-day, 15-show tour through the northeastern states, with a stop in Montreal and Toronto. Flour is working on another album to be out in the next few months, again produced by Brian Paulson.

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The Cult
Ceremony
Polygram

Before I state my objections to the Cult's latest, *Ceremony*, let me just say that I actually like The Cult, and I'm not disappointed by this album. I found Sanctuary way back, and I've followed the refinement of this band ever since. At this point however, it's relevant to ask whether refinement and regression are mutually exclusive. Sadly, this doesn't seem to be the case with The Cult.

I hesitate to use the term gratuitous to describe this album, but I don't think it would be malicious if I said that *Ceremony* is more like *Sermonize*, and the result is just so much aural masturbation. *Ceremony* appears to be an attempt at soul-felt expression, Cult style. The album drips with references to all things spiritual and eery; "I got the blues power baby," "you gotta bleed a little while you sing," "Ceremony funky style music", and so on. We're exhorted to "start livin', do it" while Ian improvises lines like "Funky earth, mofo, mofo, funky, funky mofo" (nice cadence Ian).

Now I don't grudge these guys their new-found spiritualism, but using music (or any art for that matter) to publicly grasp at spiritual straws is always embarrassing, and it's particularly distressing to listen to on this album. *Ceremony* is not with redemption, but it does try your patience. There are some good tracks on the B side, but it could be that they sound better because they're not as aimlessly loud as most of the other tracks.

So to summarize *Ceremony*, it's lewd, its crass and it's aimless wheel spinning. It's tired old cliches dragged out one more time. It's well intentioned but ultimately meaningless drivel, worthy only of an album released to fulfill a contractual obligation. It's nothing you haven't heard before, and some of it you'd prefer not to hear again. If you like the Cult, then you'll probably like Ceremony. This is quintessential Cult.

WAYNE ABRAMS

Jerry Garcia Band
The Jerry Garcia Band
Arista Records

The Jerry Garcia Band is one of those which raises even more questions than it answers. First and foremost — Why? What is the point of its existence? Does Jerry just feel this intense need a la Spinal Tap to pursue his own 'solo project'. Or, as I see it, is it just one more way for the Deadicated to be screwed out of their cash by exploiting their need for another musical outlet to give their album collections the slightest semblance of diversity. "Look, I don't just listen to the Dead, I also have some Jerry Band."

Perhaps even more baffling than the existence of the band is the existence of their latest double album, "The Jerry Garcia Band." This live recording of a 1990 California show does display a remarkable clarity of sound. This could perhaps give the album some worth to those of Jerry's Kids who just can't get enough. But after listening to the album for a little while this clarity reveals its dangerous side as Jerry begins to wail in that locomotive voice of his. Do we really need to hear each rasping breath he takes during his rendition of "That Lucky Old Sun"? Now I understand why Jerry never really went in for correct diction.

Definitely Jerry does still serve up his signature guitar solos (a sound which seems to be making its way into many of these new 'retro-like' hippyloveshit bands). When these connect, or when other connections go through, they make you feel like your spine is a guitar string being plucked by some big magical hand of God.

These moments, however, are unfortunately lacking on this album. I guess that's the frustration involved with all live albums. They're just never as much fun as being there, especially with the Dead or Mr. Garcia. Because, well, no matter how commercial the Dead as an institution become, and no matter how decrepit their scene becomes- "there's just nothing quite like being at a Grateful Dead Show." Unfortunately, this live album proves the point.

JEREMY BLUMENFELD

Disco Classics
Various Artists
BMG

The frightening thing about disco for people born between 1968 and 1972 is just how much of the stuff you remember from those formative childhood years. If you're between the ages of 19 and 23 then more of your valuable developmental brain storage space may be filled with memories of K.C. and the Sunshine Band and Donna Summer than you realize. Only listening to Disco Classics can help you unleash these suppressed memories.

Disco Classics contains 16 of the biggest dance hits of the 70's, including such favorites as the Village People's Y.M.C.A., and The Hustle by Van McCoy and the Soul City Symphony. The album ranges over the full range of the disco sound from the funky to the sickly-sweet, and the liner notes give you more information than you could ever possibly want to know about the artists who made 'I love to boogie' a household phrase.

In retrospect, as horrible as some of 70's disco was, it had an important impact on popular music that came after it. Besides which, some of the cuts were great dance tracks, especially with the bass turned up to full volume. If you pop this tape on at a party, you'll be surprised at just who might get a case of the 'Saturday Night Fever'. And you'll be frightened at how much you remember from the age of white suits and platform boots.

DAVID JOFFE

Blues Traveler
Travelers and Thieves
A&M

Blues Traveler is a band it seems almost no one has heard of, their self-titled debut album of 1990 selling only 100,000 copies worldwide. Is it not strange then that it has received rave critical reviews, and that almost every second time listener became an avid fan? This paradoxical situation is the result of none other than the frequently unjust nature of the big, bád music industry that feebly promotes the most original and promising of new acts, the ones that just don't 'fit in' to contemporary musical trends.

Fortunately enough, there are music aficionados that, given the chance, often seek out these gems and embrace them with an enthusiasm that can only be seen at live shows. With this kind of recognition, Blues Traveler has finally begun to receive the attention that is due: airplay and promotion of their second album, *Travelers & Thieves*.

As with the first record, the band continues to carve out its own musical niche with a collection of entirely original material. However, the varied style and tempo of the debut is somewhat sacrificed for a more unified sound that capitalizes on the band's characteristic musical features.

The pseudo-psychedelic introductory instrumental, "The Tiding", gives no indication of the barrage of funk-rock-rhythmn that follows for most of the album. Here, Blues Traveler seems to have opted for a denser sonic consistency that combines fast, gritty power with tasteful melody in a fashion slightly reminiscent of Led Zeppelin. In fact, the music virtually never ceases to slow down until the final track, a successful endeavor attributable to the road-hardened professionalism and confidence of performance that surpasses the high levels they set on *Blues Traveler*.

It is unfortunate though, that the fine work of guitarist Chan Kinchla, bassist Bobby Sheenan, and drummer Brendan Hill is continually overshadowed by the speed vocals and frenzied harmonica playing of John Popper. The intensity created does not fit within the musical boundaries the musicians have created for themselves.

Travelers & Thieves, although less diverse than the previous effort, does succeed in capturing some of the qualities of the aural onslaught of a Blues Traveler show in high gear along with the delicate touches that mark the quality of the band. It is safe to say that they have bravely eluded the sophomore jinx with admirable results.

ERIK SHATZKER

Paul McCartney
Choba B CCCP
Capitol Records

I'm really pissed off. This album was never supposed to be released anywhere else but the USSR. So being a diehard Beatlemaniac, I went out and picked up a Russian copy of this album when it came out in 1988, and paid a pretty penny doing so.

Now the damn thing's been released here, on tape and CD, which makes for much better sound quality than the Cheez Whiz vinyl copy I have.

Despite my bitter feelings, *Choba B CCCP* is a great album. It's a collection of covers of various 50s songs, many of them obscure B-sides, all performed with enthusiasm and conviction.

Those convinced that Paul has become some wimpy schlockmeister should check out his kicking versions of "Ain't That a Shame" and "Lawdy Miss Clawdy". And on Little Richard's "Lucille" he sounds like he's joyfully shredding his larynx.

He puts equal heart into the midtempo numbers, particularly shining on "Just Because", recorded by Elvis in his historic Sun Sessions. His playful takes on Bo Diddley's "Crackin' Up" and Leadbelly's "Midnight Special" are also exceptional.

Only a couple of tracks disappoint. "Twenty Flight Rock", which sounds a bit restrained. And "Kansas City", simply because he can't capture the intensity and energy of The Beatles' classic version.

Otherwise, *Choba B CCCP* demonstrates that McCartney's phenomenal talent is not waning, just underutilized.

JOHN TESHIMA

...play it again, sam, yeah, melancholy baby, 'nother beer sam and pass the beer nuts, maybe some nachoes, shot a whiskey and a ham sandwhich, pack o' marlboroughs, light up muh zippo out on the american highway rain and wind the harley goin' fast this male myth shit i love it i live i can't get enough i can't stop i'm gonna collapse help me help me help me help me

Blurry tune

continued from page 11.

Sauntering up to the mike, vocalist Damon explained the situation to the audience. "It's all fucked, up here," he said, motioning to the stage. Suddenly the sound was restored; Gram had neglected to turn the volume on his guitar up...

Strange as it may seem, the Blur album does not give a correct impression of the Blur live show. On the album, Blur sound like wigged out sixties freaks who are inordinately enamored with their Hammond organ. But live, Blur are a hardworking and entertaining rock and roll band, more groovy than anachronistic. Their vocals also translate well to a live setting, a feat that the Stone Roses and the Happy Mondays have yet to accomplish.

Blur are brilliant, but they can not escape the musical trends of today. Some would claim that they are nothing more than poor imitations of the Stone Roses and the Charlatans; that they are filling a void for a while, only until the originals are ready to take the stage. This is neither true nor fair. While bands like EMF and the Soup Dragons go to great lengths to convince their audience that they have never heard of a place called Manchester, Blur take a completely different route. They acknowledge that they are part of a specific musical context, exerting their creativity within that context, rather than trying to escape it.

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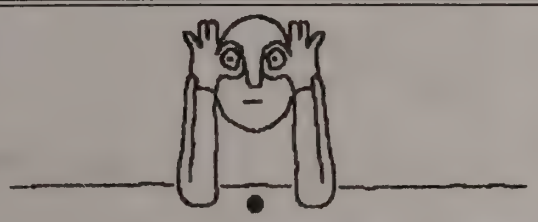
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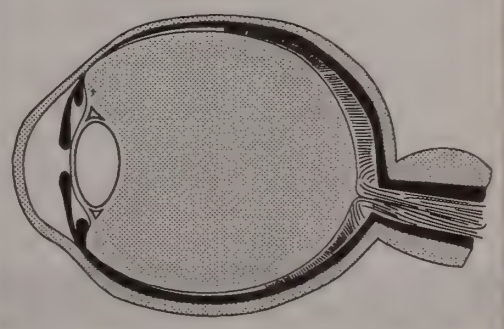
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VARSITY SPORTS
THURSDAY EDITION
OCTOBER 31, 1991

The Varsity prognosticators' playoff picks

The Geek likes Mustangs by 15

BY JACKIE THE GEEK
Varsity Staff Astrologer

Thought *the Geek* has finally heard the fat lady singing and bowed out, huh?

Well, as a famous grappler once said, everyone has his price. A change of management to clear away the deadweight, a fat free agent contract and copious volumes of suds have convinced *the Geek* to give the prognostication game one last punch-drunk swing.

Does anyone really care about the Ontario playoffs? Except for the Western Mustangs, there is so much mediocre parity that I feel like this is Cuba. In socialist Ontario, there are the preppies from London, and the 5-2 wannabes waiting in the background.

Toronto at Western. Deja vu, anyone? For the third straight year, the Blues meet the Mustangs in the playoffs. What was billed as a breakthrough season for the team has been a bust. Except for meaningless games against the cellar dwellers, the passing game has been mediocre to say the least. Lorne King is finally back from his leg injury, but the offence can't revolve around him. Defence is still green, after losing its core at the end of last year.

The Mustangs are still the same football machine everyone expected. Year after year they are the same type of team - strong, explosive fullbacks, deep throwing quarterbacks - but with different personnel. Tim Tindale has an amazing average of over 10 yards per carry, and there are no holes on either side of the field.

Western by 15.

Laurier at Waterloo. Laurier's Bill Kubas is the top-rated passer in the OUAA, but that's not saying much. Actually the sophomore is overrated. In tough games, such as against Waterloo, Toronto and Western, he has struggled. Also, he is playing hurt after getting hit hard in recent weeks while playing behind an inexperienced offensive line. The Golden Hawks defence is also riddled with injuries.

The Waterloo Warriors, under Tuffy Knight, is the surprise of the year. Still the same boring triple option offence, with little passing. But they have the best one-two running combination in Tom Chartier and Orville Beckford. Also, their defence gave up only 85 points all season, 50 of them to Western.

This is going to be a tough one to pick. With Waterloo, what you see is what you get. Laurier is certainly better than they showed last week when they were humiliated 34-7 by the Warriors, and they will be looking for revenge.

Waterloo by 3.

The one that got away: Wouldn't Western backup QB Eric Ursic, with the strongest arm in the league, look good in a Varsity uniform? If only he had been accepted by his first choice, U of T's Faculty of Pharmacy, the Blues may well be a Vanier Cup threat.

Berton Ung



Blues grapple with Western...Again — *Steven Leung*

Why I worship RB Lorne King

Lorne King is on the Blues.That means they win. Simple. Lorne King = Win.

Since King got untracked, the Blues offence has been unstoppable. Yes, a veritable scoring machine — more than fifty points a game since being shut out by the Hawks on Homecoming Saturday.

It's players like King that give defences painful spasms of irrelevance. Who do they cover? Him? Brian Zomer? Bob Anderson? True Blue staggering across the field as he mumbles a mournful dirge?

Western has much the same system. Guys like reciever Tyrone Williams make slow-footed pluggers like Tim Tindale, into superstars.

just Alex Ferron

Teams are so intimidated by the bomb dropping antics of the Air LeClair squad that they drop into what seems like a prevent defence from down one.

That scheme's tailor made for Tindale, who runs through holes the size of the rips in the Big Owe's roof — gaining cheap yardage by the fistful.

That aside, the big question is can the Blues stop the Western attack?

Why shouldn't they? Defence has been this team's saving grace since that first cold Saturday at McGill.

The Blues Big D has stood strong all year. Without solid defence, they would have lost against Waterloo and they would have been upset by (gulp) Guelph.

It's been the anemic offence that gave Toronto followers fits.

But it looks like Dr. King was the perfect cure for that malady.

This year, before King came back from his injury, the Blues offence was made up of two distinct facets — Eugene Buccigrossi passing, Eugene Buccigrossi running.

In this year's 34-19 loss against Western, the shortcomings of that attack were never more apparent. Buccigrossi can surprise the layfan with his occasionally strong and accurate arm.

Occasional is the key word.

Buccigrossi is at his best when he can run the psuedo-option offence that the Blues perfected last year. He's no Montana, and even if he was, the Blues' receivers don't resemble Rice or Taylor.

It doesn't take much time for a team to react to a one-dimensional attack.

It's easy to rack up the yards driving from your twenty yard line to the other team's twenty. But when it comes time to taste the paydirt, play action passes and short routes up the middle just won't cut it, if you don't have an impact player who can distract the defence.

The Blues can run true play action passes because the enemy is so keyed on stopping King. The run fakes that turned into embarassing sacks in the early part of the year now transform into big gains.

Half the defence crashes into King — and he doesn't have the ball.What a concept.

The Blues only needed someone like King in the first game against Western. Now they have him.

Draw your own conclusions.

Blues upset Western

BY TED GRAHAM
Varsity Staff



Rob Wilson was an all-star

Who ever said that little guys can't succeed in the sport of basketball?

After Toronto's exciting 87-84 victory over last year's national champion, the Western Mustangs, at the four-team tournament in Queen's, some people are reconsidering that bromide.

Cargel Stewart, a 5'6" back-up point guard for the Blues, was named tournament MVP — a fitting reward for his outstanding play in the final game.

Stewart, since being cut from last year's squad after having played two seasons for the Blues, has shown himself to be a valuable commodity. This is good news for the Blues since Roland Semprie, the pre-season pick for starting point guard, will be out until Christmas with a torn foot ligament.

With less than a minute remaining in a tie game, Stewart stripped the ball away nullifying what looked like an easy lay-up in the paint.

After a Western inbounds play Stewart came up with a key steal and went the length of the court to put the Blues up by two with 24 seconds remaining. Not being satisfied with just these late game heroics, he also scored one out of two free throw with eight seconds on the clock in the game to put the Blues up by three and out of reach.

Rob Wilson, who was the Blues leading scorer with 41 points in two games, also collected honors recieving an all-star award for his efforts.

Although Western had lost four of their starters from last year's team, U of T head coach Ken Olynyk was still pleased with the victory.

"It's always good when you beat a good team," commented Olynyk.

The Blues beat McGill 80-64 in the other game of the elimination tournament.

The men's and women's basketball teams will be playing this weekend at the Sports Gym in their own tournament. Games start Friday at 2 pm and run until Sunday afternoon.

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This week's schedule

Date	Team	Opponent	Venue	Time
Oct. 30	Men's Water Polo	York	50m Pool	7:30 pm
Nov. 1	Men's Hockey	Western	Varsity Arena	7:30 pm
Nov. 2	Men's Hockey	Windsor	Varsity Arena	3:00 pm
Nov. 2	Cross-Country	OUAA/OWIAA	Toronto	1:00 pm
Nov. 3	Men's Soccer	OUAA final (tent.)	Varsity Stadium	1:00 pm
Nov. 1-3	Basketball (M/W)	NIT Tournament	Sports Gym	TBA

'Da Blues . . . notes

The men's hockey team record stands at 1-1 after two games on the road last week to open their regular season.

The Blues won 5-1 on Thursday in Kingston against the RMC Redmen, perennial doormats in the OUAA.

Rookie **Jamie Coon** had two goals to lead the Blues.

On Sunday, the Blues were up 3-0 against the Waterloo Warriors, last year's national semifinalist.

But three consecutive penalties against U of T took the wind out of their sails especially when Waterloo converted on two of their chances. The Warriors prevailed 5-4 but head coach Paul Titanic still praised his team's effort.

"If we play that well through the regular season, we'll win our share of the games," said Titanic. "To be up by three in their rink and lose by one is encouraging although you'd like to have the two points."

Men's Soccer: After a slow start in the regular season, the Blues will advance to the OUAA semifinals after defeating Carleton 3-1 on Saturday. **Enzo Sallese, George Argyropoulos** and **Mario Deluca** scored for U of T. The Blues will play first-place Laurentian in Sudbury on Friday. The winner will host the OUAA final on Sunday.

Men's Tennis: U of T lost to York 4-2 in matches on Saturday in the OUAA team championship final. **Chris Lai** and **Mark Wendling** won their singles matches for the Blues.

Women's Tennis: It went down to the wire but the Blues managed to win the bronze at the OWIAA individual championships in London. They were down 4-2 in matches entering into doubles competition to McMaster but swept the final three matches to take third place. The final match ended in a 14-12 third set tiebreaker with **Katherine Lambe** and **Norma Peters** coming out on top.

Rugby: Toronto finished atop Division II with a perfect 7-0 record but their season ended on a sour note after being eliminated by Queen's 24-15 in the OUAA semifinal.

Men's Rowing: U of T finished sixth at the OUAA championships in St. Catharines with 29 points. Western won the title with 97 points.

Women's Volleyball: U of T finished a disappointing sixth at the York Tournament, after being blanked 3-0 by Sherbrooke. The Manitoba Bisons defeated York to win the gold.

Men's Volleyball: The Blues collected a silver medal at the Queen's tournament this past weekend in Kingston. After beating Queen's easily in the semi-finals, U of T dropped the championship match to the University of Montreal 11-15, 15-8, 16-14, 15-11. All-star awards went to power hitters **Marc Dunn** and **Marc Habash**.

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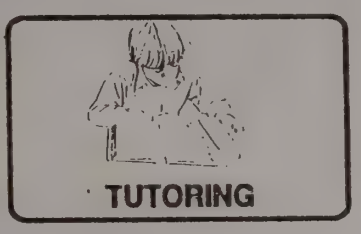
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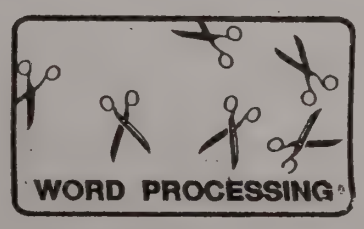
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Prizes will be delivered within a reasonable time thereafter to the winner(s) by an independent delivery service selected by Labatt Breweries. The odds of winning the Grand or a Weekly prize will depend upon the number of eligible entries received

3. This contest is open to registered students of this university/college (depending on the place of entry and eligibility) who are of legal age in Ontario to purchase alcohol beverage products and are not an employee of Labatt's, its advertising and promotional agencies, liquor licensed establishments or a resident of Quebec

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See ballot box location for complete rules and regulations.

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TORONTO

TELEVISION THAT SAVES YOUR LIFE

The VARSITY

VOLUME 112, NUMBER 20, MONDAY, NOVEMBER 4, 1991

A DEN OF KINKY, FILTHY AND DEVIANT SEXUAL ACTIVITY SINCE 1880



Yeah, I'd retch too if I got too near to SAC. *Wilson Lee*

Week explores date rape issue

BY CARMELINA MAIONE

This week marks the university's first date rape awareness week in what organizers hope will become an annual event.

"The week is a start," said Diana Dobson, chair of the Students' Administrative Council's Women's Issues committee, which is helping organize the event. "I mean, we're starting from scratch."

The week's activities will aim to raise awareness and initiate dialogue around the issue of date rape and sexual assault against women, she added. The main focus will be on the distribution of pamphlets and aggressive postering of the campus. Information tables will also be set up in Robarts and Sidney Smith where buttons will be sold, with the proceeds going to help fund awareness weeks in the following years.

Andrea Calver, co-ordinator of the Ontario Public Interest Research Group which is also participating in the campaign, said there is a real need for anti-rape education at U of T.

"There isn't even a dialogue going on with the students," she said. "We feel it's really important that this type of education should occur. We need to have students educating students, and it's not happening. There is an enormous silence surrounding the issue of date rape and violence against women in general. So we decided to pool our resources and mount a really aggressive campaign to get the dialogue going. It'll be the first 'No Means No' week on the U of T campus."



Diana Dobson



Andrea Calver

Statistics estimate that only one per cent of date rape assaults are ever reported, she added.

"Statistics show that one in three women will be sexually assaulted at some point in their life, and one in eight women will be attacked while at university," said Calver. "That's in only a four year period. One out of 12 men have committed acts that fall into the criminal definition of rape, but 84 per cent of these men said that what they did definitely wasn't rape. There's a strong tendency toward denial. Men don't see themselves as rapists and women, subsequently, don't see themselves as victims. There's a clear power difference between men and women."

Dobson agreed.

"We're in an environment where it's easy to see this," she said. "To see that it's happening. I mean being a woman at university mean's you'll have a strong chance of being sexually assaulted."

Discussions on date rape will also be given in campus residences this week.

"The residences have been targeted as they present

See Residence, page 3.

Faculty seek greater job security

BY MAYLIN SCOTT
Varsity Staff

U of T's faculty association says the key to improving undergraduate education is providing job security for professors whose main responsibility is to teach.

UTFA's stand comes in the middle of an ongoing debate at Governing Council over the Yip report -- a new report on academic appointments.



Guy Allen *Wilson Lee*

Guy Allen, Tutor co-ordinator for UTFA, said there is a real need for job security for tutors and senior tutors if U of T hopes to attract and maintain teachers of high quality.

UTFA recently passed a set of proposals for the development of a teaching stream for tutors and senior tutors -- professors hired on a contractual basis whose primary responsibility is to teach -- that included requests for a thorough search process, the establishment of review criteria to reward excellence in teaching, and the development of job security through a permanent status review.

"The reason we put out these proposed principles, is we want to open the floodgates and attract and keep good teachers," he said.

"People in the teaching stream are treated on a contractual basis. At the end of it, the university doesn't have to renew it. What the Yip report does is specify two reasons for not renewing a contract, fiscal plans and academic planning, for example, changing the department. Tenure stream professors are protected against these kinds of changes."

Allen said recent events have reinforced the need for such protection for tutors.

He cited, as an example, the case of professor Mirta Cohen, a Spanish tutor who has worked for the university for 14 years, but has now lost her job because

See Faculty, page 3.

Sexual assault reporter charged with mischief

SYDNEY, N.S. (CUP) -- Women's rights activists say the treatment of a Cape Breton student who reported a sexual assault has sent a dangerous message to other women.

In September, an 18-year-old woman at the University College of Cape Breton told the RCMP she was sexually assaulted in a campus residence by three men.

After an investigation, the RCMP charged the woman with public mischief for changing her statement during a second interview. The charges have since been dropped due to a lack of evidence.

Public mischief is defined as spreading false news, misleading police into conducting an investigation or giving police a false statement.

"I'm appalled," said Lynn Peddle of the Women's Resource Centre at Memorial University. "As a woman and a student, it is a slap in the face."

"Only one in 10 rapes are reported, and it's even a more negative message if you do report it and get victimized all over again," she said.

UCCB students are angry about how the university administration and police handled the incident.

"The RCMP handled the case inappropriately and

See RCMP, page 2.

SAC elects new external commissioner

BY WILSON LEE
Varsity Staff

Ferdinando Longo is the Students' Administrative Council's new external commissioner.

Elections were held during SAC's board meeting October 30 to elect a new external commissioner following the sudden resignation of former commissioner Stacey Papernick on October 18. Papernick's resignation came after continued disputes with SAC president Peter Guo over internal procedures and differences over SAC spending and policies.

Longo is a fourth year Erindale student studying political science and history. He was a former deputy of the external commission under Papernick, responsible for federal and provincial government relations.

Longo said he will keep a continuity between most of his priorities and those established by the former commissioner.

"In terms of the issues that were passed by the external commission that will be continued are a cheaper fare for university students metropass," he said. "The other issue is a GST lobby against the taxation of books. Another issue will be underfunding of the universities, continuing with the fight against the elimination of OSAP grants."

Papernick had cited small budget allocations for lobbying the provincial government on student issues as one of the reasons for her resignation. Longo said he will be looking at the external budget.

"In terms of our budget I personally will have to reevaluate the fiscal position of the external commission before I can pursue any sort of activity," he said. "But in terms of getting a strong and unified stance on the commission and then actively lobbying, the lobbying aspect will be a lot more effective after constructive study of all the issues."

Guo said he was happy with the choice of Longo.

"He has experience and is one of our most dedicated SAC members," he said. "He has good insight into what's happening at Queen's Park and he also has a lot of creative and good ideas for what he wants to do with external."

But Longo would not comment on his ideas.

"I would remain objective as possible and have my constituents tell me what issues we must lobby on," he said. "I would then ask my members of the commission whether they would want us to seek outside sources for the necessary cash flow."

One of the principal priorities of the former external commissioner was to call another referendum on joining the Ontario Federation of Students. Longo is less enthusiastic about joining OFS.

"As an Erindale student I would personally have to be against joining the OFS," he said. "As the new external commissioner I would have to be objective and poll the representatives of the constituent bases and get a clear and concise opinion on the OFS question.

"What we will do at the external commission level is study the OFS proposal to join, and decide whether or not we as the external commission will propose the referendum question."

See External, page 3.



New SAC hack Ferdinando Longo *Wilson Lee*

Inside

Yes, we've got humour, page 4

They call him Christ, Jesus Christ, page 10

Dead rabbits provide hope for humans, page 12

HART HOUSE

So many things to so many people

Upcoming Events

BEST WISHES TO ALL THOSE CELEBRATING DUVALI

MUSIC AT HART HOUSE - SECOND ANNUAL GALA CONCERT
Saturday, November 16 at 7 p.m. Jazz, Singers, Chorus, Chamber Winds, Chamber Strings, Orchestra. Concert in the Great Hall.

THE HART HOUSE INVESTMENT CLUB and
SOBERMAN TECHNICAL RESEARCH INC. presents -
T.S.E. FLOOR TRADERS. The line-up of speakers will include: Brad Lowry (floor trader/ market maker - equities, **Scotia McLeod**), Scott Douglas (arbitage floor trader - equities, **Burns Fry**), Sam Gaetano (floor trader - futures and options, **Independent**), Steven Izenberg (editor of **The Timely Investor**).
Tuesday, November 5, 1991, Hart House Music Room, 7:00 p.m.

OPEN POETRY READING
THURSDAY, NOVEMBER 7, 4:00 P.M. HART HOUSE LIBRARY
All Hart House members welcome to inaugurate the first issue of the **HART HOUSE REVIEW**, an annual publication of art and literature to be released in March 1992. All poems brought to the open reading will be considered for publication - bring an extra copy of each work. REFRESHMENTS!
(NOTE: If poets are uncomfortable reading their work aloud, it can be submitted for consideration to the Warden's Office, Hart House, by November 15, 1991)

THE

TINDERBOX

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ARBOR ROOM - 9:00 PM - NO COVER

Nov 7 — PURE
The local band with the most loyal, hippest following - Public Enemy meets Ministry meets Depeche Mode meets Aerosmith.

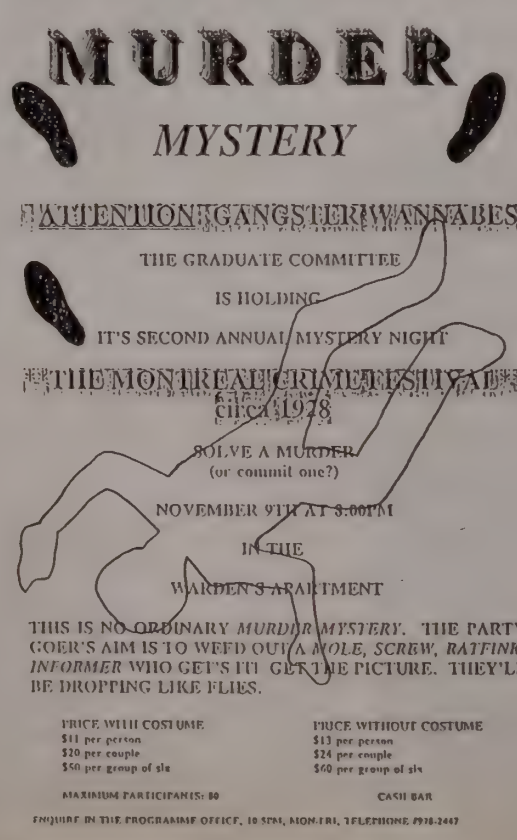
Nov 14 — TECHNIQUES BERLIN
From Niagara Falls - Techniques Berlin presents techno-synth dance pop with a beat and a message. Music for the Modern Man for the Modern Age, beyond boundaries.

JAZZ AT OSCARS

LIVE AT THE ARBOR ROOM FRIDAY NIGHTS AT 8:30 LICENSED PUB NO COVER

Nov 8 — DEL DAKO QUARTET
Saxmania! Groove to the exciting sounds of Del's baritone and alto stylings. A must see for saxoholics everywhere.

Nov 15 — ENGINEERING SKULE BAND
The Skule Band and Skule Combo will rock the house with their repertoire of swing, latin, funk/rock and fusion tunes.



Toxics scare reserves

BY SHANNON ALDINGER
Canadian University Press

MONTREAL -- Iroquois activists are joining forces to end hazardous waste dumping on native land.

Reserve residents are meeting to formulate regulations governing hazardous waste dumping on Cattaraugus, Six Nations and Kahnawake territories.

"Indian reservations are easy prey because we don't have the same regulations as municipalities," said Eva Johnson, Kahnawake environment protection committee coordinator.

There are four toxic dumping areas on the Kahnawake reserve, said Johnson. "One is big enough to house a golf course."

Similar environmental conditions exist on Six Nations territory. Six Nations Against Pollution -- a community environmental group formed three months ago -- has already discovered seven land-fills.

"We started hearing reports from people about residents allowing dumping on their property," said Six Nations activist Gloria Bomberry. "On one land-fill we found medical waste."

"Worse still is that this property is located close to a stream that supplies water to much of the territory," she said.

Medical waste is particularly dangerous because it may carry disease. Johnson said body parts were found years ago in medical waste at a Kahnawake landfill.

"Until 1987, there was no control. Hazardous waste dumping was a regular practice," Johnson said.

Kahnawake is the only reserve with explicit regulations on dumping. The reserve only allows inert material such as excavation and clear land fill.

The Kahnawake Environment Protection Committee worked with the U.S. Environmental Protection Agency to develop the regulations, which are a stricter version of Quebec's guidelines for solid waste management.

The Six Nations group discovered their band council had negotiated several dumping contracts. One contract involved secret negotiations with the mayor of North York to dump garbage on reserve land.

"We made sure the negotiations were stopped," Bomberry said. "Otherwise we wouldn't even have land in 10 years."

The group recently met with Ontario's environment minister Ruth Grier to try to encourage the enforcement of laws concerning waste transportation.

"If we can get this law enforced, half the problem will be solved because people won‡t be allowed to bring some types of waste here," said Bomberry.

Bomberry said native residents are largely unaware of the problems related to dumping.

"A lot of people don't realize how dangerous it is," she said. "They think they can just use the waste to level off their property."

Permission to dump boils down to economics, Bomberry said. American companies offer residents large sums of money to dump waste on their land because native territory is exempt from federal, provincial and state laws, she said.

"Indians are economically very poor. When in really low income brackets, people will accept exciting sums of money to take in garbage," she said.

RCMP investigation

continued from page 1.

unethically if they treated the girl the way (she said) it happened," said one female student. "There should be more of an investigation of the RCMP. Whoever is guilty should face immediate disciplinary action."

The woman who laid the complaint said in a press release that the RCMP officer who interviewed her used words like `bull' and `baloney' as she made her statement.

Following the publicity, the university has plastered the campus with information on how to prevent sexual assault and installed additional lighting near the residence.

A committee is also hearing students' suggestions on how to make the university a safer place.

"We have to band together and start fighting," Peddle said. "We have to let people know this is wrong and we're not going to stand for it. It's a problem in every province."

APPEAL TO ALL LIBRARY USERS

HELP KEEP U OF T LIBRARIES WHAT THEY SHOULD BE - VALUABLE ACADEMIC RESOURCE CENTRES AND PRIME PLACES TO STUDY.

1. NO FOOD AND DRINK

Protect our valuable resources - by keeping food and drink out of the Library areas in the various library buildings on campus. As well as damaging materials, food and drink also attract cockroaches and other insects which are harmful to books.

Please confine your eating and drinking to cafeterias and/or designated lounge areas. Your cooperation is essential to help preserve our collections and facilities.

2. QUIET IN STUDY AREAS

We have had numerous complaints about noise caused by people talking and laughing in study areas. Be considerate of other students who expect a quiet Library area for studying. Please socialize elsewhere.

Faculty could stall Yip report

continued from page 1.

Erindale decided to close its Spanish department. Allen said tutors, like tenured professors, need to be protected from these kinds of changes.

UTFA's proposal has to be discussed and passed by the Academic Board of Governing Council -- U of T's highest decision making body. The academic board is currently debating the principles of the Yip report on academic appointments.

The Yip report also deals with ways to improve undergraduate education such as giving equal weight to teaching and research in the granting of tenure, but in order to pass, it requires the approval of both the academic board and UTFA. UTFA has said they will not approve it, unless job security for tutors is dealt with as well.

"There are certain types of policy such as the appointments policy that have to have the approval of the faculty association," said Guy Allen, Tutor co-ordinator for UTFA. "It's the only real power the faculty association has. The leverage is there. If the Academic Board ignores the ideas of the Faculty Association which it has so far, it is going through this (the Yip report) for nothing."

But Peter Guo, president of the Students' Administrative Council, said while he is sympathetic to UTFA's demands for job security, more emphasis had to be placed on making teaching a greater priority for the professional or tenured stream that exists now.

"I can't say I support UTFA's proposal," he said. "What is important is to get the traditional professional stream to place a higher value on teaching and create more rewards for that, placing emphasis on effective student evaluations. If we do that, then those who are senior tutors and tutors, will get a better shake."

He said he would be sorry if UTFA held up the Yip report because their proposals were not addressed.

"What really ticks me off is when we as students who are the lifeblood of the university, the very reason universities exist, when we are the future of this country, and the end users of the system, and such a huge proportion of the university, cannot have the same rights as UTFA. UTFA has the ability to stall the whole process, but is that fair? Students don't have that right."

Guo also questioned whether job security should be brought up at the academic board.

"If we're talking about job security, I think it's something that should be tying into human resources," he said.

But Michael Finlayson, vice-president of Human Resources, said the issue was being debated properly.

"It's certainly appropriate that it be debated, because a tutor is a faculty member. It's an academic appointment, it has to have agreement at the academic board.

"I'm reasonably confident that the problems will be resolved."

Allen agreed and said he is optimistic that UTFA will get what they want.

"We will win it, it's a question of when," he said. "Since it's been raised, people have had a hard time arguing against it.

"It's reasonable, ethically right and it fits into the image of what the public is saying to universities, which is to improve teaching."

The next debate on the Yip report is scheduled for November 14.



The debates over teaching rage on. Students remain in huge classes.

Residence date rape talks planned

continued from page 1.

especially vulnerable situations for women in that you have men and women living together in an atmosphere that can be extremely hostile to women in terms of chances of being assaulted," said Calver. "The social atmosphere often puts emphasis on socializing and going out, with drinking often being an integral part of whatever is going on. This can create enormous social pressures that often translate into an increased prevalence of assault in residences. First year women are especially likely to be assaulted, as that is the time when this pressure to "fit in" can be most intense."

Dobson said the U of T administration has to take more responsibility for the issue of date rape.

"A disciplinary stance must be adopted, a code of conduct has to be implemented," she said. "A proposal for policy between women's groups, counselling services and administration has to be initiated. Education, especially for incoming students must be made mandatory. Counselling services that know how to deal with sexual assault must be made available, but none of this has been done.

"I know of cases where the general student counsellors just didn't know how to deal with it. This deters women from following through, in terms of getting help and especially reporting the incident. They just internalize the experience."

The week is also being sponsored by U of T's Women's Centre and SABINA (Sexual Assault Brought Into New Awareness), a Trinity college group founded in response to several date rape incidents at the college. Other activities will include a panel discussion to be held on Wednesday and a Thursday film day featuring films that explore the issue of violence against women. Both these events will be held at the International Students' Centre.

External rift healed

continued from page 1.

Longo also said the rift, created between the external commission and the SAC president would be reconciled and good relations re-established.

"If Peter has any sort of difference whatsoever with my commission's viewpoint then I would require him to meet with my fellow deputies, constituents and representatives of the external commission to have a point of clarification on his part," he said. "If he were to disagree I would sincerely ask him to pursue a conversation with my commission to ensure that we are getting a truly objective viewpoint."

Guo said he also thinks relations will improve.

"(Longo) knows how to get along with students and everyone at SAC," he said.

News Shorts

TTC coalition formed

University students are getting together to petition the Toronto Transit Commission for a university rate metropass.

In light of this summer's announcement of a reduced metropass for high school students, students from U of T, York, Ryerson, and George Brown are planning to form a coalition to push for a reduced rate in the current metropass price of $56.

"Right now, we're getting together and discussing our strategies for reduced fare," said Stacey Papernick, former external affairs commissioner for the Students' Administrative Council.

"We know ridership is down, but it depends on who wins the mayoral election. If Jack Layton wins, we might have a chance of municipal support. We think it's a good time to strike."

She said many college council commuter groups had also approached her to set up a U of T TTC coalition.

"We consulted Elizabeth Robertson, who organized the high school students," she said. "She said she would help with the campaign."

But TTC officials said they have no immediate plans to implement a university student rate metropass.

Dan Maceluch, public affairs co-ordinator for the TTC said the commission will only be willing to compromise, "when the time and the money is right.

"Right now we are $19 million in the red," he said.

Clothing drive for women's shelters

U of T's Students' Administrative Council is organizing a clothing drive with a corporate sponsor, to help battered women's shelters.

Tambrands, the company that makes Tampax tampons, is donating twenty cents from every box of tampons purchased, to 15 Toronto women's shelters for a goal of $45,000.

Gillian Oxley, account executive of the advertising firm organizing the campaign said over 100,000 women are battered in Toronto each year. She said Tambrands will donate a minimum of $40,000 to women's shelters, regardless of the number of tampon boxes sold.

SAC is supporting the campaign by organizing a clothing drive, and holding a "Clothes For Cover" night every Friday night at the Hangar. SAC will take $1.00 off the cover charge if students bring in a piece of clothing for their drop-off box. The campaign starts the second week in November and runs till the end of term.

"I'm really excited by the campaign," said Kimberley Stanley, a member of SAC's Women's Issues committee. "It's important that we have corporate sponsorship of this issue. Certainly the company is getting publicity, but the bottom line is there will be $40,000 going to the women's shelters. We're helping women that need help."

She said there will be drop off boxes at SAC, the Women's centre, ASSU and at some colleges. SAC will be co-ordinating the delivery of the clothes to the shelters.

Stanley said it was important for all students to realize this was an important issue.

"The only thing I'd like to see is, I don't think it should only be women financing this campaign," she said. "Maybe they should have Gilette razors sponsoring it too. It's not just a women's issue, yet they're using a product directed only at women."

Stanley said Canadian Tire had donated plastic garbage cans to serve as drop-off boxes.

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EDITORIAL

Women Centre wimps out

The Varsity has always supported a fully funded women's centre on campus.

We told you year after year to vote yes in a referendum to fund the Women's Centre — a group which was advocating for the interests and safety of women on campus.

The organization was working to educate the campus about violence against women. It lobbied the university to hire more women, institute a sexual harassment policy and get better lighting on campus. The centre worked towards improving women's safety on campus at night.

When women were discriminated against because of their gender or sexual orientation, the Women's Centre defended them.

We told you to vote yes in a referendum and finally, two years ago, you did.

Unfortunately, now that the Women's Centre has your money, it seems it has decided to stop being a centre for women at U of T. With three highly paid positions and plans to create a fourth, the Women's Centre's productivity has plummeted.

It has, in fact, failed the women on campus.

When SAC planned an anti-date rape campaign, the Women's Centre didn't volunteer support, although it had enough money in its surplus from last year to run the campaign itself.

The campaign planned for next week has been almost exclusively the result of work done by SAC and OPIRG.

When women were assaulted during orientation week and then berated for "exaggerating" in *The Varsity's* letters section, the Women's Centre remained silent. When the Sexual Harassment policy was attacked in the mainstream media, the Women's Centre didn't seem to notice. And when the Ontario Government offered money in grants for campus safety, the Women's Centre didn't even apply.

The Women's Centre does have workshops and meetings. Unfortunately, though it has $30,000 of students' money, it doesn't seem able to advertise them — even in the free *Varsity* events listings.

When the Metro Toronto Action Committee on Public Crimes Against Women And Children offered to help the centre conduct safety audits, the Women's Centre couldn't even complete one.

When a teach-in was organized on violence against women, the extent of the Centre's participation was a signature on the letterhead — leaving it up to the administration to define the concerns of feminists on campus.

When SAC planned its Walk Safer programme, the Women's Centre stopped attending the meetings and left women's safety exclusively in the hands of SAC and the U of T police.

What does the Women's Centre spend your money on besides salaries and activities for members of their collective? Go over and ask them. They can't tell you, of course, since they hadn't even completed a financial statement for last year as of three weeks ago.

There are a lot of feminists who are willing to put time and energy into women's issues on campus. Some do work at the Centre but many are alienated by the lack of productivity and in-fighting. The Centre just lost its coordinator for precisely these reasons.

Right now, the Women's Centre does not deserve your money. The issues they claim to represent do.

The VARSITY

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Just one lowly president's opinion

A recent survey in Maclean's *magazine ranked the University of Toronto fourth among Canadian universities, behind McGill, Queen's, and Mount Allison. In the spirit of impartiality and fair play for which it has long been known,* The Varsity *invited U of T President Robert Prichard to respond to these results.*

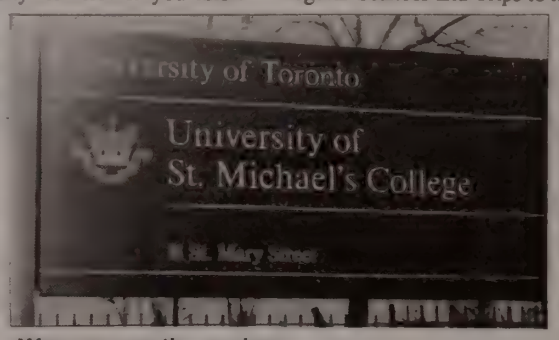
Students, Faculty, and Corporate Contributors:

It is with great hesitation that an esteemed academic like myself chooses to rebut the putative findings in *Maclean's* magazine. I could, after all, exploit the rankings as evidence in support of my

Timothy Long

plan to raise tuition at U of T to $40,000 per student. With equal justification, I could ignore the survey entirely, citing the well-known fact that the editors at *Maclean's* all suffer from mental derangement induced by syphilis.

But no. As President of U of T, I feel a special responsibility to confront the survey, and to state, fully and unequivocally, that in no way does our school deserve to be ranked as low as fourth in the country. And behind McGill University no less! If you know anything about McGill, you'll know it's a place where so-called "high academic standards" and so-called "first-class research" combine to create a forebodingly elitist environment, in which students and faculty are made to feel inadequate if their work does not reach a sufficient standard of so-called "quality". But don't take my word for it. Take a look at this comparative study of McGill and U of T:



We pass on the savings

Entrance Requirements
McGill: 80% average; recommendation from high school principal; proof of community involvement
U of T: 50% average and/or pledge to "try real hard"; recommendation from parole officer; proof of purchase from participating Swiss Chalet outlet

Typical English Professor
McGill: graduated from Ivy League school; fascinated by dramatic complexities of *Paradise Lost*
U of T: graduated from TV repair school; bewildered by dramatic complexities of *Who's The Boss?*

Location
U of T: conveniently located in downtown Toronto
McGill: inconveniently located 300 miles from downtown Toronto

None of this is to suggest that our university is perfect; far from it. As such progressive organizations as UCAR and OPIRG have taught us, U of T and society as a whole are plagued by all manner of unjust social hierarchies. Among the most brutal of these is the so-called knowledge hierarchy: the insistence that professors be "smarter" or "know more" than their students. We at U of T have decided to combat this vicious paradigm by granting 500 full tenured professorships to children twelve years old and younger. Not only will these new professors bring a fresh approach to the classroom, but they will also pose to their students fundamental theoretical questions ("Is high school fun?"; "What's it like to kiss a boy?"; "Will you go to Becker's and buy me some dirty magazines?") which will only enhance the interactive nature of the undergraduate experience.

The university is also seeking to give itself a more attractive and accessible image. Last spring the administration ordered each of the downtown Arts & Sciences colleges to replace its musty old Latin motto with a slogan more relevant to today's youth. I'm delighted to report the results:

New College: "Ask About Our Scratch 'N' Sniff Diplomas"
Innis College: "Preserving the Spirit of Harold Innis - Through Regular Seances and Trips to his Grave"
Victoria College: "Only 12 Residence Fatalities in 100 Years"
University College: "Two Thirds of Our Faculty Members Are Shriners"
St. Michael's College: "No Professors, No Classes, No Books - and the Savings Get Passed On to You!"
Trinity College: "A Crucial Step on the Road Towards Working at Pizza Hut"

In the end, if anything is especially galling about the *Maclean's* survey, it's that it might unduly influence high school students who are now facing that crucial decision over which university is right for them. Lord knows the choice was difficult for me. I can still remember myself at 17, pondering the question at my family's Swiss skiing villa, and getting so frustrated that I finally paged our pastry chef over the intercom and asked, "Francois, what university did you go to?" I can still remember his wistful reply: "The university of life, your worship." The crazy things the hired help will say! While U of T may never be as prestigious as Francois's esteemed alma mater, I like to think that with a lot of hard work, and just a little corporate help, it will at least offer more parking and have a better luxury hotel.

Drop by any time,
But make an appointment first,
J. Robert S. Prichard

back talk ... letters to the varsity

Hotel

Well, the Vic Hotel is a done deal. The OMB has given the go ahead for the burial of one of the precious few remaining green spaces in downtown Toronto under ten luxurious stories of steel and concrete. It was a hard fought battle between students and the administration and I expect that the two sides will continue to rail against each other for some time to come.

Strangely though, the developers who actually propose to do the buying are largely left untouched by this vilification. The administration are crooks, the students are idealists, but the developers are neutral and more or less ignored.

The reason for this, so modern economics textbooks tell me, is that in this Vic Hotel drama the developers, Huang and Danczkay, are playing nothing more than the role which they should be. According to conventional economic wisdom, if every member of society always seeks to maximize his or her own economic well-being, then through the strange and wondrous workings of the invisible hand, social good will be the inevitable result. Huang and Danczkay are clearly doing nothing more than trying to maximize their economic gain, and therefore their conduct is unexceptionable. In modern economic terms, it is perfectly rational.

I take a somewhat different view of the matter. We can rest assured that, even had a score of urban planners and an army of social psychologists denounced the Vic Hotel scheme as counterproductive to the cause of social good, it would have made very little difference to Huang and Danczkay. To me, the eagerness of these developers to build on the Vic property, regardless of the voices of protest raised against them, bespeaks a vile cupidity and a moral baseness which in no light could possibly be construed as "rational".

Invisible hand or not, Huang and Danczkay, as much as the U of T administration, are the villains in this case and I will not let them off quite so easily as allowing that they are doing what "the system" says they should do.

Paul Zamodits
Eng IV

Racism

Today, much to my chagrin, I bore witness to the second of two of the most outrageous acts I have ever seen. At 26, I returned to university to take a breather from sexism and racism in the "real world". Since my arrival at U of T, two months ago, I have witnessed two events that have made my hair stand on end.

The first happened in a university cafeteria. I watched a woman, presumably the manager, tell a group of oriental students that they could not have five or six people at a table for four. This may seem unimportant bu there were plenty of groups of white students with five or six students at their tables for four. To really blow things out of proportion she called the U of T police to look into the matter. In the end the students simply moved an empty chair away to anther table.

Today, I sat in a first year class, when the professor stopped the whole class of over 100 students to ask one person to stop talking and address all questions to him. This would not be so suspect if he could actually answer a question and if this person had been the only one talking. The whole class was mumbling among themselves. Pretty standard in any first year class, I would guess. It so happened, though, that the person he chose to badger in front of the entire class for about ten minutes was a female oriental student. I failed to see how he could have picked her out of the crowd based on any other criteria.

Not only did this incident leave me angry and disgusted, most of the class left shaking their heads in disbelief and the poor woman was reduced to tears. Tenure, it would seem, is an unfortunate thing. If the professor is "really sick of teaching this," as he so succinctly told his class three weeks into the course, he ought to find another line of work.

In my entire life I have not seen such blatant acts of racism. I would suggest that U of T clean up its act quickly or #4 will be the best rating it will ever get. Especially since it will have to start calling on oriental and female alumni for funding in the not too distant future.

Name withheld by request

Pinky

In response to Pinky Rosemarie Riveria's comments in the October 31 Varsity, she described June Rowlands as a role mode. Is this the same June Rowlands who claimed rape and sexual assault could be wiped out overnight if women responded to such violence with violence? (apparently this has something to do with hat pins). In the Toronto Star, Rowlands is quoted as saying, "Most molesters will run at the first sign of real resistance." This statement implies that women who are raped (presumably by one of Rowland's "most molesters") are so because they did not respond properly to the rapist (as if rape was some kind of consistent biological wonder outside the control of humanity such as a thunderstorm).

Rowlands places the responsibility of rape squarely on the shoulders of the victim, a lady against women if there ever was one. She treats rapists as if they were the product of automated technology built to respond to "real resistance" by fleeing. She neglects the multitude of cases of rapists who escalate violence against the victim who responds with "real resistance". This escalated violence could mean murder, a small fact omitted by Rowlands. To the best of my knowledge, there does not exist a quick and easy test to determine rapists who will run from rapists who will murder when met with "real resistance".

There is no proper way to respond to rape. Rape is a social problem - self defense is only a band aid (which may or may not help). Women would never have a need for "proper reaction" if they were not attacked in the first place. Isn't this the real problem? Rowland's comments illustrate a tremendous amount of ignorance, ignorance we should be attempting to rid from society not elect for mayor.

What a role model, Pinky. You must be proud.

Beth Wilson
Sociology and Psychology
3rd Year

Riot

This article is in reply to Mark Marshall's reply to Miss Lipson's article in the Oct. 24 issue. Your sarcasm, Mr. Marshall, has been noted and its outlandish use was much appreciated as it led to the birth of this monumental journalistic achievement. We must disagree with your textbook sociologists and "wanna be" psychological analysis of the Eaton Centre rampage. If you think that your typical and overused excuse of "social pressure" justifies the rampage you must be on some stale hallucinogenic drugs. This was a clear display of the effects of peer pressure and not social pressure! So the poor babies couldn't have the fancy shmancy clothes they wanted. Too bad! Not all of us have everything we desire but we don't all pack together in order to steal it. Social pressure does not justify breaking the law. Did you even bother to consider that maybe these kids just had nothing better to do with themselves and found some quick excitement for the time being. No one should have to suffer at the expense of someone else's excitement.

Steve Gaines and
Jason Goldshlager
LWR Athletic Centre

Culture

Re: Costly Culture at Scarborough (or should I say Scarbrough)

It might be okay for the Varsity to criticize the Student Council of Scarborough for asking students to pay $30 for a little culture at their campus, but in retrospect, is it really the fault of the students that the project has died? No! The administration must share a large part of the blame for the lack of funding, because our students put their money up front, and were denied any results because in general, the finding of an independent report concluded that most of the residents of Scarborough don't even know that we exist!

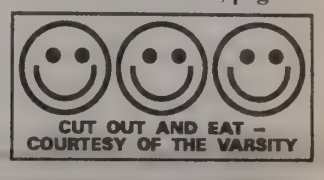
There is a lot more at issue here. Generally, the Scarborough Campus is lacking in most facilities that students at the St. George Campus take for granted. Is Scarborough forever to be considered a second tier inferior part of the university, or will it receive some of the critical funding that will allow it to have something so basic as a theatre in which to hold dramatic productions?

The administration in Simcoe Hall seems to want the "sting" being "assigned" to Scarborough one that never ends. A tour of our woefully inadequate facilities will prove this. Yet, you insist that the students should never have put forward their $30, even for so important a cause!

I think the students of Scarborough were just offering their $30 in the hope that maybe it would be used for the progression of Scarborough College. Instead their effort was wasted on an apathetic university administration which really doesn't seem to care about what happens anywhere east of Yonge Street.

Bryan Beatty
Commissioner
Scarbrough Campus
Students' Council

See Back talk, page 6



Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length.

Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members.

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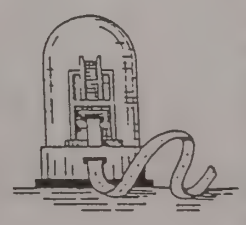
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Tuesday, November 5, 1991
Hart House - Debates Room
7:00 p.m.

Serbian genocide

"Yugoslav problem" understood

BY MICHAEL SMOLJO AND DANILO TOMANOVIC

Your recent article, by Michelle Huang, has glossed over the most critical factors leading to Serbian discontent in eastern Croatia.

The "Yugoslav Problem" cannot be fully understood without reference to the infamies of the Second World War.

On July 22, 1941, in Gospic, Eastern Croatia, a speech by the Croat Minister of Education and Religion outlined the government's policy towards the Serbs: "We shall kill some of the Serbs, we shall expel others, and the remainder will be forced to embrace the Roman Catholic faith. These last will, in due course, be absorbed by the Croatian part of the population." Thus was launched, under the "Ustasha" (fascist Croatian faction) leader Ante Pavelic, the ultimate crime against humanity: genocide.

Any discussion of war's grim arithmetic is both regrettable and, after a point, an exercise in numbing morbidity. However, the ledgers of history must be kept, if only to help distinguish fact from fiction. In order to appreciate the enormity of the Balkan genocide against Serbs, Jews and Gypsies, the following words of the French author Edmond Paris will perhaps best serve: "The greatest genocide during World War II, in proportion to a nation's population, took place, not in Nazi Germany, but in the Nazi-created puppet state of Croatia. There,in the years of 1941-45, some 750,000 Serbs, 60,000 Jews and 26,000 Gypsies — men, women and children — perished in a gigantic holocaust. These are the figures used by most foreign authors, especially the Germans, who were in the best position to know."

Anyone familiar with post-WWII Germany knows of its tremendous commitment to ensuring that future generations of Germans are fully aware of their nation's darkest historical epoch. Recognition of, and contrition towards, the past, are perhaps the only means by which genuinely democratic societies can avoid future barbarities. It is the great misfortune of the Yugoslav nation that the cathartic process of both acknowledgement and education concerning the genocide was never permitted. During the dictatorship of the communist Tito, state policies attempted to dispel the very fact that the genocide of Serbs had occurred.

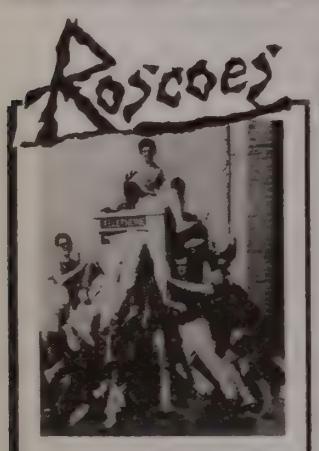
Until that time, there is little doubt that the Balkans will remain the powderkeg of Europe

Where discussion of the WWII genocide among Croatians has ensued, an all too frequent reference is made to the massacre of Bleiburg (from where, shortly after the war's end, displaced Ustasha were forcibly sent back to Yugoslavia by the British and executed) as a "tit-for-tat" sort of Serbian retribution. While the Blieburg incident was indeed horrible, there were no more than 30,000 individuals involved, the vast majority being professional soldiers. The writers of this article have yet to see a reliable western source cite anywhere near the 300,000 figure given by some Croatians. More importantly, the Bleiburg murderers were the communists—a combination of Serbs, Slovenes and Croats—who had by that time seized power. The Commander-in-Chief responsible for all this was Tito, a man of mixed Croatian/Slovenian origin. The relatively few war-related killings of Croatians, in Yugoslavia, during WWII, were carried out by either the Serbian royalist Chetniks or by the communist Partisans, both engaging in guerilla warfare against fascism. Clearly, any attempt to equate WWII Croatian losses with the Serbian holocaust, in either methodology or scale, is both erroneous and unethical.

More disturbing still are the recent allusions to the old Ustasha government's symbols and regalia, both here and in Croatia. In Croatia proper, the national militia's insignia bear an uncanny resemblance to those of the WWII Ustasha soldiers. Closer to home, the September 8 edition of the Toronto Star, shows a picture of a candlelight vigil at Queen's Park to honour Croats who have died in Yugoslavia. In the photograph is centred a young child, age two. He was wearing a T-Shirt with a checkered shield surrounded by a large capital "U", bordered by the words "CRNA LEGIA". The "Crna Legia (Black Legion) was the fascist Ustasha's SS division. How many German toddlers are seen in public with a swastika on their shirt? Of course, the blame for this thoughtless act doesn't lie with the young child, nor even with his parents. This all stems from the larger iniquity of a little-examined and therefore little-known past combined with Croatian nationalism. A combination with very real and very serious consequences for the Serbian minority in today's Croatia.

If the Croatian people and their government were to make a complete and accurate acknowledgement of the Ustasha atrocities during the Second World War, then the path towards peace would be significantly clearer. Until that time, there is little doubt that the Balkans will remain the powderkeg of Europe, if not the world.

back talk ... letters to the varsity



Continued from page 5.

Serbia

In his letter of Sept. 30, 1991, Nick Frlan writes "... you Sonja are the one who needs insight."

First of all, I hope that you are not a Philosophy major because you would embarrass the great department we have at this university. You state that Tito was a Croat; that he was a Communist; Serbians were Communists; therefore Tito might well be Serbian. How about taking a first year Philosophy course to learn about reasoning and logic — something you know nothing about.

Secondly, I hope that you are not a Geography major because you would embarrass this department even more. You state Croatia's borders extended to Croatia. It was and is as much a part of Croatia as B.C is of Ontario.

Furthermore you state claims on Serb land, Vojvodina. It should be clear who is trying to gain territory and expand. Vojvodina is Serbian land! Population: 60 per cent Serbs, and 10 per cent Croats. These figures are available in our library for anyone's confirmation. You try to imply that Serbs have only recently populated Bosnia and parts of Krajina (what you refer to as Eastern Croatia). Yet Serbs have lived in Krajina since the 14th century. Serbs populated these areas before Croats. This is confirmed by ages of churches and monasteries in these areas. In Krajina the population is 80 per cent Serbian. As for Bosnia, Serbs have lived in what is today Bosnia since the 10th and 14th fact is that Kosovo is where the Serb civilization originated in the 8th century. Albanians have only began to populate Kosovo in great numbers after 1945. This is when the "greatest Serbian friend Tito" let them into the country without visas or anything.

Subsequently, they have become the majority in the area by forcing Serbs out. To get back to the point of Serbs regarding Tito as a great man, nothing could be further from the truth. For this is the man who preached and I quote, "A weak Serbia is a strong Yugoslavia."

You state that Serbs have built up an army with the economic exploitation of Croatia. First of all Serbia does not have an army. Second of all, the Yugoslav army is not a Serb army. It does however have many Serbs because they are the most populous people of Yugoslavia. You also fail to mention that of the 3 top army generals, one is a Serb, one a Croat and one a Slovene. You don't mention that only Slovenia and Croatia have republican armies or what you call "police". Again, my facts are confirmable.

Now to the question Serbs in Krajina are what was once part of Communist Croatia. Serbs in these areas have a democratically elected government. In a referendum they voted 99 per cent to secede from "Croatia". It seems apparent that any so called democracy should grant this same privilege to others. In other words give Serbs in Krajina what Yugoslavia has stated it will give Croatia.

Therefore, I have a couple of suggestions for outsiders when reading of Serb-Croat history. The facts are confirmable by sources available in our library. Croat rhetoric should not go unquestioned and their attempt to rewrite history should be stopped.

What's next? Croatia: The world is really flat?

Love your Serbian friend,
Danny Tutus

Croatia 1

Re: Michelle Huang's story on the perspectives of Croatians and Serbians Oct. 21/91.

I just wanted Michelle Huang to get the facts straight concerning the Ustasa, (I assume her facts came from the Serbian side). You report that the Ustasa wanted to make the republic of Croatia "ethnically pure" and thus "targeted" Serbs, Jews and Muslims. Were you made aware of the fact that: a) although the Ustasa were responsible for the killing of many Serbians their main purpose was to protect Croatians. They were not exterminating, they were fighting off the Serbian Chetniks who were invading Croatia. b) that the Jews who were killed were done so under the order and watchful eye of the Nazis (though this does not excuse it) and c) that the Muslims are of Croatian descent! Why would Croatians kill Croatians? Are you aware that Serbian Chetniks slaughtered towns full of Croatian Muslims during WWII in Bosna-Hercegovin.

Furthermore, I congratulate you Mr. Popovic for continuing in the tradition of all Serbians who repeatedly mention the atrocities perpetrated by Croatians against the Serbs and the Jews in the past yet simultaneously failing to comment on the present situation where the Serbs are invading, terrorizing and killing Croatians in order to achieve their "Greater Serbia". No mention either of all the Croatians that were murdered by Serbs in WWII, or of the 250,000 Croatians that were slaughtered in Bleiburg, Austria two weeks after WWII was officially declared over. Take a close look at what's really going on. The smoke screen used by Serbians in the past doesn't work anymore. You cannot hide the truth any longer. The whole world is watching and is judging the aggressive actions of the Serbian government and Serbian Army generals. Even my friends, of different ethnic backgrounds, who before this past summer were previously

See Back talk, page 7.

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BY MARIJA RUKAVINA

Croatian desires for peace
Setting the record straight

I would like to thank Michelle Huang for taking an interest in the crisis in Croatia and her attempt to clarify the situation. But even with her attempt, I am afraid that there are still several misconception that need to be cleared up.

The article came off giving the impression that Croatians are in favour of this war, because it gives them an excuse to kill Serbians. I would like to say that this is untrue. Croatians do not want the violence that has been and appears will continue to devastate their homeland, and they do not want to kill Serbians living in Croatia. Instead, it should be noted, that Croatians want independence and democracy, and are only defending themselves from bloody terrorist attacks by Serbian Cetniks and Serb dominated Yugoslav Army.

The article also states that Hitler had established a fascist state in Croatia, and Mr. Dimitrijevic points out that Serbians are now afraid of Neonazism rising in Croatia.

Firstly, I do not think that Serbians should base all of their arguments on events that had taken place during World War Two. It is water under the bridge and if not forgotten, should at least be allowed to rest in past. For example, no one has forgotten that the United States had dropped two atomic bombs on Japan, causing the deaths of millions. Though not forgotten, neither is this fact brought up to haunt Americans.

Croatians do not want violence...they do not want to kill Serbians living in Croatia

Secondly, I see no evidence to support the idea that Neonazism is rising in Croatia. The fact that Muslim religious holidays have been celebrated in Zagreb but not in Belgrad, and that there is a strong, flourishing Jewish community in Zagreb, which is supportive of the Croatian government, supports the idea that fears of Neonazism rising in Croatia are without cause.

Ms. Huang's account of what I experienced while visiting family in Bilaj and Gospic, seemed to give the impression that Croatians are obsessed with feelings of distrust for strangers and the unknown. I believe the media coverage of the meaningless destruction and bloodshed of innocent civilians in Croatia, well illustrates that the Croatian people have just cause to be distrustful. I do no feel that this sense of distrust should be held against them, since it is normal during war time.

Mr. Popovic stated that he refuses to fight for the Yugoslav National Army on the grounds that he feared the possibility of being under the command of a Croatian officer and being ordered to kill Serbians. I would like to point out that the possibility of his fears being fulfilled are highly unlikely.

Firstly, due to the fact that over 70 per cent of military officers in the Yugoslav Army are Serbian, and most Croatian officers have either left to be part of the Croatian National Guard, or have been removed from their positions, so it is very unlikely that Popovic would find himself under the command of a Croatian.

Secondly, it should be noted that the Serb dominated Yugoslav Army is not attacking Serbs, but Croatians, so I do not see how he could even imagine the possibility of being ordered to kill Serbians. It would be more likely to say that if he were to fight for the Yugoslave Army, he would have to kill Croatians. I believe that it is obvious that Popovic's fears are ungrounded.

It was also implied that even though war is not taking place in Belgrad, economic affects are being felt by families there who have not received wages for about three months and are faced with rising prices.

I feel that this is due more to the poor economic state of Yugoslavia and not just because of the war taking place in Croatia. I say this because family of mine, in Croatia, have not received wages in over a year, and since war has not been in progress that long, it cannot be the sole cause of economic problems.

I hope that this has helped to clarify a few misconceptions about the crisis raging in Croatia.

I also pray that the senseless bloodshed and destruction stops soon and that democracy is allowed to prosper.

Marija Rukavina is a member of the U of T Creation Students Association.

back talk ... letters to the varsity

Continued from page 6.
ignorant of tensions in "Yugoslavia" see the facts more clearly than you.

Nikola Frlan
Vice-President
Croatian Students' Association

Croatia 2

This letter is a response to Sash Dimitrijevic's contribution to the "back talk" section printed in your newspaper on October 28th, 1991.

It never ceases to amaze me how someone can espouse opinions so ignorant and void of any coherent understanding of what is really taking place in Yugoslavia. I will outline my feelings about what Mr. Dimitrijevic wrote as follows:

1) What kind of "independence" did Tito give Croats? Croats did not consent to their incorporation into Yugoslavia in 1918 nor in 1945. Tito gave Croats the Bleiburg massacres. Tito also crushed the short-lived "Croatian Spring" of 1971 when Croatia was asking for a fair share of its own economic earnings.

2) His comical historical analysis of Croatia's borders leaves much to be desired. It is quite ironic that he happens to pick the Greater Serbian view of Croatia's borders. Croatia at the date he prescribes was reduced to its most humiliating size in history due to the Ottoman expansion into Europe - the same empire that overran Serbia on its beloved plains of Kosovo. Why doesn't Sasha look a little harder in our magnificent library for more information about Croatia and its borders because I can assure you it was much bigger than it is today.

3) I agree that the defacing of the Serbian church was both decrepit and half-witted, not to mention detrimental to the Croatian community's image. But you should also know that prior to this incident Chetnik hate graffiti was sprayed on Our Lady Queen of Croatia Church in Toronto.

4) Sasha perceives that the reason why no states have recognized Croatia is because they "know that Serbia is not trying to overtake Croatia". I fail to see the logic of his statement. Most analysts correctly suggest that the disintegration of Yugoslavia would upset the balance of power in the Balkans. There are unresolved problems regarding the Macedonians, Albanians and Hungarians in Yugoslavia which may lead to conflicts with neighbouring states. Europe is unsuccessfully trying to cap the nationalities problems by insisting that Yugoslavia remain intact - a policy which is obviously failing.

Serbia's intentions are indeed expansionist. If according to Sash, it is not, then why did the Yugoslav army expel 6,000 Croats from the eastern Croatian town of Ilok and why is Dubrovnik under siege? Ah, yes, Serbia is "protecting" Serbs from the "fascist" government in Croatia. Why did the Serbian Communist leader Slobodan Milosevic refuse to sign an EC plan for internationally monitored cultural and territorial autonomy for Serbs in Croatia?

Hitler also said he was only protecting" Germans when he annexed the Sudetenland from Czechoslovakia but thisled to further annexations and eventually to war. Ethnicity is exploited by Serbia in order to fulfill its expansionist dreams and therefore, one can see that what is going on in Yugoslavia is a struggle for power. Sasha eats his own words about expansion when he says that Krajna, Slavonia and Bosnia Hercegovina have always been Serbia. Croatia did lose control of these regions to other empires just as Serbia lost control when it was overrun by the Turks. Serbia has never been west of the Drina river and one does not have to take my word for it but look in some history books not written by Serbs.

5) Finally, I can not believe the garbage Sasha comes up with when he agrees with the Yugoslav Army's assessment that the attack on the Croatian presidential palace was a hoax designed to obtain sympathy. This same army claims it is "liberating" Croats from the "fascist" government they elected while at the same time shooting at them. Sasha complains that the media does not pay attention to Serbia's version of the story.. One Spanish journalist from El Paris, who was terrorized by Serbs, has even joined the Croatian National Guard out of disgust.

In closing, I would like to say that I almost feel sorry for the Serbian nation. They have made terrible enemies within the Balkans and when the war spreads to other republics, Serbs will be the biggest losers. If only they looked to solve their problems within their own republic and not blindly follow a fanatic leader who is leading them down a dark and evil abyss.

Dennis Besedic
Vice-President of the Croatian Students Association (Erindale)

Croatia 3

A letter such as Sash Dimitrijevric's "Serbia" is a thorn in the side of truth and history. I could enter into polemics with him on the matter of history but such an endeavor would be futile. However, while certain aspects of the past and present may be contentious, others are clearly not. Some cases in point:

1) Croatia's geographical size before WWII was larger than it was following the war, not the other way around as he claims. If you don't believe it I suggest you look it up.

2) The Ustashi government of the Independent State of Croatia in WWII was not elected but was rather a puppet government of Nazi Germany and its crimes were equalled by the German protectorate of Serbia which had its own fascist government led by the Serb general, Nedic. Manipulating death tolls in that war only serves to try to cover up Serbian crimes.

While this dark period of history on both sides cannot be ignored, to use it to justify today's crimes is abhorrent.

3) Vojvodina, Bosnia-Herzegovina and the regions within the republic of Croatia have never been part of Serbia. Although Serb minorities may live there, their possession by a Serbian state is unrecorded in history. Any amateur historian using available sources could verify this.

Mr. Dimitrijevric claims that Slovenia and Croatia have benefitted most from the communist government of Yugoslavia. If so, why are they attempting to escape from the clutches of this federal government now? Furthermore, why have Bosnia and Herzegovina and Macedonia also expressed their desire to leave? It seems that the Serbs are left holding the reins to a horseless chariot known as Yugoslavia.

The fact that the Serbs are waging a very dirty war on Croatia is irrefutable. The attacks on churches and other cultural monuments are in the hundreds and the recent assault on Dubrovnik is a prime example.

The attempts to form ethnically pure areas by driving out defenceless Croatian civilians is another example of Serb barbarism.

The Serbian use of internationally banned cluster bombs, which has long been reported by the Croatian press, has finally been witnessed by the west.

With the previous accounts in mind, to suggest, as Mr. Dimitrijevric does, that the Croats are plotting their own incidents of destruction to gain Western sympathy, requires as very perverted though process.

The Serbia of 1991 has to discontinue attempts to impose its will on others by "blasting them to high heaven" with their massive firepower. A Greater Serbia will not solve the Serb's problems as the Serbian president Slobodan Milosevic would like his citizens to believe. The Serbian republic must instead pursue a course of political negotiations. This road is being followed by Croatia and the other Yugoslav republics as demonstrated by the talks in the Hague.

Denis Zmak
Croatian Student Association

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VARSITY REVIEW
MONDAY EDITION
NOVEMBER 4, 1991

New TVO series at the cutting edge



Gonna take it out on the road.

BY TOUSSAINT FARRELL
Varsity Staff

Human Edge entered its third season this year on TV Ontario with a new host and an slightly altered format. Whereas the series was previously dedicated to showing documentaries by independent film-makers, it now produces its own documentaries and connects these documentaries to Canadian society.

This focus is not exclusive though, as some of the documentaries profiled cannot be pigeon-holed into the "Canadian content" category. As the series' new host Catherine Olsen says, most of the films in *Human Edge* "have strong human stories or issues that can be relevant to a person sitting at home in their armchair in Toronto, or Sudbury.

"We are a show about film-making, and so I thought it was an opportunity to look at what goes into films that are profiled in a series like *Human Edge*. There is a very small market for documentaries in Canada. There is not that big a market for features in Canada, so it's a real struggle for an independent to get that first film together, to get the financing, even if you do have government support."

Many of the changes the series has undergone are due to the expertise of its host, Olsen. She was Vancouver's first woman ENG cameraperson. For eight years, she worked as an on-air journalist and producer at CBC's *The Journal*. After leaving the CBC, Olsen became the cohost of TVO's new current affairs series *Between the Lines*, and host of *Human Edge*.

"I like films that tell a good story, and I like films that are visually well made.

"I do come from a journalistic background, so I tend to gravitate to stories that have some impact in my life, or in other peoples' lives here in Canada.

"I would hope that *Human Edge* would be provocative, and entertaining at the same time. I don't want to feel that each film has to beat a person up with ideas. At the same time, I feel it important to present people with ideas that they may not have considered before."

Olsen's enthusiasm for understanding the difficulties that colour the lives of different individuals finds its way into all the documentaries in the series. One of the documentaries profiled, *The Heck with Hollywood*, makes its North American premiere on November 5, at 10 pm. *The Heck with Hollywood* is an insightful look into the semi-glamourous world of independent film-making. The sixty minute film examines the joys and impending hazards as expressed by three independent American film-makers.

On making film, one film-maker confesses: "I kind of was naive, knowing that I was being naive. I would not have been able to do it without a certain amount of ignorance."

Quirky, self-concious, AND self-reflective about its subject matter, *The Heck with Hollywood* has little difficulty in repainting the Spike Lee picture. Undoubtedly, most students have their minds and hearts set on reduplicating the phenomena of such independent cinema Adonises as John Sayles, Euzhan Palcy and John Singleton. The fact remains that for most of the independent film-makers, the real successes enjoyed are more personal and esoteric. Fame and money are nice, but it is when the project at hand is completed that the goldmine becomes revealed.

Annoyances that recur repeatedly in producing most independent film have the same tone, pitch, and vibrato: money. For those who gots, the grander the payback, and as one film distributor hints: "The reality is that most of the films don't get seen, and don't recoup the money."

But be not dismayed, fellow citizens, because dragging itself in the entrails of all our ambitions is the thrill, the maddened adventure, the uncouth and death defying risk, that for the most part, is capitalized on by youth. It would seem such once revered qualities as "hard work", and "struggle", give way to catch phrases and cliches like "luck", "chance", and "God."

Seeing that real life has shattered an otherwise perfect picture, Olsen drives in the final stake by profiling Canadian film-makers Bruce MacDonald, Janice Levlum, and Peter Mitchell.

"Bruce MacDonald is not a newcomer, but he still is a good example of someone who in the last few years has gone from being someone who is virtually unknown, to the point where he has got a chance to make it big with *Highway 61*. It hasn't been a total easy ride, and there are still a lot of questions: the film hasn't been released yet.



Catherine Olsen.

"What I have done with this film, in this case, is not an attempt to make a heavy duty analysis of the Canadian film-making industry. I thought that *The Heck with Hollywood* was a fresh, upbeat and very whimsical look at what it takes to put a film together if you don't have a big financial backer, whether that's a Hollywood studio, or a big network station. This film was a good example of people who have a lot of tenacity in trying to figure out how they're going to get money, and how they're going to finish projects."

I must confess, tenacious does not strike me as being one of Olsen's qualities. Come to think of it, luck seems to be the catchword as discussions on the future of *Human Edge* were met with vague, somewhat modest comments. That's to be expected, though, from someone who keeps a moon calendar on the wall in office.

"I have to confess that I don't have a long range plan. I mean, I hope people are going to watch it, and I hope that it will develop a larger audience.

"There are some really fine films out there that would be of potential interest to a younger audience. I think that a lot of people are watching television these days, and *Human Edge* is one of the few opportunities to get documentaries on the air. My short term goal is to try and make the series more relevant, and try to make more people aware that the series exists.

"Through developing an audience for the series, getting more feedback on what people want to see. I would hope that co-productions between independent film-makers and TVO are developed. A good chunk of the films last year were co-productions, and in the future, there is a good chance that in the future, that would be the situation. Right now, my primary focus is trying to find good films, and develop a more diverse audience."

Aha! Deep within the bowels of disillusionment, I heard the cynical voice opine: "good films" for a more "diverse audience?" Come on, Olsen: don't we Canadians already have enough eloquent, back-stabbing politicians?

"I personally prefer reality to fiction, and I think that we learn from reality."

"Well I don't think that every film has to translate into having a direct link with every person who lives in Ontario. I think that when you look for a film that is going to somehow capture someone's interest, it's going to teach them something that they don't know, something that isn't on their doorstep. Maybe it's going to make them rethink an attitude that they have held for a long time; maybe it's going to make them take another look at what's on their doorstep.

"I personally prefer reality to fiction, and I think that we learn from reality. So a really good documentary has more impact than a well made feature film. I really appreciate feature films too, but I find that I can be more moved by a film that is based on actuality."

* * *

Feeling relieved at the end of my torture session, Catherine asked: "Can I give you some advice on future interviewing?"

"Oh, please do..."

"Next time, try and structure the interview more clearly because that way, you guarantee adequate material for your project. A rambling interview has its disadvantages, though sometimes in the process of doing it, you may come across some plums that you would have otherwise have been unaware of."

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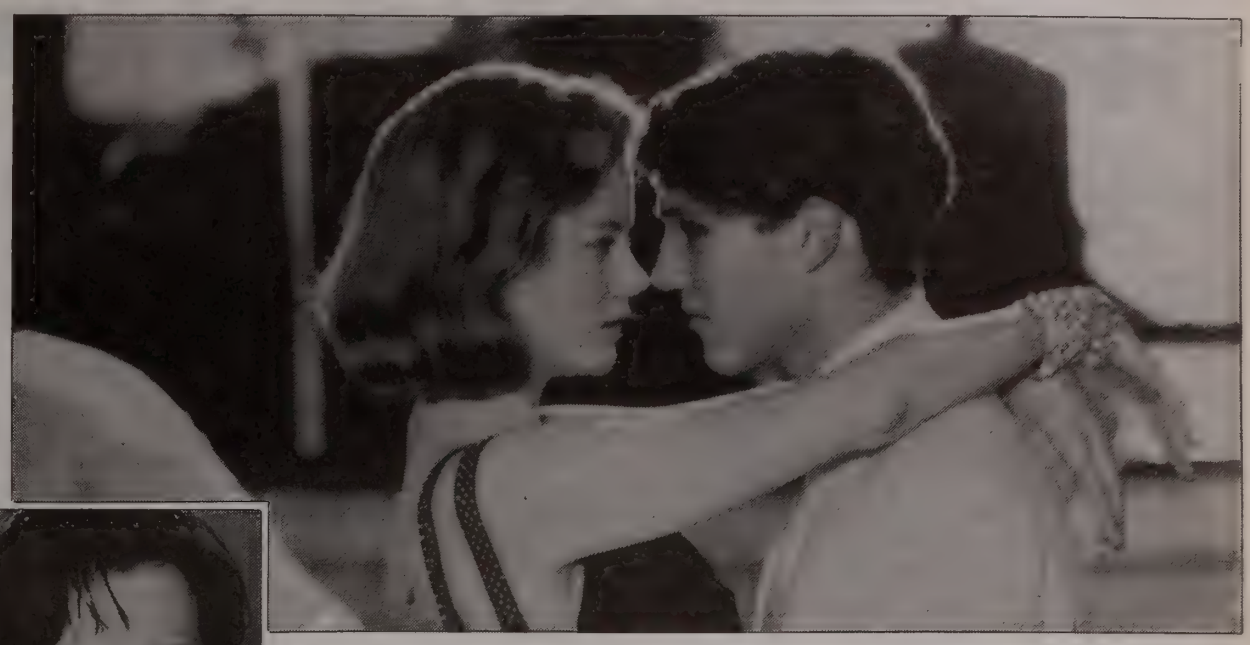
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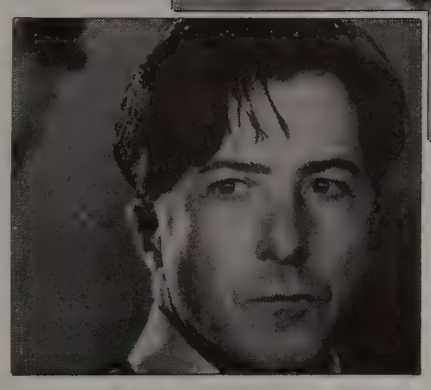
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Billy Bathgate bloated and boring

BY AARON DOYLE
Varsity Staff

Billy Bathgate
directed by Robert Benton





Top: Drew & Billy dance. **Left: Dutch** gets mad.

What do you get if you combine $50 million and multiple Oscar winners Dustin Hoffman and director Robert Benton? And then add a best-selling novel by the acclaimed E.L. Doctorow, with a screen adaptation by British playwright Tom Stoppard?

Unfortunately, you get the somewhat watery and lukewarm soup that is *Billy Bathgate*.

The film is set in 1935, and features some great period sets, as well as fine cinematography. The title character is a Bronx youth, played by Loren Dean, who tries to rise above the Depression by bluffing his way into a job as a gofer for gangster Dutch Schultz (Hoffman).

The gripping opening sequence, on board a tugboat, shows Hoffman's character icily savouring the impending drowning of another gangster. (The mostly-loathsome Bruce Willis is effective in the role of the fear-soaked victim, waiting for the cement to dry around his legs).

But the movie fails to maintain this level of tension and passion — at its worst, it's quite dull — and it offers little insight into Billy and his world.

As the story develops, Dutch gradually starts to teach Billy the grim wisdom of the gangster world. But Hoffman's character becomes less compelling as he slides from power and begins to lose his sharpness.

He is transformed from a figure of chilling omniscience into a lout who is distinguished only by a homicidal temper. The mobster's key adviser laments that Billy should have seen Schultz when he was in his prime — the audience may feel the same regret.

Nevertheless, Hoffman injects some fascinating moments, like his odd reaction to holy water in a baptism sequence. And the adviser, played by Steven Hill, is an interesting secondary character, fatalistic about himself but protective of Billy.

The film does build a squirming tension when a forbidden attraction flares between Billy and Mrs Preston, the society woman who becomes Schultz's lover. This part of the movie has a chance to be very compelling: there are suggestions she may be much shrewder and more manipulative than she originally appears.

However, Nicole Kidman seems to young and innocent for the role of Mrs Preston. And interest in her character is undercut by portrayal of her as a sex object in full frontal nude scenes that seem gratuitous.

Anyway, Mrs Preston's portion of the story ends suddenly and unconvincingly: she is airlifted from the film, taking much of the tension with her.

After this, the storyline meanders to a close, featuring another unbelievable plot twist at the climax. When a character comments about how lucky Billy is, he's right — the luck sometimes defies plot logic.

The viewer has seen Billy's coming of age — but at arm's length, without getting very emotionally involved, or understanding what kind of person he has become. Probably both the script and the somewhat passive performance by Dean are to blame.

I haven't read the book, but I understand it's told from Billy's point-of-view, so the reader probably has a chance to get to know him a lot better.

There's been a submachinegun burst of recent gangster films like *Miller's Crossing*, *Goodfellas*, *Men of Respect* and *Mobsters*. One segment in which Billy Bathgate wanders into some original ground is when Schultz elects to have his trial for income tax evasion in a small town in upstate New York. He moves up there and starts throwing money around in an attempt to buy popularity — and a lenient jury.

The townspeople all just cave in and take the cash. If some of them were a little more questioning, the movie would have a chance to build up some moral conflict in an original way. Then it could get more from this sequence than just a couple of easy laughs.

As it is, *Billy Bathgate* has distinguished itself only by the exceptional amount of money and talent it has squandered.

Yorkville deli jazz really swings

BY C J WREN
Varsity Staff

Darcy Hepner
Myer's Deli

Myer's Deli in Yorkville is primarily an eatery. Strictly speaking, it's not the best place to hear jazz. But this doesn't preclude good playing. In fact, the casual atmosphere means that the musicians may be able to take more chances. Tenor saxman Darcy Hepner, who performed there last weekend, enjoyed the relaxed environment. The stage and lights of concert halls "sometimes make you feel like you're under the microscope" he explained.

Hamilton-born Hepner describes sax playing as "an interesting vocation" as there are always commercial pressures to sound like whomever is hot in the pop world. Now that he has relocated to Nelson, B.C. this burden is gone. "In a community of 11,000 there aren't any jobs anyway" he joked. Actually, he is not only Department Head of Selkirk College Professional Music Program but also has a regular jazz gig in Nelson - where the likes of Ernie Watts and Robin Ford, (who toured with Miles Davis), have been known to sit in.

His solos twist the tune away from what the listeners' ears are expecting.

Hepner is very much committed to understanding the historical perspective of jazz. Early in his career, he became so entrenched in the music of John Coltrane that his friends anonymously sent him tapes of other players - begging him to listen. No longer intent on studying any one saxophonist, Hepner has been steadily tracing the roots of his craft. This understanding of tradition is something he feels he shares with (and admires about) Branford Marsalis. Hepner's goal was to learn from all those who came before in order to develop something new.

Hepner stated that he has reached the point where his playing has become focussed. His decision to concentrate on tenor (over alto or soprano sax) helped. Hepner describes this choice as having "found his voice".

Last Friday, Hepner's playing was smooth and natural, not to mention interesting. During standards like Night and Day or Blue Moon, his solos tended to twist the tune away from what the listeners' ears were expecting. Such sound surprises were also produced by Paul Landsberg, whose fluid guitar work sometimes bore traces of influences other than jazz (namely rock or pop). The bobbin' and weavin' bass player Mike Farquharson, who gave the band a groove, is similarly eclectic. He usually hangs with the pit orchestra of Les Miserables.

In contrast, is the drummer Phil Barrette - a jazz purist. Hepner believes this gives Barrette's playing a maturity and authenticity that is missing from younger players whose first love is customarily rock music. "Phil really swings" stated Hepner.

The band only joins ranks about twice a year. Consequently, their first set sounded rather like disjointed individual playing. By the second set, they had properly gelled. It almost seemed like a completely different band. They had found their energy and started to cook.

What further progressions were made into the night is unknown to me. Regrettably, I had to leave early. In any case, those wishing to discover the sounds of Darcy Hepner can listen for the music which he played and composed for the Firestone Firehawk racing series on TSN (which began airing on November 2).

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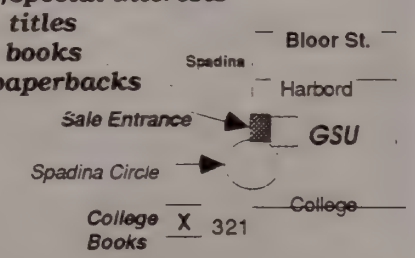
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Illustrated life of Christ
Messiah in Pictures

BY L.L. HERCZEG
Varsity Staff

The Illustrated Life of Jesus Christ
Joseph Rhymer
Viking

While organized Christianity slowly fades into insignificance, its founder is enjoying a resurgence in popular imagination as the figure of Jesus Christ is absorbed by pop culture.

And there is no better time than now for revisiting the story of Jesus as separate and free from the fetishistic, scripture-oriented treatment it has received at the hands of traditional religion.

The Illustrated Life of Jesus Christ belongs to those admirable attempts in recent years which, like Denys Arcand's *Jesus of Montreal*, aim to give back the clout to Jesus by providing a simple but candid account of his life and teaching.

There are thousands of 'Lives of Jesus' handed down from earlier centuries, where they mushroomed into a literary genre that existed in its own right. Even philosophers — most notably Hegel, Schopenhauer, and Jaspers — wrote one, while the French took delight in propagating histories about the temptation of saints which were derivatives of the Jesus story.

Joseph Rhymer's *Life* follows this fascinating literary tradition, a tradition that purports to be less edifying than explanatory. As Rhymer writes in the preface , "the four books of the New Testament only make full sense if the many stories and incidents in them are related to the central theme: who Jesus was, what he achieved, and how this affected everyday life."


I am the light of the world.

Of course, it is a formidable task to make known a man like Jesus, a blunt speaker who for the most part spoke only in parables. But Rhymer brings to his aid a very vivid knowledge of the religious and cultural contexts in which Jesus moved, and where absolutely necessary he fills in the missing gaps of the Jesus story with informed speculation.

Rhymer argues that the riddles Jesus offered to his followers drew not only on the practical wisdom of shepherds (in the story of the lost sheep) and farmers (the good sower parable), but they also fully embraced the logic of commerce. I might add that whenever he brought up monetary transactions in his exemplary speeches, Jesus especially praised the act of risk-taking on distant promises of satisfaction.

Speaking about the story of the 'five talents' — the point being that it is reasonable to expect a greater return on a larger investment because the risk is commensurate with the amount invested — Rhymer is quite correct to suggest as much, but one could come up with even more obvious examples of cut-throat mercantilism in Jesus's sayings. Jesus was not a bleeding heart when he said: "Whoever has, more shall be given him, and whoever does not have, even that which he has will be taken away from him."

Quite oddly, Rhymer singles out the 'Speech on the Mount' as the most succinct statement of the "quality of life expected of those who wish to be citizens of the kingdom of God," although I can see more support in the biblical text for a literalistic reading. Nor does Jesus advance moral demands in the 'Beatitudes' with which the speech on the mount opens, where Jesus list some sources of happiness in destitution:

"Happy are the poor in spirit, for theirs is the kingdom of heaven."

"Happy are those who mourn; they shall be comforted."

On the same score, Rhymer omits an important qualification, namely that Jesus was not here *blessing* certain kinds of people, as might be inferred from the excerpt he takes from the King James version, which translates "blessed are" for what appears in the Greek text as "*happy*."

The difference in the attitudes which these alternative translations imply is a major one, for Jesus wasn't the kind of person who went about throwing blessings and imploring people to mourn and endure injustice in order to gain admittance into his "kingdom of heaven."

Supported by over a hundred the luscious colour illustrations, Rhymer's book creates a private theatre for his audience to experience the humour, wit, and hard-hitting rhetoric of Jesus's parables.

Rhymer' succeeds in conveying the episodic, unpremeditated character of the New Testament writings, keeping his chapters short and as spare as possible. Unfortunately, he not only conveys the feel of the New Testament record but from time to time reverts to a very close paraphrase of the gospel writers, which is not why someone would turn with interest to this book.

The pictures work great with the text, but there are so many of them that one gets the feeling that the text is used as an excuse for tacking on a few more Boticellis, Leonardos, or an odd drawing by Michelangelo. To a point this is acceptable because Rhymer exudes a contagious fascination for what is heretical, critical and funny in Jesus-inspired art.

The summaries pause on the nutty details of life in the Roman province of Judaea, describing ceremonies and practices which would be unfamiliar to the modern reader. Rhymer tells about taxation, the period of kingdoms in Israel's history, the intertwining of the Jewish and the Roman court system, the rules of the temple at Jerusalem, and even explains the mechanism of a Roman crucifixion.

Rhymer states that the victim was not placed too high on the cross, as we are likely to picture it, but quite low, with his suspended feet almost touching the ground. This little detail gives a clue as to why people challenged Jesus while he was on the cross to simply 'walk down' if indeed he was the son of God.

There is probably no straightforward answer to the question who Jesus was and what he represented, and Rhymer probably knows that. Instead, we get many little negative answers, none of which is truly satisfying. Here is a brief example of the resistance with which the Jesus-story opposes itself to being pigeon-holed. Most friends and admirers of Jesus came from the lower classes, but Jesus himself was neither poor, nor undistinguished. His father was a carpenter and his family traced itself to the house of David. Rhymer points out that as much as Jesus sympathized with the poor, he was far from endorsing poverty as the fool-proof guarantee of salvation. Was Jesus an egalitarian? No, according to Rhymer, who quotes Jesus saying that "many are called but few are chosen."

As hard as it may be to pin him down, at least with Rhymer's book we hold individual pieces of a mosaic.

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...y'know i hate him i could kill him (an' ofcourse you don't know of whom i'm talking) reminds me of this story my uncle edsil told me about the man he had to kill once. annoying fucker he was, said edsil, an' so i had t' kill him – dropped this hydro transformer on his head while he slept then pushed off the fire escape at the Varsity (that's this kinda funny building in the city where these dope smokin' kids hang out and edsil he did some acid there alot when he was young and toothful and before he got siph and came back here to live on the farm) looked just like an accident...

29th Street plays light and lucky

BY ANGELA PIRISI
Varsity Staff

29th Street
directed by George Gallo

29th Street's opening scene has to spark any viewer's curiosity. We watch the protagonist, Frank Pesce (Danny Aiello), a young man from Queens, New York, win the first New York State Lottery. The jackpot is worth $2.6 million — making for a very neatly-paved future — but Frank is miserable. Rushing out to the local Catholic church to hurl snowballs at the manger and at a priest, he reproaches God for having made him so damned lucky.

It takes us the entire length of the movie to find out why Frank hates his lucky stars. Indeed, this element of mystery is what keeps us interested in the plot and the movie as the long-drawn out account of his rich fate begins; the story is told by Frank at the police station (he gets arrested for the blasphemous snowballing incident).

From childhood associations with powerful mobsters' sons to his own successful attempts at gambling and at beating cancer, Frank believes that he is cursed. No matter how bad things get, he always — always — comes out of them for the better. What his life amounts to, hence, is a whole lot of needless worrying.

His father (also named Frank), on the contrary, is a perpetual loser. His bets on horses never win, and even his small dreams don't pan out.



Smokin' on the stoop.

Unfortunately, their opposite fates do not mesh. The father's horrible luck keeps sullying Frank Jr's good fortune, so that all his surefire plans become near-misses.

The father-son relationship is on shaky ground. Since Frank Sr. can't make it in life, he pressures his son to succeed. But these expectations are resented, coming from a born loser.

Apart from battling against fate and misery, there is humour on *29th Street*. We get a glimpse at an Italian-immigrant neighborhood in Queens, during the 50's and 60's, overrun by mobsters. At the same time, we are introduced to a dozen comically-stereotyped characters from Frank's memories: the narcoleptic, the bad want-to-be singer, the glutton, and the bullying, older brother.

All of them have their idiosyncrasies and are funny — sometimes in a sad or mocking way — by virtue of them. For example, Frank's father is notorious for his obsession with having a healthy front lawn, and for his rotten, homemade pizzas; Frank's brother, Vito, is a cop who constantly misplaces his gun, so that his mother must store it for him.

The family-dinner scenes are entertaining too. Petty conversation gives way to stupid arguments. Soon enough, everyone is either attacking or defending someone at the table.

And a few touching moments occur, when family members are reconciled after having their differences. In the final scene, it is Christmas Eve, and father and son embrace after a bitter dispute. Of course, the reunion follows Frank Jr's windfall in the big lottery. And let's face it, $6.2 million is an effective way to fix a botched-up relationship.

There isn't much to this film, other than the comical characterization and the suspense-ridden narrative. But the director wanted to tell a story, so he did. Just don't expect any high-calibre wit or fancy Hitchcock-like camera direction. The film is an uncomplicated idea put on celluloid, and as such, works as simple entertainment.

Guitar splat BUTT and pump my shotgun

Soundgarden
Badmotorfinger
A&M

Charles Manson stole this song from the Beatles. And he lent it to Leigh Stephens who had thee best lid in rock bar none (dats why Paul Leary done stole it) but could only express the yet unnamed tongue in kindergarden squiggle git solos. Lucky we live in the future 'cause we didn't have to wait the intervening years for Tom Anselmi to be born let alone finish high school before we got fist sized chunks o' guitar splut (vs. guitar splat) send daily from places north-westerly. BUTT but (splut) neither did our ancestors and I just found out why. There is truly no such thing as coincidence. The day I pick up the new cyber-grunt wack attack of Soundgarden, I also score two marked down Lps (vinyl, natch.) by the venerable STACK WADDY. "Who the fuh'?" say yee. Don't know exactly say I but is definitely one lug-nut in the missing link. Someone explain early seventies grunt rock to the twee bastard first in line for train tix to Sub Pop Rock City who figgers pre-punk long hairs were as aggro as Leo Kravitz and Grand Funk Railroad played Motown. Not so, not so. History shall be a mystery no longer and best you should drop knowledge because *Badmotorfinger* is slipping yew a heady stew that might just be too appealing without the critical machinery strapped on to face the warpath. Post-modern grunk!? How they gonna analyze that? This album's tighter than Suzi Quatro's leggings and quotes the historical murk with as much untouchable coolness as I just did. And they cover their ass too. Just like me. You see? You can't touch Soundgarden because within their habitat they have the technology. Sure Kurt Kobain might be the little Prince but no one's as lovesexy as Chris Cornell Plant-vamping mysticism as his y-fronts wedge up into the crack of his brain. Talk about motivation!

TERRENCE DICK

Public Enemy
Apocalypse 91 — The Enemy Strikes Back
Sony Music

Cypress Hill
Cypress Hill
Sony Music

I thought the last we would ever hear from P.E. was when they were playing on a bill at Canada's Wonderland. But the new, *Apocalypse 91*, harkens back to the days when the Enemy could skulk into town and sell out the Concert Hall, all without incurring the wrath of various custom types.

Apocalypse 91 is markedly better than *Fear of a Black Planet*, if only because P.E. seems to have decided to go back to the almost minimalist sound that was their original claim to fame. Conventional rock historians will count "Bring The Noise" as the P.E. classic, but the hip-hop aficionado would point to "Rebel Without a Pause" and the seminal "M.P.E." as definitive Public Enemy tracks.

Both of those tracks, while being almost sparse in content compared to the din of "Bring The Noise" still carried the beats by way of sampling.

So it is ironic that what could turn out to be P.E.'s greatest achievement, a five minute epic titled "By the Time I Get to Arizona," contains almost none of the clever sampling that was synonymous with P.E.'s sound.

"By the Time I Get to Arizona" is a timely condemnation of that state's refusal to honour Martin Luther King Day ... but so what? It's the pulsating beats that make this track. A pimped-out bass lick along with some vintage wah wah guitar, combined with Chuck D The Hard Rhymer's new-found raga style inflections, make the track fan instant classic. If this were the only song on this album, it would still be worth all nbine dollars and ninity-nine cents.

But thankfully it isn't. "Nighttrain" and its 'don't trust everybody brotherman, you see' message, comes in a close second in the "Let's See How much I Can Praise Public Enemy Sweepstakes."

With forty ounces of brew becoming the new fat gold chains in the rap community, it is not surprising that P.E. would come out with the anti malt liquor "One Million Bottle Bags."

Tapping into the gangsta attitude of many a homie, Chuck warns,

You could be hard as hell and don't give a damn
And still be a slave to the liquor man.

While some brothers might drop their bottle of Red Bull right there and join their nearest mosque after hearing that tune, I've got a sneaking suspicion that if Chuck started spouting those lines to the mob from Cypress Hill, B Real, Sen Dog, and Muggs, they would finish their Forty-O light a spiff and shoot Chuck in the head.

Call it what you want, gangsta jazz, psychodelia, I call it one thing, straight up dope. Tracks like the super blunted "Stoned is the Way of the Walk" and "Light Another" mean that even if the album flops, Cypress Hill still have futures — as writers for High Times.

There aren't any hidden agendas on this album. The leadoff track, "Pigs," astutely sums their attitude toward their local law enforcement officials.

This pig is steady eating donuts
While some muthafukahs out robbing your home.

The Hill's just got the right amount of twelve-gauge shotgun arrogance and street corner humour to make this album a success.

But Cypress Hill's attitude towards life and art in general is something that is best described by head honcho B Real himself:

Twelve-gauge shotgun, Hand on the pump,
Left holding a forty, puffin' on a blunt,
Pump my shotgun, Niggas didn't jump
La la la la la la la laaaaaaaaaaaah ...

Boooyaa! Light another.

ALEX FERRON

Talk Talk
Laughing Stock
Verve Records

These guys are getting so weird, it's a wonder they still have a record contract.

While most innovative artists tend to become more mainstream, Talk Talk is a heartening example of a band that started off with fairly conventional pop hits and then veered off into the ditch of experimentation.

Laughing Stock continues along the bizarre trail begun with 1988's mesmerizing *Spirit of Eden*. Hallucinatory soundscapes and atmospheres abound within the barest semblance of song structures. Lyrics merely serve as syllables for Mark Hollis's impassioned if indistinct vocals.

Abrupt shifts in dynamics and occasional dissonances manage to keep the album from veering into valium-land, though just barely. Not surprisingly the most riveting tracks are also the most aggressive, for example "Ascension Day" with its ringing suspended guitar chords and choppy rhythms.

Nonetheless, none of the above will likely appeal to anyone except *Spirit of Eden* groupies. On *Laughing Stock* Talk Talk is teetering on the fine line between hypnotic and somnolent. If they aren't inspiring on their next album, they run the risk of becoming unlistenably innovative.

JOHN TESHIMA

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VARSITY SCIENCE
MONDAY EDITION
NOVEMBER 4, 1991

Travelling currents

U of T displays lots of nerve

BY DAG SPICER

Quietly squirrelled away in a corner of the Biomedical Engineering building on Taddle Creek Road, a rather remarkable piece of research is going on. Professors and students there are measuring how electrical currents travel in biological tissue. Professors Joy, Henkelman and their dedicated crew have just published results ofbrain scans on a rabbit (a dead one) which show clearly thebundle of nerves leaving its fluffy little cranium through the base of its skull. Their procedure, which involves some special apparatus and a garden variety NMR—Nuclear Magnetic Resonance—scanner (you can pick one up for just a couple of mill) takes slices through tissue and maps out regions where electrical current isconcentrating. Combined with other types of scans, itcan dramatically improve the contrast of a scan image.

Knowing how electrical currents flow in and around the bag of electrically-controlled slimy innards which are our bodies has immense potential. As we probably have all guessed after visiting enough doctors, medical science has a lot of holes to fill in its understanding of things. (Remember that rectal exam when you went for just a flu shot?) Even though M.Ds look very professional, if not God-like, when they are defibrillating your heart, ther is not a doctor anywhere in the world who can honestly say they understand the process entirely. It is a maze of Purkinje fibres, the patient's will to live, and just plain dumb luck. If that sounds crude, have a good look at Electro-Convulsive Therapy (ECT) which psychiatrists use to treat depression. Attaching about ten electrodes to a man's head, neck and chest, then apply spikes of current for about half an hour (you can actually see the electrical waves travel all the way down his body like snapping a rope fixed at one end), and then repeat the process over the course of several months. It seems to work:the patient no longer sinks to such horrific depths of depression. Unfortunately, he can no longer remember things that happened long age. Does this sound like a page out of Frankenstein, or what? As Dr. McCoy would say: "This isthe dark ages. Needles, scalpels, cutting skin... it's horrible."

As Dr. McCoy would say, "this is the dark ages, needles, scalpels cutting skin...it's horrible."

Dr. Joy, an avuncular and very scholarly looking professor of electrical engineering, is trying to develop the groundwork for analyzing the electrical command and control systems we all have and don't understand. Currently developing a protocol for human experimentation (They won't even let me experiment on myself," he laments), Joy's work promises to provide an electrophyiological basis for biological function, a way to chart out exactly what is going on when defibrillation, ECT, electrocautery (sealing blood vessels which electricity) and a lot more are being performed.

Joy's procedure is simple to understand and involves simple (though computationally-intense) mathematics. Anyone in second or third year electrical engineering can understand it. This is a commendable quality: the best science is often the simplest. At the very least, it holds great prtomise for improving the quality of present-technology medical imagers which are seriously hampered by noise problems: Is that a brain tumour or is someone in the staff room using the microwave?



Bunnies on death row, next on Geraldo

Down the road perhaps fifty to one hundred years, this research leads inexorably to the mapping of the entire human nervous system. Some distinct possibilities from this achievement:re-attaching severed spinal cords, giving a scientific basis to healing practices from the eastern mystical tradition such as acupunction, deep tissue massage, and yoga, re-building damaged nerves anywhere in the body, and—hold on to your bionic bifocals—merging human nervous tissue with electronics. Perhaps the "feelies" from Brave New World are here after all...Science fact is just yesterday's science fiction, just ask Jules Verne.

The research of Dr.Joy and that of his colleagues at Sunnybrook Health Science Centre is rudimentary but solid. From this groundwork, much greater things will come. I can't wait.

Over the rainbow at the University of Toronto

BY DAG SPICER

What, exactly, is a rainbow? Professor Michael Berry, one of this year's two Welsh lecturers in Physics, presented the answer to this and several other of life's mysteries last Thursday to a packed house at the Medical Sciences Auditorium. In spite of inept introductions from his U of T hosts — who made Basil Fawlty look like a genius — Berry gave a well-paced discussion of optical applications of "catastrophe theory," a new branch of mathematics which seems to describe so much so simply,one wonders why it took so long to invent.

The theory of catastrophe, first described by Rebe Thom in 1972, has completely altered the way we describe the physics of light. Catastrophe theory is not about predicting catastrophies; you cannot use it to plan when earthquakes, hurricanes, or the next NDP budget will arrive. In fact, it has no predictive power at all. It is a theory like the theory of evolution or gravitation: it determines the way in which a lot of natural phenomena will behave but cannot tell us their exact outcome. For example, Darwin's theory of evolution, "the survival of the fittest," may determine the future of the species but does not let you predict which species will survive and which will perish.

Systems showing "catastrophic" behaviour have two properties: internal and external. Internal variables define the state of the system. These are inherent qualities of the system under observation, like mass, colour and so on. External variables are qualities we may change. For example: think of two lakes, one higher than the other, separated by a mountain pass. If we lower the altitude of the pass connecting the first basin to the second, the lake will not be affceted until the pass is lowered to the altitude of the lake itself. At that point, the boundary between the two lakes vanishes, the upper basin merges with the lower basin, and the lake itself disappears.

Plastic pocket protectors quivered in equation induced orgasm

There is a critical value for the height of the pass: it is the altitude of the lake itself. As long as it is not reached, modifying the height of the pass has little effect. If, however, it is crossed in either direction, a big change occurs: the lake appears or disappears. This is called a catastrophe. In this case, the catastrophe preceeds in one direction only.

From reflections in a drop of water on the leaves of the smallest flower to the light pattern of the plenary eclipses, Berry showed that all can be related to *caustics* which are a form of catastrophe (stable ones). Berry recreated a lot of gee-whiz pattern in the lab by showing slides and using a small laser. There was lot of oohing and aahing, especially from the usual contingent of geeky graduate students who smirked smugly at each other like members of some cerebral priesthood. Plastic pocket protectors quivered in equation induced orgasm. Seeing the curious lacy patterns of light we see at the bottom of the pools while drinking Long Island ice teas to the multi-colour haze we see around streetlights late at night being reproduced at will was very convincing.

Berry is a good lecturer. He conveyed the facts well, but more importantly, also transmitted the sense of wonder that all scientists feel when they have solved a tiny part of Nature's puzzle. To see Barry's patterns in everything from a solar eclipse to the reflections around a branch floating in a forgotten pond of water deep in the woods is truly a source of awe and reminds us that Nature's grand design is written in the language of mathematics, the subtle code of Creation itself.

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The jewel in the crown

BY DAG SPICER

Again I saw that the sun race is not the swift, nor the battle to the strong, nor bread to the wise, nor the riches to the to the intelligent, nor favour to the skilful; but time and chance happen to them all. Ecclesiastes, 9:11.

Every once in a while one stumbles into a guest lecture which— like a newly-discovered work of art or a new love interest— proceeds to grip the imagination and not let go. A recent lecture by Professor William Swinton (professor Emeritus of Zoology) sponsored by the jaw-breakingly-named Institute for the History and Philosophy of Science and Technology (IHPST) at Vic was such an occasion. Swinton, now 92 and partially-deaf, gave a grippingly-lucid and perceptive 45-minute talk (without notes) on "the role of Time and Chance in Science". We should all be so clear-headed and feisty at 92.

Swinton,now living on campus at Massey College, has had an astounding career: tutor to Queen Elizabeth, intimate of Raymond Dart and Louis Leakey, Director of the British Museum for decades, member of the Royal Navy, climber of Everest, writer of some twenty scholarly books, de-bunker of the Piltdown Man—his life is an embarrassment of riches few ofcould ever dream of matching. His uncle invented the tank, another uncle the first prototype of the television. Swinton is of the old school, when life still seemed to have mystery to it, and brought his rich life's experiences to bear on his talk.

Man is nothing special

Swinton's theme was that time and chance have led to some of western science's greatest discoveries: Dr. James Simpson,who accidentally inhaled vapour from one of his reagent bottles, collapsed onto his lab floor and slept for several minutes—the discovery of ether: Mary Leakey,about to drive her husband Louis home before the rainy season got into full swing, took one last look at the dig Louis had been working on for years, slipped on something and found homo habilis, probably the finest skull ever found. Bequerel's discovery of radioactivity, Pasteur's of penicillin—the list is as long as it is incredible. In spite of all the education, fancy equipment and money, a lot of our best discoveries have been total accidents.

That these events have been accidents leads Swinton to talk about the future prospects of the human race with an earnestness which would shame any member of Greenpeace. "We are just an evolutionary chance," he admonishes us. Man is nothing special, just one of millions of creatures which inhabits the earth, but one who, tragically, is "not interested in anything but devouring all the earth's resources."

He deeply laments the habit of people "not stopping to pause and wonder" about life on this planet. It was refreshing to hear this and other such common sense, infused with a genuine love of man, come, not from a dippy New Ager looking for an earth mound in which to recharge their crystals, but from someone who has seen and done all there was to do in our century.

When Swinton had finished speaking in his loud and clear voice—one which many much younger professors would do well to emulate—the small audience quietly filtered out of the room reverentially and with a tinge of sadness that it had all ended. There was a poetic sense of time and chance in Swinton himself: a feeling that this rare jewel in U of T's crown had, in his rich and varied life, defined both.

VARSITY SPORTS
MONDAY EDITION
NOVEMBER 4, 1991

Late comeback comes up Short(en)

Stick a fork in 'em . . . Blues are done

VARSITY STAFF

The Blues' football team just dug too deep a hole to climb out of in Saturday's 48-35 loss to the Western Mustangs in the Ontario Universities Athletic Association semifinal on Saturday.

U of T's football season ended in London for the fourth-straight year to the Mustangs, the nation's number-one ranked team. Wide receiver Tyrone Williams caught seven passes for 132 yards and three touchdowns to almost singlehandedly crush Toronto's hopes of advancing past the Ontario championships.

"We felt good that we matched up well with them except for the wideouts," said head coach Bob Laycoe. "Williams just had a hell of a game."

Mustangs 48, Blues 35
Football

The Blues looked terrible in the first half playing as if they were half-dazed, falling behind 31-1 going into the dressing room. They may have been bothered by the pressure of playing on a miserable day in front of 6,000 fans at J.W. Little Stadium, but Laycoe dismissed that excuse.

"It appeared the players were not bothered by the game atmosphere," said Laycoe.

The second half was like night and day for the Blues. The Blues exploded for five touchdowns including four by Paul Shorten, a U of T playoff record.

Shorten, who finished the day with eight passes and 150 yards, had spent most of the year playing defence in his last season with the Blues.

But with the Blues desperate to kick-start the offence, which has been miserable against tough teams this year, Shorten dressed as a wide receiver, a position where he was an All-Canadian two years ago when he was at U of T before playing for the Winnipeg Blue Bombers of the Canadian Football League.

It definitely paid off in the second half when he cuaght touchdown passes of 18 and 42 yards to go along with Brian Zomer's 60-yard punt return for a major.

Shorten caught another touchdown pass with about eight minutes remaining to bring the Blues within four but that was answered by an 18-yard TD catch by Williams two minutes later.

Shorten caught his last touchdown with about two minutes remaining in the game to bring the Blues within six again at 41-35.

The Blues' bench smelled an upset in the making and the momentum was clearly behind them. But Williams showed why people are picking him to be the number-one overall pick in the CFL draft next spring.

With 1:12 remaining, Williams caught a John LeClair pass near the sidelines and scampered 42 yards into the endzone for the final nail in the Blues' coffin.

Every facet of Western's attack was working. They gained 310 yards on the ground while Williams was a one man show. Blues running back Lorne King could only gain 59 yards on 15 carries on the slippery surface.

In the other OUAA semifinal, Laurier crushed Waterloo 35-5 to set up the Yates Cup final between the Golden Hawks and the Mustangs in London.



Buccigrossi and company ran like hell, but couldn't pull off a satisfying season — *Steven Leung*

U of T collapse in 1991 unexpected

BY PATRICK HO
Varsity Staff

The football team's bitterly disappointing season came to a merciful end on Saturday. To call the year anything but bitterly disappointing would be sugarcoating the matter.

Postmortem

U of T was picked by many *experts* at the beginning of the year to be the team to finally dethrone Western from their perch atop the Ontario Universities Athletic Association. Indeed, the Blues were picked to be a favourite to play in the Vanier Cup.

I told this to a friend of mine who used to warm the bench for Queen's when wide receiver Jock Climie used to rule the Golden Gael land. He just smirked and said he's heard that almost every year.

But it's different this year, I insisted. Western was suppose to be much weaker with outstanding running back Duane Forde moving on to bigger and better things with the Calgary Stampeders and a big chunk of the team lost to graduation and to the CFL draft. Well, to paraphrase a large, literary figure, rumours of Western's death were grossly exaggerated.

Indeed, the Blues were picked to be a favourite to play in the Vanier Cup

All you can do now is offer some ham to these *experts* to go along with the egg on their faces.

The Blues just were not as strong as everybody thought they were going to be. And don't let their 5-2 record, which matched last year's, deceive you. When U of T won last year, they won **BIG**. All the games were decided before the first half.

This year, their first win over Waterloo would be disputed by Warrior coach Tuffy Knight who claimed there was no time left on the clock when the ball was snapped to kicker Stuart Brindle for the dramatic last second 21-20 win. If the game was in Waterloo instead of Varsity Stadium, he would have been right.

Their win over the lowly Guelph Gryphons was totally unimpressive. They needed an interception near the end to win the game, a match which should have been a blowout for the Blues.

Supporters of the team would point to the fact that the Blues were very impressive in their last three games of the regular season. Well, the Central Tech high school football team could have looked impressive against the York Yeomen, McMaster Marauders and Windsor Lancers. Clarkson would have beaten all of them.

Contrary to what you might hear, you can't build momentum going into the playoffs by beating doormats.

So what went wrong?

After all, this was suppose to be the breakthrough year. Since head coach Bob Laycoe took over the reins four seasons ago from the unlamented Doug Mitchell (who ironically is now the head coach for Clarkson), the Blues have steadily improved.

The Blues made it into the playoffs the first year Laycoe was coach, but had their ass kicked 42-3 by Western in London. In his second year as head coach, the Blues advanced all the way to the Yates Cup but were again buried 50-20 by the Mustangs.

Last year, in the Yates Cup, they were actually in the game until the fourth quarter before Western pulled away for a 46-31 win. In Saturday's game, they looked like they had regressed trailing 31-1 heading into the seond half. Only an outstanding comeback in the second half made the score a respectable 48-35.



Lorne King's injury was felt by the whole team — *Steven Leung*

Going into the year, the Blues' weakness was supposed to be defence after losing key players like middle linebacker Sandro Iaboni, defensive back Jim Spyropolous and defensive lineman Steve Roest among others. But their defence was only second to the surprising Waterloo Warriors in surrendering points at the end of the regular season.

The offence was supposed to be their strong point with the nucleus of the attack returning. Instead, it was about as effective as the bottom of the Blue Jays batting order.

They were able to move the ball but couldn't hit paydirt either because of turnovers or their inability to get past the other team's twenty-yard line.

Yes, the absence of the explosive Lorne King for the first four games hurt. His turf toe injury against McGill in Montreal in a preseason match hurt the

Varsity Election

Sports Editor screenings are Nov. 14 at 4 pm

Election is Nov. 19 from 9 am to 5 pm

All Varsity staff are eligible to vote; Nominations close today at 5 pm.

Blues ranked high but bow out

The west was just too strong for the U of T field hockey team at the CIAU championships at St. Mary's University.

The number-one ranked Blues were eliminated from the playoffs on Saturday after losing 1-0 ot the UBC Thunderbirds. A heart-breaking last minute goal by Lisa Eastman of the second ranked Thunderbirds sealed Toronto;s fate.

U of T had advanced to the seimifinal after finishing second in Pool B after action on Friday. They crushed the York Yeowomen 7-0 in a rematch of the OWIAA final but were upset 2-1 by the Victoria Vikettes, who gained a berth in the CIAU championships with a wildcard. The Vikettes then defeated the Yeowomen 3-0 to finish first in the pool. UBC was the leader in Pool A which set up Saturday's showdown between the top two ranked teams in the nation.

The Blues last won the CIAU championship in 1988.

'Da Blues... Notes

Men's Soccer: The Blues were eliminated by the number-three ranked Laurentian Vees on Friday 2-1 in the OUAA semifinal. McMaster beat Guelph 2-1 in the order semifianl to set up the OUAA championship final between the Marauders and the Vees in Sudbury.

Women's Soccer: U of T was the number-five ranked team in the nation going into the OWIAA championships at McMaster University. But their season came to a premature end in the quarterfinals on Saturday after a 1-0 loss to Windsor. In a stunning upset, York, the top team in the nation also was eliminated in the quarterfinals by the unheralded Western Mustangs 1-0 on penalty kicks.

Men's Cross Country: The only bright news over the weekend for the Blues were the cross-country teams. The men's team was the number-one ranked team in the nation and they proved it in the OUAA championships on Saturday winning the team title in Sunnybrook Park. U of T won with 24 points while Windsor placed a distant second with 82 points. **Brendan Matthias** won the race while teammate Sam Babe was third. **Tim Phelan (4th), Brian Hall** (7th), **John Gardner** (9th), **Jeff Lockyer** (10th), and **Brian Raymer** (11th) rounded out the Blues performance.

Women's Cross Country: U of T's sixth-ranked team nationally made a strong showing at the OWIAA championships, placing a close second with 63 points behind Queen's at 60 points. **Ali Evanoff** won while **Tammy Roberts** was fourth for the Blues.

Men's Basketball: At the National Invitational Tournament the Blues were victorious over the Dalhousie Tigers by a score of 84-73. Star of the the game for U of T was **Scott Bleue**, with 36 total points.

Women's Basketball: At the same tournament the Blues were also victorious, humiliating Regina on Friday 85-45, and defeating Brock on Saturday 75-41. The Blues top scorer was **Joan Stock** in both games, with 19 points against Regina and 20 points against Brock.



U of T was the top-ranked field hockey team but lost in the CIAU semifinal

Mark Lyall

Youngsters overcome jitters for a weekend split

BY FLORIAN VON GUTTENBERG
Varsity Staff

The men's hockey Blues continued their wishy-washy season by losing to the Western Mustangs 6-1 on Friday and defeating the Windsor Lancers 7-4 on Saturday.

Blues 7, Lancers 4

Men's hockey

The Blues lost to Western in their home opener Friday night. The game was fairly even for the first two periods. However, the Blues fell apart in the third after Western scored with one minute left in the second period.

"It was a game where the wheels just fell off," said Blues captain Mark Haarmann. "With the goal late in the second and another early in the third, we started pushing and that left things open."

The Blues are a young team with many rookies in the lineup who started panicking when the Blues fell behind.

"A lot of the younger guys, when goals were scored against us, lost their composures a bit," Haarmann said.

The team was also nervous playing at home for the first time this season.

"It was the home opener and a lot of guys had parents watching," said Haarmann. "Some of the guys were a bit nervous and jittery."

The Mustangs simply outplayed the Blues, according to head coach Paul Titanic.

"They just took the game from us," he said. "We were beaten to the puck all night basically."

Rookie Greg van Sickle also scored the Blue's lone goal on Friday in the first period.

The Blues rebounded on Saturday against the Lancers, taking a 6-0 lead after two periods.

"We bounced back against Windsor and that showed a lot of character," said Haarmann. "We realized we just fell apart against Western and we came out determined."

Despite the win, Haarmann was disappointed the Blues relented and allowed Windsor to score four times in the third period. He said many players lost focus and were more intent on scoring than playing sound hockey.

"It's a question of keeping things in focus," he said. "When we stay focus and work hard, we can win."

Rookies Daryl Cole and van Sickle led the Blues with two goals each on Saturday. Glenn Clark, Dean Usher and Mike Cundari also scored for U of T.

Saturday's game was largely dominated by the Blues and Windsor never really had a chance.

"We won all the battles for the puck on Saturday," said Titanic. "We played very well as a team and played a lot tighter defensively."

Titanic said that although the Blues have not been too spectacular this season, if they begin to play better as a team they can beat anybody.

"Since we don'have any individual stars we have to get an excellent effort from our team," said Titanic.

"We have to get the puck in deep, and avoid a run and gun type of game."

The Blues play Ryerson on Tuesday night at Varsity Arena, and travel to Concordia on Friday.

with files from Berton Ung



Blues stopped Windsor but not 'Stangs

Steven Leung

Offence was inept

continued from page 13

Blues as much as it hurt him.

But surely, his void would not have rendered the Blues' offence into a popgun attack. Marcus Boekelman was effective in moving the ball. But he's no King. Pivot Eugene Buccigrossi doesn't have the strongest arm in the world but the lack of size of his receivers also hurt.

Watching the early favourite to be the first pick overall in the CFL draft next spring, Western's 6'6" wide receiver Tyrone Williams, shows what extra height can do for an offence. He's the complete package. Good hands, good speed and something you can't teach, good height.

He reminds you of the strategy in pickup football. Throw the ball to the fastest and tallest players and let them either run under it or jump over everybody and pluck it out of the air. Buccigrossi did not have that luxury.

Next to King's injury, their kicking game was the other big factor in the Blues ineffectiveness this season. In previous years, all-star Andrew Astrom was pivotal in helping Blues establish good field position throughout the entire game, something which the Blues rarely had this year against the tough teams. Lou Tiro is an excellent linebacker but his punting ability is average. Once again, he's no Astrom. The inability to recruit a punter over the summer cost them at least second place, a ranking which would have made the road to the Yates Cup much easier.

King may be a first-round draft choice next year in the CFL and if this year is any indication, the Blues' attack will be totally inept.

The recruitment of an impact player to replace King and a natural punter must be on high on the wants list for next year. If U of T can't grab either of them, the Blues will either be demoted to also ran status or worse, to doormats.

With Buccigrossi in his fourth year, backup quarterback Mario Sturino may step in to lead the offence next year. Sturino has an arm that scouts drool over. Unfortunately he's about as mobile in the backfield as George Foreman in the ring. Flush him out of the pocket and he's ineffective.

If he were to hook up with a Tyrone Williams clone, the points will pile up on the board for the Blues.

But that's next year.

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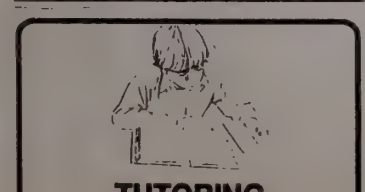
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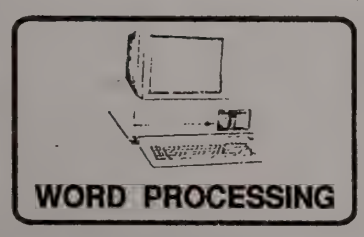
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Varsity Events Calendar

FREE WEEKLY LISTINGS

MONDAY NOV 4

SRI CHINMOY PEACE MEDITATION AT U OF T -- Free work shops in Meditation, Lean Relaxation and Meditation techniques, get to know the deeper, richer meaning of innerlife and outer activities. International Student Centre. 7:30 p.m. - 9:30 p.m. Free Admission.

COUNSELLING AND LEARNING SKILLS SERVICE -- Learn To Relax with Lauren Goldhamer. Pendarves Room, 3-3:45 and 4-4:45. Improving Reading Efficiency, 1:10 - 2:00 p.m.. Rm. 182, Koffler Student Services.

LAYMEN'S EVANGELICAL FELLOWSHIP - - Bible study. South Sitting Room, Hart House. 12:15 p.m. Thursday.

UNITED COALITION AGAINST RACISM -- General Meeting. International Students Centre. 4:30 p.m.

STUDENT CHRISTIAN MOVEMENT COLLECTIVE -- El Salvador at the Crossroads: A report from a recent delegation to El Salvador. Record Rm. b, Hart House, 2nd floor. 2:00 p.m. Free.

JEWISH STUDIES PROGRAMME/ THE ARNOLD FINKLER MEMORIAL LECTURE -- Professor Dan Richman: Jewish Religious Life During the Holocaust. Room 205, C Bissel Bldg. 8:00 p.m.

FACULTY OF MUSIC -- Jo-Anne Bentley, mezzo-soprano and Che Anne Loewen, piano, perform a recital including Purcell's If Music by The Food of Love, Chausson's Les Papillons, Brahms' Vier Ernste Gesange, and Somers' Evocations. 8:00 p.m., Walter Hall. Tickets: $10/$5 students/seniors. For ticket information call the Box Office at 978-3750.

ORGANIZATION OF CHINESE PROFESSIONALS -- Career Forum: The Organization of Chinese Professionals presents career talks on law enforcement, journalism, politics and entertainment productions. A question and answer period will follow speakers' presentations. Sir Sanford Fleming Bldg., University of Toronto (downtown campus), room 1105, 6:00 p.m. Please call 978-1480 to pre-register.

NEWMAN CLUB -- Addictions Workshop. Newman Centre, White Room, 89 St. George St. 7:00 - 9:00 p.m.

TUESDAY NOV 5

2ND ANNUAL VISITING LECTURESHIP ON NATIVE HEALTH -- Ms. Maggie Hodgson: Revitalizing The Family. Medical Sciences Bldg., room 3154. 4:00 - 5:30 p.m. Free.

UNIVERSITY OF TORONTO ROLE PLAYING GAMERS -- Weekly meetings, 5:00 - 10:00 p.m.. We play AD+D, Champions, SFB and more. For more info call Dougat 351-8025. International Students Centre

COUNSELLING AND LEARNING SKILLS SERVICE -- Overcoming Procrastination, 12:10 - 1:00 p.m. Managing Stress and study. 5:30 - 6:30 p.m. Rm. 182 Koffler Student Services.

SOCIALIST CHALLENGE FORUM -- "Gay and Lesbian Liberation", speaker: Tom Patterson. Sidney Smith, room 1073.

INTERNATIONAL RELATIONS SOCIETY -- Carlos Manuel Sada-Solana, Consul-General of Mexico. :Continental Free Trade, A Mexican Perspective. Seeley Hall, Trinity College. 4:30 p.m.

ENGLISH STUDENTS UNION (ESU) -- All are welcome to take part in a Drama reading of Oscar Wilde's The Importance of Being Earnest. 7th floor Library Sciences (by Robarts). 4:00 p.m., free refreshments.

WEDNESDAY NOV 6

NEWMAN CLUB -- Supper, Home-cooked meal, all welcome. Newman Centre, 89 St. George St. 6:00 p.m. $3.50

NO MEANS NO WEEK/ SPONSORED BY OPIRG, WOMEN'S CENTRE, SAC WOMEN'S ISSUES AND SABINA -- Date Rape at U of T. Panel discussion: Carolyn Weitzman (Coordinator of Sale City Committee), Susan Adano (Personal Safety Officer), Kim Armstrong (Community Activist). International Student Centre. 7:00 p.m. Free. All welcome.

DIABOLO'S LATENIGHT -- All ages, licensed open stage pub, all acts welcome Call Hal at 979-2831 to be on the playlist. University College, Juinior Common Room. 9:00 p.m. - 1:00 a.m.

ASUT -- Accounting seminar and wine and cheese. Seminar at University College East Hall 3:00 - 5:00 p.m., Wine & Cheese at Croft Chapter House 5:00 - 6:30 p.m. No charge.

U OF T INTERNATIONAL SOCIALISTS -- It Only Took a Year: Why the NDP Turned Right! (educational meeting). Sidney Smith Hall, room 2131. 4:00 p.m.

TORONTO UNDERGRADUATE GEOGRAPHY SOCIETY -- First General Meeting, for all undergraduate Geography students and especially class representatives. At the TUGS office, room 594, in the basement of Sid Smith Hall. 12:00 p.m. - 1:00 p.m.

UNIVERSITY OF TORONTO ENTREPRENEURS CLUB -- Meeting. Hart House South Sitting Room. 2:00 p.m. - 4:00 p.m.

UNIVERSITY OF TORONTO PROGRESSIVE CONSERVATIVE ASSOCIATION -- Wine & Cheese Party with guest speaker, Hon. Gary Carr, MPP Oakville. Trinity College, Junior Common Room. 6:00 p.m. Free. Non-members also welcome.

THURSDAY NOV 7

VARSITY CHRISTIAN FELLOWSHIP -- Large Group Meeting. Event: "Is there a doctrine in the house? part 2". Wymilwood Hall, Music Room, 2nd floor. 6:00 - 8:00 p.m.

U OF T WOMEN FOR LIFE -- Nola Hodgkinson, single mother, discusses mothering though a degree. Hart House South Sitting Room. 7:30 - 9:30 p.m.

EXTERN/A CAREER EXPLORATION PROGRAM -- Extern Intake sessions. Career Centre, 978-8026. 1:00 - 3:30. Also on Nov. 8, 10:00 - 12:30, and Nov. 12, 10:00 - 11:30.

NO MEANS NO WEEK -- Short movies and discussions. International Student Centre. 3:00 - 5:00 p.m. Free. All welcome.

UTEC -- Speaker on James Bay II, and general meeting. Bissel Building Auditorium (Library Science). 4:00 p.m.

TORONTO UNDERGRADUATE GEOGRAPHY SOCIETY -- Autumn Equinox Beer and Pizza Pub - for all Geography students, professors and TA's. All you can eat pizza for a buck! International Students Centre. 5:30 - 8:30 p.m. $1.00 cover charge.

FRIDAY NOV 8

UNIVERSITY OF TORONTO OUT IN LAW AND WOMEN AND THE LAW -- present Cyntia Peterson, Faculty of Law, University of Ottawa. Homophobia, Law and Legal Education. Falconer Hall, 78 Queen's Park, room 3. 2:00 - 3:00 p.m.

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Infertility among Canadian men is rising. As a result, many young couples could be denied the chance to have children.

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WHAT'S THE TRUTH ABOUT SEXUAL ASSAULT ?

MYTH: Women often say "no" when they mean "yes".
FACT: NO MEANS NO! Never assume that you understand what your partner wants better than she does.

MYTH: Victims are to blame in some way for the assault.
FACT: The rapist is always responsible for having committed rape. Regardless of the victim's appearance, behaviour, judgement, or previous actions, the victim is not responsible for rape. Rapists are responsible for rape.

MYTH: Men can't stop themselves when they are sexually aroused.
FACT: Men are capable of, and responsible for, controlling both their minds and their bodies, just as women are.

MYTH: If she didn't fight back, it wasn't sexual assault.
FACT: You have been sexually assaulted when you are forced to engage in sexual activity against your will, whether you fight back or not.

MYTH: Agreeing to kiss or neck or participate in foreplay means a woman has agreed to have sex.
FACT: Everyone has the right to stop sexual activity at any point no matter what has preceded.

MYTH: Rape is an expression of sexual desire.
FACT Rape is an expression of hostility and aggression with sex as the vehicle. Rape is a violent abuse of power in which one person acts without regard for the pain and trauma inflicted on another.

MYTH: Sexual violence does not occur between lesbians and gay men.
FACT: Sexual violence does occur in same-sex relationships. Fear of homophobic responses may prevent victims from seeking help.

MYTH: If the victim was drunk or drugged, he or she was asking for it.
FACT: Inability to give consent is not "asking for it". In Ontario, forcing sexual contact on a woman or man is against the law.

UPCOMING EVENTS

- **Nov. 4-5 "NO MEANS NO"**
  Residence talks hosted across campus call SAC for times & locations.
- **Nov. 6 "Date Rape at UofT"**
  panel discussion International Student Centre Cumberland Room 33 St. George St.7pm
- **Nov. 7 "No Means No Film Day"**
  films about women fighting back location same as above 3:00 - 5:00pm

VISIT THE INFO TABLES LOCATED AT SIDNEY SMITH & ROBARTS

METAL MONSTROSITIES MASHIN' MAINSTREAM

The VARSITY

VOLUME 112, NUMBER 21, THURSDAY, NOVEMBER 7, 1991

STALE COFFEE AND CURDLED CREAM ROUND MIDNIGHT TURNS GREEN

Report cites economic impact of universities

BY MAYLIN SCOTT
Varsity Staff

Ontario universities need a public relations face-lift, says a new organization designed to promote the positive attributes of post-secondary institutes.

The Alliance for Ontario Universities, a one-year-old group, released a report Monday outlining the impact of universities on the communities they are located in.

The $30,000 report, funded by the Council for Ontario Universities showed that the province's universities:

- contribute $6.2 billion yearly into the provincial economy
- support 138,000 jobs associated with university operations.
- pay yearly taxes on incomes and profits to the federal and provincial governments totalling nearly $1.25 billion
- generate $3 for every $1 dollar in government funding
- also contribute to the community through outreach programs, volunteer assistance to community organizations and the development of programs to encourage visible minorities, women and natives to attend university



Robert McGavin

"I'm here to make our case that we shouldn't be overlooked, that we do make a difference," said Robert McGavin, chair of U of T's Governing Council and Alliance member. "Our contributions not only provide for Ontario citizens, but we pay our way, and do so in a way that I think is news. The Alliance is taking a positive approach. They are here to say we add value.

"Higher education in the province is a major industry. More people are employed in higher education than the pulp and paper industry or the steel industry."

Ryerson president Terry Grier, also a member of the alliance, said the report would help communities understand more clearly what universities are about.

"If there is any lingering sense in the community that Ontario's universities are elitist or withdrawn from the world at large, we want to put that long outdated stereotype to rest," he said.

But Asha Bhat, communications director for the Ontario Federation of Students said while the federation supports a move towards garnering more community support, it doesn't support the alliance.

"Basically the federation does not support the alliance because they're getting their funding through students at registration," she said. "If you look at their press release, they have the same address as the (Council of Ontario

See Alliance, page 2.



Hackey-sacking along St. George. *Mark Lyall*

College presidents freeze salaries

BY CLIVE THOMPSON
Canadian University Press

Ontario college presidents have voted to freeze their salaries for 1992, claiming the province's economy can't support "business as usual".

Presidential salaries have increased by five to six per cent for the last few years, but the presidents decided last week that Ontario currently can't afford such levels.

"The government has signalled that they want restraint, and the presidents have basically agreed," said Keith McIntyre, chair of the Council of Presidents, which represents college heads.

"We decided that it was important and timely to indicate some leadership on our part. This is not the time to be making large scale demands and confrontation."

Presidents make between $81,900 and $114,700 at small colleges and between $90,000 and $127,000 at large ones.

The vote is only a recommendation, and each college can choose not to abide by it. But McIntyre said the nearly-unanimous vote of 19 out of 23 presidents means it will probably be honoured at most colleges.

The freeze is also a message of restraint directed at wage negotiations currently underway with college academic staff, McIntyre said.

Though the presidents did not intend it to interfere with the bargaining, they feel people in Ontario should respect the province's lousy financial situation, he added.

"You can't have people carrying on business as usual."

Negotiators for colleges' academic staff greeted the president's salary freeze skeptically. They are currently being offered a 3.5 per cent increase for next year.

Ron Golumba, a negotiator and professor of Psychology at Centennial College, said the presidents are being hypocritical, since they're accepting new increases to their benefits -- including a short term sick leave plan of up to 130 days.

"That's really nice of them to say (they'll freeze their wages), but to give themselves a package like that at the same time as they support a 3.5 per cent increase for us is a little gross."

College academic staff are demanding yearly increases that match the cost of living, estimated at 4.6 per cent for next year. They also want a catch-up increase of 5 per cent yearly for two years.

The Ontario Federation of Students supports the college

See Salary, page 2.

Ontario offers midwifery degree

BY MAYLIN SCOTT
Varsity Staff

Ontario is planning to be the first province to offer a university degree in midwifery.

"Until now, midwives have been self-governing. It's been a volunteer association," said Elliot Gold, communications director with the Ministry of Health. "With regulation, it will give some credibility in the mainstream.

"There will be a College of Midwives, a governing body that will regulate their members in the public interest. There will also be a disciplinary panel so if consumers want to make a complaint, they can do it."

Helen McDonald, Midwifery co-ordinator for the Ministry of Health, and a midwife herself, said regulating the profession will give midwives a sense of security.

"People who are practicing as midwives in Ontario are those who have formal midwife education from another country or are self-taught, either entirely by themselves or in the apprenticeship of another midwife. The education standards are extremely uneven.

"If you have an uneven education system, then you're bound to eventually run into some problems."

She said approximately 3,000 women a year in Ontario use midwives to deliver their babies. About half these births are home births.

"A lot of women have babies at home because they want midwifery care and can't get midwifery at the hospitals. The other side is women who choose home births really have no choice about who will attend them at home. They are forced to look at midwives for care because by and large, the medical establishment will not do home births.

"Regulation will provide choice of care-giver and increase the range of places of birth."

McDonald said the philosophy of midwifery differs greatly from doctors.

"Physicians generally approach it from the position of pathology," she said. "Pregnancy is perceived as a problem until it is done, and then it is looked back on in retrospective as a normal delivery. Midwives look at the whole process as an entirely normal and healthy situation unless there is a problem.

"It's very supportive of womenpower and it invites women to be active participants in their care, rather than passive."

Gold said the program will be four years, culminating in a bachelor of midwifery degree. Midwives who are already practicing will not have to complete the entire program, he said. Their skills will be assessed and they may only have to attend a short period to upgrade.

He said the ministry of Colleges and Universities is accepting submissions from universities that already train health professionals and the site will be announced in the spring of 1992 with the program slated to begin in 1993.

"We'll pick the one that offers the program best," he said.

McDonald said she expects the program will start out small, graduating between 30 and 40

See Midwife, page 3.



Midwife degree will give mothers more choices.

Inside

Native midwives want to retain control, page 3

New Bloor B flick leaves Nevada dry, page 8

Vanier Cup tickets: free to contest winners, page 9

Critics want McGill AIDS policy

BY JON DESBARATS
Canadian University Press

MONTREAL -- McGill University isn't interested in developing an official AIDS policy, say members of a campus task force on AIDS.

"It's hypocritical to have an AIDS research centre, obtaining millions of dollars per annum in research money, and not have any policy for yourself," said Robert Head, president and founder of Lesbian and Gay Employees of McGill.

A preliminary report presented last year to the administration has received no affirmative response from the university, said Head.

The report raises questions on issues such as HIV-related discrimination involving faculty and students.

But some members of the McGill administration believe an official policy is not even necessary for dealing with discrimination problems.

"In a case of discrimination we would react appropriately. I don't feel there is any reason for an official policy," said Jacques Sztuke, assistant director of staff relations at McGill.

Margaret Somerville, director of McGill's Centre on Medicine, Ethics, and Law said she has not heard of any case of discrimination so far.

"I have not had any case brought to me where there have been allegations of wrongful treatment," she said.

The report was completed by the McGill Community AIDS Task Force, consisting of student and faculty associations. The report suggested the administration hire a "university resource person that students and faculty could refer to in confidence" on HIV-related issues. It also recommended a fund be created to increase AIDS-HIV awareness on campus.

But Somerville objects to AIDS being given special status over other diseases.

"Treating AIDS differently sets a precedent that allows you to treat certain diseases worse that others," said Somerville. "We don't have a policy for heart attacks and cancer."

MCATF also recommended an official policy was needed to ensure the anonymity of patients, to provide counselling services, and make provisions for the harassment of HIV-patients.



Squirrel of the week. *Wilson Lee*

Alliance stresses positive aspects

continued from page 1.

Universities), yet they claim to be independent.

"We've broken off from the alliance."

She said all Ontario students are paying, unknown to them, a $12 levy to the alliance.

Pat Allen, director of communications and public relations for the COU said that while the organization did give funding to the alliance it was only to start them up. They are doing a feasibility study on becoming independent when the funding runs out in 1992.

"Students pay an application fee of $17 or $18 dollars. It's a small part of the funding of the COU," she said.

She said the fee is paid only once when students apply for universities.

McGavin said the report shows the economic impact of universities on their communities is significant.

"Universities generate $3 of income for every dollar spent by the government, and because of the stability of universities, they shield regional economies dependent on them.

"If taxes received by the federal and provincial governments are singled out, then both are contributing only $700 million in net funds. You can see the returns coming to the communities. Universities have a solid and meaningful impact on the province."

But this does not mean universities are in good shape, he added.

"I want to dispel the notion that things are alright," he said. "We have a situation now where we'll be cutting back to where it hurts. For example at U of T, we have history classes of 1,500. Some students don't come from communities that large. They are not getting the education that they deserve."

Grier agreed.

"We've done our job in the circumstances of the slowly declining infrastructure of universities," he said. "We feel instead of throwing up our hands, we've got on with our job in the last dozen years. We've been so busy doing our job, we've overlooked the fact that the circumstances in which we're doing it are getting worse."

McGavin said by stressing the positive aspects of universities, the alliance hopes to gain public support and public pressure for more government funding, particularly in light of the NDP's recent announcement that transfer payments will be at an all-time low for post-secondary education next year.

"We are competing for tax dollars," said McGavin. "We have to, in the months and years ahead, provide a case for our efforts. The issue is more than political. We have to bring it to the grassroots that we're making a difference and to do that we're going to need support.

"We want to make people more and more aware that it costs to get the job done well. If we're going to succeed in this province, in this country, in the world, with our service industry, we're going to have to provide more for post-secondary funding."

Spokespeople from the ministry of Colleges and Universities were unavailable for comment.

Salary freeze

continued from page 1

presidents' salary freeze as long as it is not an attempt to pressure college academics into accepting less, said Asha Bhat, OFS communications officer.

"At the moment, we have been given no indication that it was done in bad faith."

Presidents of Ontario universities may consider a similarly self-imposed wage freeze at when they next meet in December, said Peter George, president of the Council of Ontario Universities, a group of Ontario university heads.

"If you're preaching restraint to faculty and staff groups it's good to set an example."

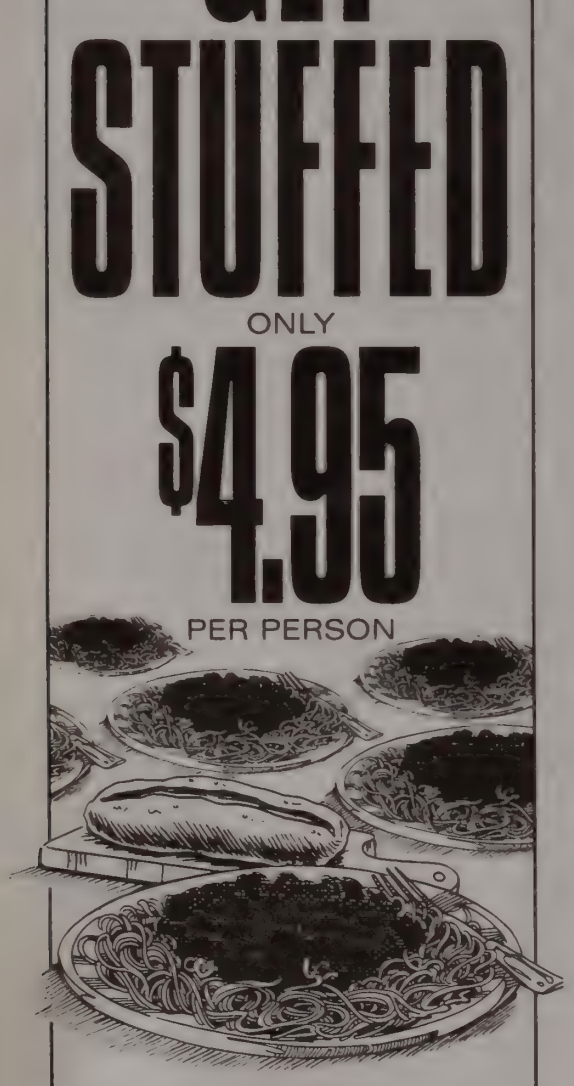
In a national study conducted by Stuart Smith, university presidents came under fire for living high off the hog. Provincial finance officers complained presidents had wages and benefits that were more line with chief executive officers of private companies than other public servants.

George said this criticism was "bloody unfair", but still thinks it would be useful to show leadership in restraint measures.

Most universities contacted refused to reveal their president's salary and benefit package.

Some said the president's package was in line with those of senior faculty. At Queen's University, for example, senior faculty make $87,682, and get a six per cent yearly increase, according to Ken Snowdon, Resources Planning director.

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Women want control over cultural aspects

Natives oppose midwife regulations

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- The Ontario government's proposal to regulate midwifery is alarming native midwives, who say the plan will erode their control over a cornerstone of native culture.

The province is developing legislation to make midwifery a certified, self-regulating profession taught at a university.

Government officials say the legislation will give women an alternative to standard hospital birth, and ensure health standards are met. Once the Midwifery Act is passed, any uncertified midwives can be criminally charged for delivering babies.

But some native midwives oppose the legislation, saying they don't want to be forced to play by the medical establishment's rules and standards.

"In our culture, birth is a spiritual event involving the whole family," said Carol Terry, an Ojibway woman who has had two children delivered at home by midwives. "It can't just leave our control. Someone once joked that it's the idea that maybe if we're born right maybe we'll get it all right."

Terry is a member of Equay-Wuk, an organization of 33 Ontario native women's groups that has demanded the government exempt native midwives from the legislation.

The proposed health standards could be stiff enough to criminalize native midwives' practices in isolated regions, where there isn't a backup hospital nearby, said Jesse Russell, a Metis woman and policy analyst on native issues for the government.

"If the Ontario government sets standards that say you have to have running water, that would eliminate the midwives at those [isolated] reserves."

Native women are also concerned about the difficulty of transportation and access to the teaching program from the reserves.

The government is consulting native midwives, but hasn't decided how native concerns will be addressed in the Midwifery Act, said Helen MacDonald, midwifery co-ordinator for Ontario's Ministry of Health. The legislation will likely take effect in late 1992.

One of the main bones of contention over the certification of midwives is safety standards of home births. The government body developing the Midwifery Act is supporting home birth.

Though native midwives say it's perfectly safe in low-risk births -- the majority of cases -- some doctors say midwives should only be allowed to practice in a hospital setting.

"I think our society has always supported midwives, but only as part of an integrated medical team," said Dr. Andre Lalonde, executive vice-president of the Society of Obstetricians and Gynecologists of Canada.

Lalonde said providing greater access to home birth will result in more infant deaths, particularly in isolated areas.

"You don't find one per cent of the doctors willing to do home birth even though they could do it. That's got to tell you something."

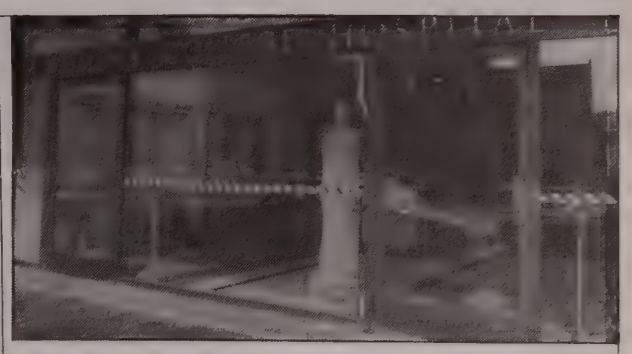
However, it is the very isolation of many reserves that makes it essential to allow home birth, said Iroquois midwife Katsi Cook. Too many women are being forced to leave their families -- traditionally present during birth -- and go to hospitals because they're not given an option, she said.

"Empowering the family is what midwifery is all about, and that's what makes it so appealing to native people, who've been disempowered by every white institution in the land."

Cook -- who has delivered about 60 babies herself -- supports the idea of training native midwives in mainstream medical practice, but insists that they must also be instructed in the cultural side of the practice.

"There are quite a few peculiarities in native birth rituals. It's far more than just a physical event."

Currently, there are roughly 60 practicing midwives in Ontario, according to the Ministry of Health. There is no official estimate of the number of native midwives.



Midwife degree

continued from page 1.
students a year.

"I anticipate that people who are interested in this program will be those that have been interested in midwifery for a long time," she said. "Some of these will be nurses, some child-care givers. Mostly, I think they will be older women. We're looking at a whole bunch of mature students, at least in the early stages of the program."

Gold said a university like U of T would be good for the program because it has a access to a mature student body, and it would be easy to arrange the clinical component because of established relations with teaching hospitals.

"I would think U of T will want to be involved, maybe in a partnership with a community college."

Richard Ten Cate, vice-provost of U of T's health services said the university has not yet made a decision on whether to bid for the degree, but will be discussing the option.

Carleton police illegally enter centre

OTTAWA (CUP) -- Carleton University security illegally entered the gay, lesbian and bisexual student centre, following a complaint about AIDS awareness posters in the office.

Rick Percival, public relations officer for Carleton security, said officers investigated the centre over the weekend of Oct. 20 for "possibly offensive material," and photographed posters on the walls.

Security officers have a key to the centre but they are not supposed to enter without the authorization of the student council or the building manager.

Officers didn't need permission to enter because the centre door was unlocked, Percival said. Staff were not present during the investigation, he added.

But according to centre volunteer Michael Dawbar, security officers must have entered the office by using a master key, because staff locked it.

"Carleton security is undermining AIDS awareness with this kind of action," he said. "These messages convey safe sex, that is their purpose. They certainly are not pornography."

"The supposed offensive materials are nothing more than AIDS awareness posters that are available throughout the city," he said. "It's ironic that we are not being harassed by students, but by security."

Carleton's peer counselling centre has the same posters on its walls.

Percival said the peer counselling centre wasn't investigated because no one complained about it.

U of T hosts a men's conference

Men must be more outspoken in their support of feminism, says one of the organizers of a U of T men's conference.

The Ontario Campus Men's Conference will run November 15-17, and will include participants from campuses across Ontario.

"We think feminism is something good for all of us, good for the world -- all that important-sounding stuff," said Bob Shantz, co-ordinator of U of T's Chaplains' Association and the founder of the U of T Men's Forum. "I hope that we will come up with ways to inspire men.



Men.

"I'm hoping they will go back and work against the patriarchal old boys network."

Shantz founded the U of T's men's forum in December of 1989, after fourteen women were murdered at the University of Montreal.

He said he received immediate support from the group.

"When I founded the group after the murders in Montreal, I found an interesting benefit -- I was in a room with a roomful of men who thought like I did -- which is very rare for me."

He said men in the group have become more aware and more active over the past two years.

"They got excited about being more intentional about being pro-feminist men and more political. And they became more intentional about being more supportive about other men.

"Men have to come out of the closet, so to speak, and say they are feminist or pro-feminist."

The conference has a number of speakers and topics including campus safety, sexism in the classroom, men's studies, men's support groups and heterosexism.

Shantz said there would be three keynote speakers focussing on sexism on campus, the politics of the men's and women's movements and how they can learn from each other, and the meaning of masculinity in high school.

"We need to discuss the actual reality of life on campus for pro-feminist men, for men who don't buy into the traditional patriarchal network."

Shantz said the conference has received a very positive response from campuses across the province.

"We're getting interest from all over the province. People are really excited about this. They see it as a sign of hope."

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EDITORIAL

Remembrance Day

It's hard, if not impossible, to write something inspiring and truly moving about the ravages of war and the importance of remembering it all and paying tribute to the dead. Everyone's heard it all too often. Every year for Remembrance Day, every paper trots out its standard "war is evil" lines.

Most people probably don't want to read about it again, and probably won't bother to read this. But, nonetheless, this paper will be trotting out an anti-war editorial once again. For one day a year, we want to think about war — in the past and in the present — and hopefully, there will be a few people who will want to join us.

To everyone else, Remembrance Day probably seems like an outdated custom.

It consists of paying tribute to those who fought in wars that had become history long before many students were even born.

But, unfortunately, war has not become history.

Contrary to the focus of most Remembrance Day ceremonies, war did not end with World War II. Soldiers, Canadian or otherwise, did not stop dying in 1945. Korea, Vietnam, Central America, Africa, the Middle East, the Gulf, Yugoslavia — the list of people who continue to be shot, blown up, mutilated and crippled for someone else's cause continues to grow longer and longer.

It isn't only soldiers who die in these conflicts. Innocent civilians are bombed, left homeless, and killed. On the West Bank and in Yugoslavia, children are forced to suffer the terrible consequences of adult insanity.

This Rememberance Day, Americans and Canadians will mourn the few soldiers who died in the Gulf. They should be mourned. They should not have been there and they should not have had to die. But, Canadians and Americans will not mourn the hundreds of thousands of innocent Iraqis who died under American bombing raids. They will not mourn the thousands yet to die because of the damage done to hospitals, sewage systems and the environment.

On the West Bank, children and adults are evicted, deported and shot, while a peace conference stumbles over the pride of nations and the machinations of politics.

On our very own campus, Serbian and Croatian students talk of going home to pick up arms and join in the fight turning their countries into a giant bloodbath.

On Monday at eleven a.m., the university will ask you to observe a moment of silence for those who died in the two world wars.

Those soldiers deserve that moment of silence. But, those people who are still alive deserve to hear our voices calling for an end to the madness decimating our world.



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Screenings for Sports Editor are Thursday, November 14 at 4 pm.
Election is Tuesday, November 19, 9 am - 5 pm.
Candidates:
Ted Graham
Florian von Guttenberg

Staff meeting today at 4 pm.

Sick and tired of the violence

BY CARRIE DORION

I'm not the type of person to submit an article to a newspaper. It takes a lot to make me that bold. But the other day, I heard something that appalled me so much I had to put pen to paper and make my story heard.

Last week, four close female friends of mine went out for a night of fun and conversation. As they were walking out of a bar on Queen St., at about one in the morning, a group of five boys and four girls, aged 16-19 years, began yelling obscenities and harassing these women. After continued harassment, one of the women responded by saying they weren't bothering the kids so why didn't they just bugger off. The kids agreed and turned away.

The woman I saw a week after the attack could still barely see out of her eye

As the four women turned their backs and began walking away, they were immediately jumped and beaten viciously by the group of kids. After the attack, the victims had to go to the hospital to care for the multiple lacerations and contusions they had suffered as a result of the assault.

The woman I saw a week after the attack could still barely see out of her eye. Does this frighten you as much as it frightens me?

What was the reason for this attack? I could give you a few more details, as unnecessary as they are. The obscenities yelled at the victims consisted of words like "f—ing lesbos", "dyke", and "f—ing queers." The women were leaving an establishment known to be frequented by gay clientele. If these two details serve to justify this attack, then excuse me for wasting your valuable time. But I fail to see the reasoning.

Now a lot of people reading this are probably thinking, "oh no, not another queer complaining!".

No, I'm not another queer complaining. I am a human being remarking on the unnecessary injustice done to some other fellow human beings.

Call me naive; call me socially stupid. But I actually thought a group of four women, walking together at night, would be safe. Guess not, think again.

I also think it's sad, but true, that if this had been four good-looking straight women being assaulted, police would have done more. They wouldn't have just said, "Well sorry, not much we can do, but we'll keep a look out."

I can only hazard a guess as to what the newpaper headlines would have read, what in-depth descriptions of the kids would have been given, and what rewards for a successful conviction of these kids would have been given if the women had been straight. These vicious individuals wouldn't have gotten off so easily if they'd attacked straight women.

But instead, it's considered just another queer bashing. It's happening a lot, all over town, at all times of the day. You're just not thinking about it because the media won't discuss such things.

I'm not completely sure why I wrote this article. It's just that I'm sick and tired of the prevalence of racism, sexism, and homophobia in our society. I had to vent somewhere.

Why can't people accept others for what they are — human beings?

Our society needs a re-evaluation of its ideals and ethics, but this must begin with the individual. That means you. Think about it next time you hear "the one about the nigger and the nip" or any degrading comments about women or homosexuals.

That is where it begins and that is where it has to end.

Carrie Dorion is a fifth year sociology student.

back talk ...

Stones

After reading your review of The Rolling Stones' new concert film, At the Max, I felt obliged to respond to a number of the points made in the article. You point out that "there is no chance of being elbowed by someone in the crowd, much less being touched, no chance that you'll be caught in the tight squeeze of a swaying crowd", etc. Well, no kidding. This is why this is called a concert film instead of an actual concert, and is also the reason why the ticket prices for At The Max are much less than the concert tickets were. I am truly sorry if you went to the Cinesphere expecting Mick and the gang in the flesh, but can understand you disappointment if this is the case.

You also ask why people call the Stones "the world's greatest rock'n'roll band"? Your answer to this question is that they had a good song a million years ago (not too much of an exaggeration), and that these songs have been played many times on beer commercials. However, the only Stones' song that has been used on a beer commercial over the past decade was Midnight Rambler for a Molson Canadian television ad. This would not explain the popularity of other offerings such as Satisfaction, Jumping Jack Flash, Sympathy for the Devil, or many others.

Also, your "complaint" about the fifteen-minute intermission could have been taken care of by a small piece of research on your part. The reason for this delay is due to the IMAX technology, which requires the projectionists to take a break and change the reels. However, I am sure that doing this homework would have taken time away from your "witty comments".

Finally, you state that new bands such as "808 State, Ride and De La Soul" have not been

See Back talk, page 5.

back talk ... letters to the varsity

Continued from page 4.

influenced by the Stones. This is similar to stating that Led Zepplin's influence on Madonna that also been nil. Instead of comparing apples with oranges, you could have examined the fact that new bands such as The Black Crowes have been influenced by the Stones, as have older bands such as The Cult and Aerosmith.

Unfortunately, the theme of your review seems to have been "Don't confuse me with the facts; my mind is made up." Please leave the reviews to people who go to movies with an open mind, and search for another venue for your cleaver prose, such as The Toronto Star.

Dave Constable
New IV

Beth

Regarding Beth Wilson's comment, on Monday, November 4, 1991, in the Varsity about June Rowlands as my ideal role model, I would like to respond that one's idea of a role model may not be another individual's ideal role model.

I would like to emphasize that I was misinterpreted in your article of Thursday, October 31, 1991. I said, as a young female university student, Rowlands is my ideal role model because she is a successful lawyer and politician in a male dominated, non-traditional profession (and there aren't a whole lot of females who are in politics). She can also be a role model for any up and coming young females trying to break into the male dominated profession such as politics.

Wilson argued that Rowlands issue on rape does not make her an ideal role model, however, I disagree. Rowland's issue on rape does not necessarily reflect her overall political, as well as her personal views. Therefore, Rowland's issue on rape is not the only criteria in assessing an individual as an ideal role model.

By the way Beth, WHO WOULD YOU CONSIDER AS YOUR IDEAL ROLE MODEL, JACK LAYTON?

Pinky Rosemarie Rivera

Maclean's

One can reasonably expect that it will be a rather long time before we hear the end of the many debates that the Maclean's report on Canadian universities in ranked order will stimulate. The rankings and the methods by which they were created are certainly debatable. Even the editors of Maclean's say so.

But there is one point that can and should be clarified now. Maclean's did not rank universities. At the start of the special issue, in clear but not prominent terms, Maclean's explained that its rankings were based on undergraduate programs in Arts and Science, not on all of the programs offered by each university. In the case of our university, the ranking pertained to undergraduate Arts and Science programs on all three campuses.

The fact, which is very important if any credence at all is given to the Maclean's report, could have been reflected more strongly in your otherwise excellent accounts of the rankings. I say this is not only to place in perspective the results of the Maclean's' report but also to remind us that the University of Toronto has great strengths in many areas, not only in Arts and Science.

Daniel W. Lang
Assistant Vice-President (Planning)
and University Registrar

Cover up

I write in connection with the U of T sexual harassment case currently of a great deal of public interest and which you reported on in your issue of October 31.

As Ontario Human Rights Commissioner (1989-91), I was one of ten Commissioners ruling on the recommendations staff presented us with respect to this case.

Speaking personally, of the 15 grounds covered by the OHR Code, the ground of sexual harassment caused me the greatest agonizing over my three years since reputations are involved; and the damage - real or perceived - to those reputations, whether of complainant or respondent, is eternally in your mind. For that reason, I can assure you that neither my fellow commissioners nor the staff undertook our respective tasks lightly.

When this case first came before us, I abstained from voting, not because my university was involved, but because I seemed to recall having taught the student complainant. I had no time to check old class lists, so to be fair to both respondent and complainant, I abstained.

The case was settled. One of the roles of the Commissioners is to approve a settlement. I had no difficulty approving of this settlement.

We then discussed the issue of publicity as part of the commission's mandate of serving to protect the public interest - a significant factor in administrative law (under which jurisdiction agencies, boards and commissions operate. See the Macaulay Report, Directions, on this subject).

I do not recall any of the arguments now being made against publicity having been presented to us. Probably over time, either my memory is failing or the OHRC had a chance to take a second look at the issue.

My own view, as both a former Commissioner and a U of T professor, remains that this

See Back talk, page 6.

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Krista Buckland recently graduated from the University of Toronto winning the Eaton Graduating Scholarship. She has performed as guest soloist with the University of Toronto, Newfoundland, Oakville, York and Scarborough Symphony Orchestras. Krista has also performed extensively in recital with "Triomphe", an ensemble comprised of fellow graduates, who were winners of the CIBC National Competition for Chamber Music. She has participated in several festivals including the banff, Sarasota and Schleswig-Holstein Music Festivals, working with such artists as Leonard Bernstein, Christoph Ischenbach, Joseph Silverstein and Lorand Fenyves. Krista is currently enrolled in the Artist Diploma at the Royal Conservatory of Music, studying with Lorand Fenyves and touring Europe with the Schleswig-Holstein Kammer Philharmonic.

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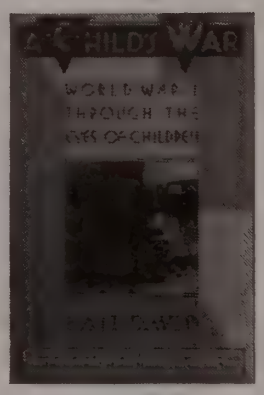
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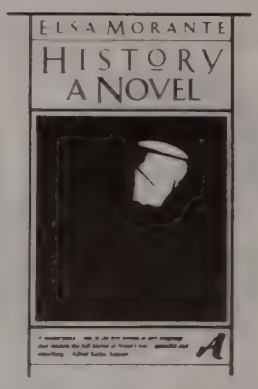
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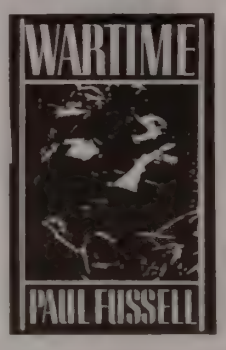
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back talk ...

Continued from page 5.

settlement should have been publicized - not for salacious reasons or to damage careers, but for the benefit of all members of the university community.

While the Kingston case or the Thomas/Hill case may be irrelevant at one level, the fact remains that they both point to the crucial issue of sexual harassment - real or purported - in the work place. And I know that the writing staff of the OHRC is sufficiently competent to have composed a press release focussing on the public interest of the issue and not on the personal issue of the student and the professor - the laters name ironically now being bruited about in the public arena!

In my three years as a commissioner, more than one distressing sexual harassment case on university campuses has come before us. Furthermore, I have had the painful experience of reading two cases in which I knew the respondents against whom complaints were levelled.

Sexual harassment is one of the burning social issues of the day, defining among other things, the relationship between men and women. The campus is a fascinating arena of human interaction in the pursuit of knowledge. Any measure that can serve to keep it resolute to its primary task, the pursuit of knowledge, need to be buttressed.

George W. Bancroft
Former Ontario Human Rights Commissioner

Jewish

This letter is in response to Najamuddin Mohammed's Oct. 28th decision that Jews are not a distinct ethnic or racial group. I have a problem. Not with Najamuddin's statement because sure Judaism is a religion and today it has no concrete reference to a geographical or political entity.

I do however, have a problem with the reasoning behind the statement. As a Jew, I have come to realize that although I am Canadian, and my grandparents are Eastern European, the religious identity I derive from being a Jew, unites me with millions of other people the world over who share the same religion, culture, history and language. It is as Najamuddin was kind enough to point out not my only identity but history and experience have led me, and I imagine other Jews, to give equal or even greater importance to the Jewish identity we hold.

As members of a religious and cultural (if not ethnic) minority in Canada and the world over, what sets us apart in some narrow minds is the fact that we have different beliefs and customs than those around us. Although in Najamuddin's mind this does not make us distinct ethnically — after all Jews originate from many world cultures — I have never once been insulted for speaking French and English, being accustomed to cold climates, or loving hockey.

However, wearing a skull cap in public, not eating pork and choosing to observe the Sabbath on Saturday have been the source of moral outrage for more than one of my fellow Canadians. What I'm getting at is that we are different not by choice, but by heritage. Najamuddin may not think so and Jews may not be recognized as a distinct culture by any one in the world but since World War II, in fact since forever, Jews have been considered separate, from compatriots of a different religion.

I assume from Najamuddin's reference to Jews in China and India, that Jews in countries where Islam is the dominant religion, such as Syria, are never set aside from their Muslim compatriots for any cultural or religious differences, and that Jews in India and China are not looked upon as different by the Hindus and Buddhists.

Najamuddin I cannot understand why you have a problem with Jews being considered a distinct culture but failing that please understand that it is our choice. It is also the choice of those who oppose us. To assume a distinct ethnic identity would in some ways ensure that thousands of years of history and a religion which transcends the "official" national origins of its followers are preserved for future generations and finally thank you for pointing out something I have known for years - Jews in the end are the same as everyone else.

Michael Mandel
PHE 2



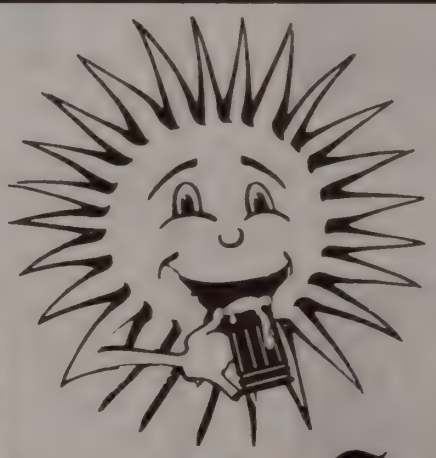
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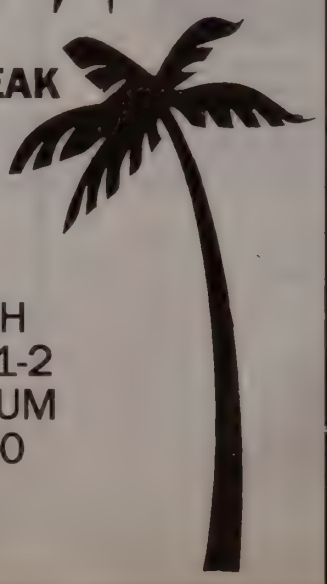
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VARSITY REVIEW
THURSDAY EDITION
NOVEMBER 7, 1991

BY CHRISTOPHER FREY
Varsity Staff

Metallica
Maple Leaf Gardens
November 14-15

Sub-metal mines for musical menagerie

Metallica massacre

It's easy to make fun of people who go out of their way to be misunderstood — the people who try to cultivate some sort of feigned brilliance or mystique. Like 'suffering artists'.

But Metallica finds itself in the oddest predicament. They sell millions of records on little or no airplay. The music press has for the most part neglected them throughout their career, except to glance at them as some sort of curiosity.

And now that they've consolidated their success with a new hit single and album, all critics can talk about is who produced the album, (the same Bob Rock who helped catapult Bon Jovi into MTV orgasm) and how, because of that tarnished presence, the album represents an unqualified sell-out.

In return, or perhaps in anticipation, Metallica has orchestrated a very convincing pose of indifference; whether you see the nondescript black cover and eponymous title as rivalling only Spinal Tap for inept pretension or not, it's emblematic of their "fuck you" attitude.

During a tour stop last Tuesday in Milwaukee, lead guitarist Kirk Hammet offered me the typical response one would expect to accusations of sell-out: "It doesn't really make that much of a difference, ya know. We know where our integrities and sincerities lie so it really doesn't make that much difference to us."

Kirk's a nice guy, I want so badly to believe him.

But Kirk's a nice guy, and I want so badly to believe him.

"We hired Bob Rock for a specific reason and he did his thing for us," Kirk continues. "It wouldn't have been a big deal if he hadn't worked with the bands he had in the past. So people just made the natural assumption that because he worked with those bands he'd do the same things to us. As it goes, that wasn't the case."

Fortunately not. And I must also own up and say that yes, I too vaguely suspected a travesty. Bob Rock has made the world too safe for rock pigs. I cringed at what he might do. If I were interviewing any other band Bob Rock had produced I'd probably be asking things like, "duh, my girlfriend wanted to know which of you guys has the biggest dick?"

So not only do they get slagged and prejudged by the lowest denominator on any serviceable food chain — music critics — but then their second single, "Don't Tread On Me" is accused of being politically incorrect; erroneously so according to Kirk.

"A lot of people mistook the song, and started pointing fingers at us saying we're pro-war and pro-George Bush.

"The song is basically about the flag, the 'Don't Tread On Me' flag, and it has more historical bearing than it does on current events. That song had been around for a good year before the Gulf War had ever come about."

If anything, the song comes off like a play on flag hysteria; but I suppose a sense of irony is not something most people expect out of Metallica, though it's the perfect compliment to James Hetfield's 'wild man' lyricisms and the band's sometimes dour, progressive rock posturing.



So cool, so goofy.

Beyond their apparent incompatibility with the music industry and its sycophants, what does encourage Kirk is the current success of many 'alternative rock' acts who've made the leap to major labels, especially his personal faves from Seattle's Sub-Pop label, Nirvana. "It's healthy," he says, "it gives the whole genre of heavy music a nice dose of freshness."

When it finally comes to recording, however, Kirk cuts himself off from outside sources. "My goals for this album were not to be restricted by any sort of trends which might be happening in the world of guitar playing, which is full of them, either fast or super-technical. So I played from inside and what I felt was the best I could contribute to the particular situation."

But if you were to find any complaint, with what is otherwise Metallica's strongest collection of songs to date, it would be that they don't *speed* like they used to. You're less likely to find Kirk squeezing out sixteenth notes, and for a few moments drummer Lars Ulrich sounds relatively sedate. However, they also work up a groove like they've never managed before; they almost sound like they're trying to get into George Clinton's pants.

Kirk says they just didn't have any fast material.

The stories and the telling cast magic spell

BY JEFF HECKER

The Story Teller At Fault
Tarragon Extra Space
to November 10

"Once upon a time..." For me, at least, those four words still symbolize everything that was magical about my childhood bedtime hour. I remember squeezing between the sheets, pillow fluffed, teeth brushed, veils of innocence firmly in place, straining to hear the words that would make up that night's episode of my father's continuing saga of Sherlock Schwartz; the Lower East Side detective who solved mysteries between corned beef sandwiches.

Dan Yashinsky's *The Storyteller at Fault*, at the Tarragon Extra Space until Sunday, is about corned beef. And detectives. And stories. Yashinsky, a storyteller, has created a rich tapestry of stories which is hardly kidstuff.

Yashinsky plays a storyteller condemned to death by his king. The king grants his request to tell one final story, and the storyteller tells of a man who tells ten stories. These ten stories make up the main body of the play. Although each story is complete in itself, the stories are all thematically linked and joined by the larger narrative of which they are parts. The stories, which are myths and legends drawn from a variety of traditional sources, fit together with surprising unity. The play is a comparative mythologist's dream come true; the similarity of the myths from different cultures points to the fundamental likenesses all humans share.

Alice Munro has said that no one can tolerate their own life unrevised. Yashinsky's work reminds us of the importance of stories in our lives; we continually mythologize our existence, rewrite that story we call history, and transmit to our children the stories that allow them to live as we do. Grasping a shaman's staff, Yashinsky becomes storymaker, storyteller, warrior, and philosopher as he weaves his metaphorical narrative. One cannot help but think of the tradition of the bards, telling tall tales by firelight, from which Yashinsky's work is descended.

Yashinsky's stories are accompanied by the music of Oliver Schroer, a music scholar who plays a variety of unusual instruments while Yashinsky weaves his yarns. The music serves both to ease the audience through the transitions between tales, and to set the mood for the tales themselves. Schroer encourages the audience to participate in his music-making, and the result is the sense of community that comes when a bridge is built between performer and spectator.

The Storyteller at Fault is not a passive evening at the theatre. Keeping up with the narrative requires the active attention of the audience. However, Yashinsky's tales are so enthralling that the effort is a labour of love. If folklore is your fetish, *Storyteller* is not to be missed.

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BY REED HOLMES

Never Leave Nevada
Bloor Cinema
opens November 8

Is it better to die in Nevada than live in New York? This is just one of the many queries that *Never Leave Nevada*, a low budget black and white comedy playing at the Bloor, contemplates.

The movie opens with atypical partners Sean and Luis barrelling down a deserted Nevada highway in a convertible Chrysler Lebaron. The two are travelling salesmen, selling t-shirts and tube socks at anti-nuclear demonstrations.

Luis is a quiet, unsettled wanderer who cannot go anywhere without being recognized as child TV star "The Mexican Mule Boy". Sean, played by the movie's director Steve Swartz, is an irritatingly loud New Yorker who blew his family's fortune on a "high concept bakery just when sweetness was going out the window."

Nevertheless, Sean is quite content with life, but would like to settle down rather than drive helplessly all over the country selling t-shirts. Their destination is the nuclear test site near the rockin' little town of Beatty. Even though radiation from the testing may threaten their health, the 500 residents of Beatty value the test site for providing jobs. Old, burnt-out, anti-nuclear demonstrating hippies are not liked.

The movie goes on. Sean, after a painful accident at the town whorehouse, meets Betty who is head of Beatty's medical clinic and spends most of her time treating the local prostitutes for social diseases. She seems to enjoy her occupation. Lou Anne, her half Jewish friend from Arkansas, left home to make it as a rock star but ended up in Beatty at the town casino dealing blackjack. She's bummed out with life but has no motivation to change.

Anyway, Sean ends up spending the night at Betty's place. Sean learns of Betty's friend and they decide to set her up with Luis. Although neither one likes the other very much, Luis and Lou Anne are impressed with each others shitty outlooks on life and decide to sleep together.

Sean and Betty fall in love the first night. After two nights together Betty tells Sean she's married to a cancer stricken tattooist named Carlo. Sean is devastated. She will always love Carlo but reassures Sean that she "hasn't slept with him since the bicentennial." Things move along with Luis getting back on the road and all.

This movie is probably as boring as this article has been so far. It is supposed to be a comedy but rarely provokes laughter. The only really funny character is the backward and bizarre David Lynch-type Southern American Carlo, who Betty claims is an outstanding artist. He is not your average bearded, long haired, tattoo infested, leather wearing tattooist. Instead, he is a tall, middle aged, balding, potbellied, greasy, polyester clothed, coke bottle glassed American.

Having dinner with his wife Betty and her lover Sean, Carlo seems to have no qualms. Sean on the other hand is terribly uncomfortable. Upon leaving Carlo exclaims in a thick southern drawl, "Hey, it was nice meetin' ya Sean and if ya ever need a tattoo ya know whereda go." Or when he learns that Luis is going to Texas he says "Texas eh? That's one fucked up state. Hippies driving round in those v double ya vans with gun racks on the back window." Unfortunately, Carlo's parts are probably only take up two minutes of the film.

Luis cannot go anywhere without being recognized as TV star "The Mexican Mule Boy".

The rest of the characters are very boring, unfunny, and really quite irritating; that's right, the acting was horrible. Director Swartz is also the narrator through Sean and falls flat on his face trying to imitate Woody Allen. Swartz probably hopes that this low budget film will achieve a cult status. It will never achieve this nor will it ever be regarded as even a humorous B movie. This movie is an S movie, S for shit.

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The imagined fears

BY TERRANCE HANLEY

Incandescent
by Ralph Allison
to November 17

It is hard to know just how to react to a play that feeds on the fears and insecurities of the audience it subscribes to. Theatre Imago's Incandescent asks this question: Now that the threat of a nuclear holocaust seems less of a possibility, can we look back at the nuclear age as an historical event of this century or must we keep our sights forward to the threat of atomic destruction that may still occur?

The play brings back these questions for re-examination. The original inspiration for this work came from a book of photographs by Robert Del Tredici called *At Work In The Field Of The Bomb*, that documented the nuclear arms industry. This play works in much the same way using sharp images to illustrate the main highlights in the history of the nuclear bomb through cause and effect sequences: those who created nuclear technology to those affected by its devastation.

Beyond the elaborate symbols and imagery of the play there exist the bare thread of a plot. The tragic story of Don Hughs who is slowly dying from brain cancer (his body exposed to radiation from working in a nuclear plant) and how this shatters the relationship with his wife Kate. The play works in a cycle opening with two doctors performing an autopsy on Don's body and then the interweaving of related stories: the scientists who pioneered in the atomic age; the pilot responsible for dropping the bomb on Hiroshima; a Japanese mother searching through the debris of the holocaust to find the body of her daughter; back to the autopsy and the cover up by officials to reveal exactly how Don died.

The production moves well despite the weaknesses of thescript. This is credited to some of the visual effects that underline the story: the use of lighting and shadow; the giant screen projection; and the ingenious ways that props serve different functions such as umbrellas used as propellers of bomber planes, and barrels functioning as shop counter-tops, desks and nuclear waste containers.

Beyond the elaborate symbols there exists the bare thread of a plot.

The five actors cover at least ten stage roles not including off stage voices. Ralph Allison goes through four character transformations from the local plantworker, to the plant doctor to a mad German scientist. Sylvie-Catherine Beaudoin and Jean-Michel Henry play touching roles as the two lovers soon to be wife and husband. Richard Simas takes on the roles of the worker to the scientist and back again.

The story of the Hiroshima survivor, played by Christiane Chaput, in search for her daughter is portrayed well as she recalls in Japanese the day of the blast. This is read aloud from a diary in English to the audience.

It is difficult to explain why *Incandescent* with so many strengths can still fall short of being a much more effective play. Its visual power and intense stage imagery goes only so far to fill out a script that attempts to encompass too much in such a short period. It is a haunting reminder, however, of the nuclear age in which we live, how it all began and the questionable future of the threat of the bomb.



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VARSITY SPORTS

THURSDAY EDITION
NOVEMBER 7, 1991

Blues favored to win national title

Cross-Country cruises to the OUAA title

BY TED GRAHAM
Varsity Staff

A sea of blue singlets swamped the finish line as all seven members of the men's cross country team finished in the top eleven at the OUAA cross-country championships this past weekend in Toronto.

The Blues wrapped up the OUAA title by a large margin finishing 58 points ahead of the second place Windsor squad. Toronto's 24 point total (cross-country scores are tabulated by adding together the placings of the top five runners on a team) was one of the lowest in OUAA history second only to Ottawa.

In the OWIAA finals held the same weekend, the women's cross-country team finished second to Queen's by three points.

In the OUAA championships, Brendan Matthias won the event in 30 minutes and 23 seconds maintaining a sub-five minute mile pace throughout the hilly 10 km course — 63 seconds ahead of his nearest competitor. His teammates Sam Babe and Tim Phelan finished third and fourth respectively to help the Blues to their first OUAA title since 1982.

U of T's mentor and coach of the year in the OUAA, Peter Pimm, lauded the performance of his athletes describing their performance as "Perhaps the most dominant performance by any university since its' (cross-country) inception as a sport."

The cold conditions seemed to suit the Blues just fine as they ran most of the race in a tight group.

"It was exciting to be near the front and have that many teammates helping you out," said John Gardner.

Pimm attributes his success to a comprehensive program implemented at U of T which includes using U of T's track facilities to train 13-17 year-olds. Sam Babe is a good example of a quality runner who came up through this program and is now competing for U of T.

Talent is also a major factor with three of the runners — Matthias, Babe and Jeff Lockyer — having been OFSAA champions in high school.

Toronto will be tuning up for the CIAU finals this weekend in Victoria hoping to improve on their second place finish last season.

Pimm seems confident predicting that Victoria and Windsor will be competing for a distant second behind his own team.

"They were hungry. They wanted this title ever since last year's second place finish."

In the OWIAA cross-country final, U of T's Ali Evanoff dashed the final 400m to edge her competitor from Western by a two second margin. The two runners had changed leads at least four times and were shoulder to shoulder coming into the final leg of the 5k run.

Evanoff is an incredible sucess story having undergone surgery just nine months ago and having missed the indoor season while she was recovering.

Tammy Roberts added a fourth place finish and former U of T athlete of the year, Kim Crawford, finished eighth to help Toronto.



Brendan Matthias coming in well ahead of the opposition — *Tom Hellstern*

Blues Notebook



Figure Skating - Last Saturday's competition at the University of Waterloo marked the first competition of the year for U of T's figure skating team.

Queen's won the team competition over Western. Although Toronto finished fourth overall, this was a strong finish for the team given the fact that there was no skaters in three of the events due to illness and injuries.

Among the weekend medal winners was Vivian Woodley who skated to a second place finish in Intermediate Singles.

The Senior Dance events were won easily by the team of Heather Pollard and Kim Yamamura. The pair won a gold medal in Senior Similar Dance and a silver in Variation Dance.

Pollard was also the gold medalist in the senior solo dance event.

Swimming - The Blues won over half of their races as they competed in a tune-up meet in Brock last weekend.

The meet saw the debut of two outstanding rookies, Rebecca Glennie and Marianne Limpert both of whom swam strong legs on victorious relay teams.

The Blues will travel to Sherbrooke and Laval next week for some more top notch competition.

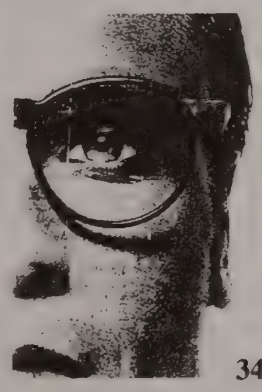
Men's Hockey - The Varsity Blues hockey team humiliated an uncharacteristically weak Ryerson team by a score of 7-0 on Tuesday night. Captain Mark Haarmann scored twice for Toronto while singles were added by Ted Wilson, Troy Mann, Glenn Clark, Neil Smith and Mike Cundari. Paul O'Donell recorded the shut-out in goal.

The win improves the Blues record to 3-2 and puts them into a tie for third place with Ottawa.

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This week's schedule

Date	Team	Opponent	Venue	Time
Nov. 7	Women's Hockey	Guelph	Varsity Arena	7:15 pm
Nov. 8	Women's B-Ball	Calgary	Sports Gym	4:30 pm

Vanier Cup Give-away

If you can spell the last name of U of T's starting quarterback, you can win a pair of Vanier Cup tickets. Call 979-2831 at 12 pm on Friday, November 8 and ask for Ted.

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Marc times two equals tournament win



Henry Chung dives ...just for the heck of it

Robert Seto

BY TED GRAHAM
Varsity Staff

Three, Two, One. The countdown is under way.

The wacky, tumultuous adventures of the team started off with a third place finish in Brock at the oh-so-famous Badger invitational.

For some unknown reason, Brock U. attempts to cram an ungodly number of matches into this one day event resulting in undue strain on players. Toronto's outside hitting sensation and former national team member, Marc Dunn, soon discovered this fact after jumping enough times in one day to need to retire himself before the bronze medal match.

Although the Vees are better known for portaging than passing, Laurentian shocked the Blues, beating them 2-1 in opening round action. The Blues had demoralized Laurentian in the first game (as they had done in their previous two meetings) by a score of 15-3, but then atrophy set in and the Blues could only watch as Laurentian jumped out to a 9-1 lead and shocked the Blues into submission.

The Blues tried to fight back in the third game but by then they had already fallen and couldn't get up.

Head coach Orest Stanko commented that the loss gave me quite a sleepless night".

In their next match against the Waterloo Warriors, CIAU bronze medalists from last season, the Blues started off sluggishly but recovered in the second game to tie it up and force the match into a third game. The Warriors jumped on the Blues in the third to take an 8-0 lead but as the team changed sides so did the momentum.

In rare occurence against a quality team, the Blues managed to turn an eight point deficit into a 14-1 turn-around, demoralizing Waterloo 15-9.

The Blues took care of York and Ryerson in the rest of their round robin matches guaranteeing them a spot in the final against Waterloo.

Toronto lost the services of Hillar Sorra for the championship match, but a line-up change showed the depth of their team with Aaron Holm coming off the bench to fill a passing role.

Marc Habash and Marc Dunn were once again unstoppable hitting from all positions on the floor. Despite some fine defence and outstanding setting from the Waterloo side, Toronto showed more confidence in their ability to win by putting balls away at crucial points.

The Blues won the gold by scores of 15-13, 8-15, 17-16, 15-12.

Stanko was pleased with the outcome.

"We've shown that we're once again one of the top teams in Ontario."

Habash and Dunn were an all-star and MVP respectively.

The Blues will play their first home game next Friday, November 15 against Queen's in the Sports Gym.

Blues 3, Waterloo 1

Volleyball

The next week saw the Blues in beautiful downtown Kingston where they garnered a silver medal for their performance at the "We better spruce up Queen's — the Prince is coming" Invitational Volleyball tournament. But even a royal visit wasn't enough to motivate the Blues to grab for the gold as they fell to the University of Montreal in four games in the championship match.

But wait...the Ryerson Invitational was still to come. The Blues headed east on the TTC to this virtual mecca of athleticism (not) for their first game of the tournament last Friday against the Voyageurs from Laurentian.

Women go undefeated

Basketballers shine at national event

BY BERTON UNG
Varsity Staff

The women's basketball Blues appeared in midseason shape last weekend, winning three straight games to take the National Invitational Tournament at the Athletic Centre.

The Blues won all three games handily, defeating Regina 85-45 on Friday, Brock 75-41 on Saturday, and McGill 64-50 on Sunday.

"The team is playing quite well," said coach Michele Belanger. "But on Sunday we showed a bit of fatigue and weren't as sharp, making some mental errors."

But the weekend may prove costly, as centre Denise Scott twisted an ankle in the first game and will be out at least a week. Other wounded Blues included Susan Brown with a severe ankle sprain, Peggy Levinthal with a hamstring pull and Susan Barzo with a hip flexor.

Despite the injuries, Belanger foresees a successful season, which starts at the end of November. The team lost only three players to graduation, and will have several fifth year veterans.

"We have a strong nucleus back," she said. "The team is very motivated and aspiring to win the gold medal. We're a year older and maturing very well."

The Blues will also play a more aggressive style this year. "We're running the ball more, and are in better shape," Belanger said. "We're also better defensively."

Scott was named to the tournament all-star team, while Joan Stock was the MVP.

❑❑❑

The men's basketball team finished second at the NIT, losing 78-68 to gold medalist Alberta on Sunday. The Blues defeated Regina 81-67 on Friday and Dalhousie 84-73 on Saturday.

Both Scott Bleue and Rob Wilson were named to the tournament all-star team.



Denise Scott sez: "Out of my house"

Robert Seto

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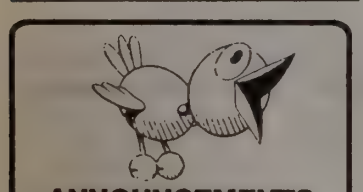
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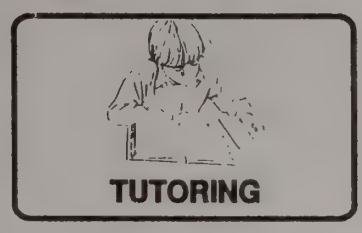
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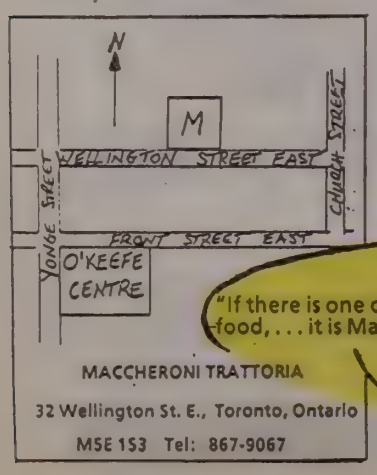
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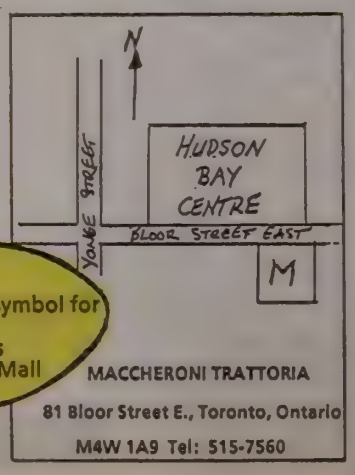
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Item 11
X3

Women Revisited
X2

Sexual Harassment
X5

Political Correctness
X6

The VARSITY

The backlash against the Politically Correct

by Naomi Klein



During the first lecture of my Political Theory course, the professor proudly announced that this was the most important course anyone could ever take.

He explained that it asked the most fundamental of man's questions: how should man live? He then invited the class to prove otherwise.

Never one to turn down a challenge, and always partial to the sound of my own voice, I ventured that perhaps his course lost some import because it didn't answer the most fundamental of *women's* questions: how should women live? Perhaps by not wasting her time answering questions that don't apply to her.

My comment was met with stunned silence by my classmates — I could almost hear them whispering the dreaded words "POLITICALLY CORRECT."

Christ, Poli Sci students have no sense of humour.

Whether this incident has anything to do with my professor's tragic subsequent ailment (it would seem he is blind to my raised hand), working for a student newspaper usually grants me a kind of immunity from professors. They often put up with my politically correct rantings for fear that any resistance would end up splashed all over the cover of *The Varsity*.

Christ, university professors are so paranoid.

But many students are not as fortunate as I. More and more, students trying to make their education relevant to their lives fear hostility and academic repercussion.

One such student ended up splashed all over the cover of the *Toronto Star's* Life section for asking her professor a "racially charged" question after class. Somehow, in the Star's take on the-end-of-academic-freedom-and-Western-civilization, it was the professor's freedom not to be asked questions by his students — not to be confused with this student's right to ask her professor a question — that was of concern.

This PC debate is made up of some strange stuff.

In this issue of the *The Varsity*, you will hear the real stories of silence and freedom on university campuses.

Let's see who the tyrants are.

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AMATEUR RADIO CLUB
General Club Meeting, Thursday, November 14, 1991.
Slide Presentation: Ham Radio in Yugoslavia.
Committee's Room, 7:00 p.m.

Panel talks date rape

BY SIMONA CHIOSE

Women's safety and rape were the topics of a panel discussion held Nov. 6 as part of last week's Date Rape Awareness campaign.

Speaker Carolyn Weitzman, co-ordinator of Metro Toronto's Safe City Committee said while the focus of daily news reporting is on public violence, the overwhelming majority of violent acts against women are perpetrated by a known assailant.

"You start off by talking about what is in the news which is quite legitimate."

Susan Addario, U of T's Personal Safety Awareness officer agreed. She said a recent Scarborough campus poll had found that, "many women were restricting their activities because of fear that they will be sexually assaulted.

"How safe women perceive themselves to be will affect what activities they participate in."

She said a U.S. study of college rape incidents concluded that 84 per cent of the women who had been sexually assaulted knew the attacker and that 57 per cent of sexual assaults occurred during a date.

"At U of T, out of 17 sexual assaults reported, (in the past three years) 2 were stranger assaults. The remaining 15 were committed by a fellow student, or a person the woman had seen on campus."

Kim Armstrong, a counsellor at the Toronto Rape Crisis centre, talked about the rape shield law that prevented women's sexual histories from being introduced in court cases. Because it was recently struck down by the Supreme Court of Canada, it will be harder for women to press charges in the absence of legal protection, she said.

"Whether a woman will be believed depends on who she is and who her attacker is."

Under those circumstances, Armstrong said she believes women must pursue alternatives "to heal themselves" outside the legal system.


Susan Addario

She said women can put up posters with the assailant's characteristics, confront him, and organize civil disobedience acts or sit-ins.

"(These) empower the woman. It makes her feel like she's taking back what was taken from her."

But women were warned to expect strong and negative reactions.

"There's always going to be a backlash the more you challenge the systemic and attitudinal assumptions," said Armstrong.

Weitzman agreed the first step toward changing long held assumptions must be taken by both individuals and institutions.

"It matters if corporations say that they will get rid of an employee if he is convicted of sexual assault. Posting a notice of a sexual harassment policy can make a big difference to women who right now are not being allowed to speak out."

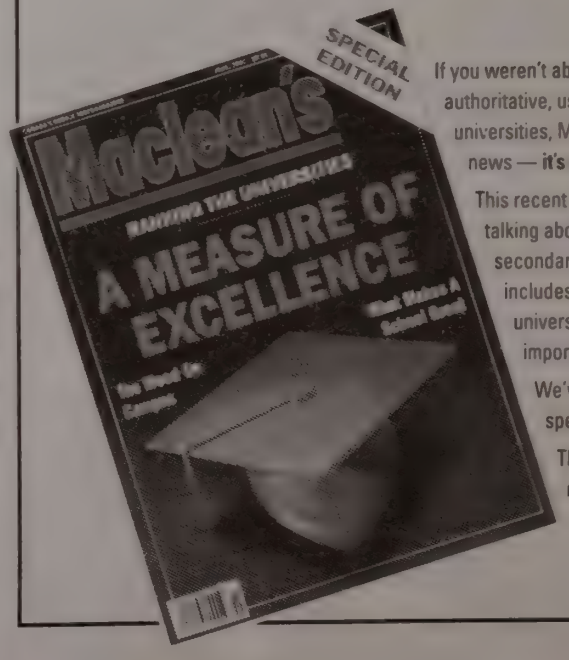
Addario agreed.

"Many women know that if they report a person who is in a higher position, they will be labelled as trouble-makers. Rather than deal with that, they leave campus", she said quoting Alison Parrot, a researcher at Cornell University who has completed a study of date rape.

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Queen's paper gets death, rape threats

BY KRISHNA RAU
Varsity Staff

Female editors at a Queen's University newspaper have received a letter threatening them with death and rape.

Five days after *Surface*, a bi-monthly newspaper published by the arts and science faculty, put out its October 24 edition, a letter, made from a collage of newsprint, arrived at its offices.

"Congratulations!," the letter said. "Here's your politically correct death notices. We're gunna rape u dykes. In fact, we will kill any and all feminists slowly."

The letter also listed all the women on the paper's masthead.

And last week, *Pandora*, a women's publication in Halifax also received death threats after sticking to its policy of only publishing material from women.

Pandora had published a piece critical of courts awarding child custody to men. After a man wrote a letter in reply, he filed a complaint with the Human Rights Commission when the magazine refused to publish it. The publication then began receiving anonymous threats by letter and phone.

Nicholas Snider, the president of Queen's Arts and Science Undergraduate Society which acts as the four year-old *Surface*'s publisher, said the paper and ASUS had received a large number of complaints about articles in the Oct. 24 issue.

But one of the editors of *Surface*, who chose to remain anonymous, said the letter was not a complaint about the paper's content.

"The death threat was not a reaction, it was just an irrational act."

He would not comment further.

Snider said there were two pieces in the article that caused a lot of anger on campus.

One piece dealt with racial differences by comparing white and brown bread. Snider said the piece claimed white bread was stale, boring and "essentially useless."

Snider said there was also a poem in the issue with lines such as "All white, straight men are rapists", "We're going to kill all fag-bashers" and "Jesus was a flaming queer who sucked the cocks of all his disciples."

See Committee, page 19.

Daycare review in the works

BY JENNIFER SUE

Limited spaces, high costs and inflexibility of operating hours are some of the reasons daycare is not working at U of T, say critics.

"There's not enough daycare on campus," said Lena O'Reilly, business co-ordinator of the downtown Campus Community Cooperative Daycare which services students, staff, faculty and the neighbouring community.

Mamie Armaly, co-ordinator of the Margaret Fletcher Daycare centre, also downtown, agreed.

"There are 100 people on the waiting list for as far ahead as 1994," she said. "We try not to show favouritism but priority is given to parents who can afford the full fee as opposed to those requiring a subsidy."

She said not every parent can afford the cost of daycare -- which runs to $900 a month for an infant, and between $500 and $600 a month for older children -- and many must apply for help. To qualify for a subsidy, the applicant must have resided in the Toronto area for at least one year. Everything else is a matter of timing, she said. Sometimes parents are forced to turn down a placement simply because they have not obtained financial aid and yet that means their name is placed at the bottom of the services' list. Approximately 800 people are currently on the subsidy list.

Deanne Fisher, liaison for the Association of Part-time Undergraduate Students said the daycare facilities, which are funded by grants from the provincial government, do not address the needs of students who only need part-time care.

"Funding is on a per child basis, therefore the daycare facilities can't afford to take half-time children," she said.

But many student parents don't need full-time daycare, she said. But one quarter of part-time students need some sort of daycare service.

"Twenty-five per cent of students, mostly women, need only a few hours of care to attend classes," she said. "Those who attend evening classes are out of luck."

Lois Reimer, U of T's Status

See Underfunding, page 9.



Daycare is badly in need of money. *Paul Yip*

Human print discovery major find

BY MOHAN SHARMA

The discovery of a human imprint imbedded in clay in a cave in New Mexico, is casting doubt on current theories about when humans first arrived in North America.

U of T graduate student David Mason was working on the excavation of a cave near Orogrande, New Mexico last April, when he found a print resembling a palm, toe or foot, left in wet clay.

U of T anthropologist Jamshed Mavalwala who examined the clay, said radiocarbon dating revealed the clay-imbedded imprints to be 35,000 years old with an error margin of only 2,000-3,000 years. This suggests that humans existed on the continent 23,000 years earlier than first believed, he said.

"I am 80 per cent certain that these (imprints) were made by a human."

However, he did not dismiss the possibility of another theory.

"New world monkeys did not exist on the continent 35,000 years ago, but the prints still could have been made by something else."

Mavalwala said the Andover Foundation in Boston, which headed the New Mexico excavation, is looking into all other possibilities. If they fail to find another explanation, the imprints will be considered as, "the first definitive proof of the entry of homosapiens in North America," he said.

Howard Savage, also a U of T anthropologist, and Mason's professor, said the group was fortunate to find the imprints in a cave where archaeological findings are protected against the elements of nature, thereby acting as an aid towards preservation.

See Print, page 10.

Computers byte into teaching

BY KAREN ADAMS

Computers are having more and more input into teaching at U of T.

The university recently received $980,000 of computer equipment and software from IBM which will go towards research in mathematics and into new teaching innovations in four faculties and departments. Scarborough College opened a Math Lab on Nov.6 for students and researchers.

"The system is used to assist, and to help develop math concepts," said Charles Dyer, a professor of astronomy and computer science at Scarborough. "It has the ability to visualize high complex structures and they are powerful machines to test hypotheses."

He said however that the software is user friendly and should not pose any problems to students not expert in computer technology.

Peter Botta, associate chair of the department of mathematics said the computers will help in the teaching process.

"It is an attempt to make enrollment accessible to more students, more tutorial assistance," he said. "This will pay closer attention to student needs.

"I think that computers should be a useful adjunct to help teach but it would not be used to replace instructors."

However financial restraints will pose some disadvantages to too much reliance on computers.

"There are about 300 freshmen and not enough computers available for all first year students," said Botta.

"In some universities in the United States, every student must arrive on campus owning a computer, but I can't see U of T doing that."

The faculty of Education is

See Math, page 10.



Computers: a more interesting prof. *Paul Yip*

NEWS
continues
on pages 9,
10 & 19

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EDITORIAL

Vote Layton

Most students probably won't even vote in today's municipal election.

That's taking apathy too far. Students are deeply affected, perhaps even more than most, by municipal politics. It affects the university, it affects housing, it affects safety, it affects quality of life. It has a direct impact on just about every aspect of a student's existence.

It is crucial that students cast their ballots in both the mayoral race and in the council races in their wards. And it is crucial that students think about who could represent their interests on council.

In the race for mayor, it is clear that students have no choice but to vote for Jack Layton.

Layton is far from perfect. Many of his ideas are poorly thought out, especially on the financial side.

But he understands the needs of students and of other groups outside the wealthy, upper class and white cadre catered to by Rowlands. Layton used to teach a class at U of T, and he is no stranger to the campus, its inhabitants and its concerns.

He has consistently stood up for students against such projects as the Vic hotel. He has fought for low-cost housing, safety for women, the environment, gay and lesbian rights and against racism, poverty, sexism.

He has listened to students, activists, young people and the poor while he's been on council, and he has echoed their demands in his campaign promises.

No one expects Layton to be able to fulfill all his 300 campaign promises — there's too many and there's too little money. But, they have clearly demonstrated that his priorities are for students, and that he understands those who need help and advocacy in this society.

Rowlands, on the other hand, has spent the campaign linking crime to race, and telling people the way to stop rape is for women to arm themselves with hatpins and sprayguns.

Rowlands has targeted Toronto's black and immigrant communities, and condemned them all with her spurious and slanderous claims that crime is linked to skin colour and ethnic background.

When a potential mayor is deliberately attacking communities even before the election, one shudders to think what will happen to other marginalized groups if she is elected.

How will gays and lesbians or the poor fare under Rowlands' tender ministrations? None too well.

If you are female, you'll be expected to take complete responsibility for your own safety. It'll be entirely your own fault if you're raped. After all, June used to carry a hatpin, and nothing ever happened to her.

According to Rowlands, rape is not a problem of violence against women. It's simply a problem of too few deterrents and too light punishments.

Help save us all from this fate.

If you're not enumerated, you can still vote. If you're a Canadian citizen, you've been living in your current address for two weeks, and have some mail addressed to you there, simply go to the poll and get your name put on the list.

It's easy not to vote. Living with the consequences isn't.

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back talk ...

Women

Re: The Varsity's editorial, "Women Centre wimps out" of November 4, 1991.

Although your editorial makes a series of legitimate criticisms of the inactivity of this year's U of T's Women's Centre, your paper makes a serious error in stating that the Women's Centre is unworthy of student funding. It is perfectly appropriate to make the Women's Centre accountable to U of T women by evaluating its activities. One may even believe it fitting to criticize the Women's Centre for inaction.

It is quite a different matter to state that "...the Women's Centre does not deserve your money." Such a statement plays directly into the hands of reactionaries on campus who loathe the fact that one dollar of their money goes to an organization which has the gall to suggest that women deserve the right to learn self-defence courses or, (heaven forbid) have the right to choose. Yes, criticize the Women's Centre if they become complacent; but please do not join the loonies who call for students to demand their measly refund. Instead of arguing that the Women's Centre does not deserve funding, demand that the Women's Centre get its act together and become a militant fighting organization that will actively struggle for women's rights. That approach will get you a lot farther than your editorial which only gives confidence to the far right anti-women elements on campus.

Brian W. Major
U of T International Socialists
Vic III

Women 2

One in eight women will be sexually assaulted in the four years she spends at U of T. One in three women will be sexually assaulted during her lifetime. The majority of sexual assaults on women are by men that they know. The Varsity editorial of Nov. 4 was not a condemnation of date rape or an attempt to encourage students to re-evaluate power within their own relationships. Rather, to our extreme disappointment, the Varsity editorial was an opportunistic attack on one of the sponsoring groups involved in a coalition effort to educate students on date and acquaintance rape.

No Means No Week has been a joint effort of OPIRG, the Women's Centre, SAC Women's Issues and SABINA. All groups have equally and extensively participated in and contributed to these events. We are proud of the strong coalition that has produced a united effort to educate and reduce date and acquaintance rape in the U of T community. It's ironic that the Varsity editorial, seemingly oblivious to the contributions of the Women's Centre in this work, has chosen this point in time to accuse the Women's Centre of being an ineffective or unproductive organization. Rather than legitimize the editorial in a point by point clarification of its half-truths, we would like to state unequivocally that we will continue to work together on common issues and we will stand together when any group is attacked unfairly. We are angered by the Varsity choosing to ignore an important opportunity to address sexual assault in favour of printing an ill-conceived and rumour-mongering editorial. We look forward to the Varsity regaining its senses and committing itself to fair and factually correct editorials as well as a returning to its traditional commitment to supporting progressive issues on campus.

Andrea Calver, OPIRG
The Women's Centre Collective
Diana Dobson, SAC Women's Issues Committee
Phillipa Bridge, SABINA

History

As the department of history celebrates its centennial birthday, tragedy has struck upon one of its members who appears to be suffering from historical myopia. I am referring to professor Callahan and his shameful article in The Varsity on Oct 21.

Professor Callahan leaps to the defence of King Juan Carlos I, who was ridiculed with the hypocrisy involved in his acceptance of an honourary degree for his "democratic" achievements in Spain. He describes the King as an individual who is deeply committed to "democracy" and "human rights" whose efforts are verifiable with indisputable historical evidence. What bothers me is why a professor of history neglects the "other" historical facts which overwhelmingly drive a blow to all existing monarchies. Briefly, I want to resurrect some of these facts and while doing so, I shall refrain from using the term "democracy" since its true meaning has been perverted and use the phrase social justice.

Historically, monarchies have never been the champions of social justice. They have a legacy of looting and raping lands, accumulating vast amounts of wealth and participating in the genocide of millions of people. Furthermore, they were the founders of colonialism and if one is to unravel the blatant hypocrisy circumscribing the modern aristocracy, they would discover this group at the core of neocolonialism.

My claim is the King of Spain remains in part within this ruling elite. Let me confess at this point, that I lack the academic credentials of professor Callahan and perhaps his laborious efforts in examining the grandiose texts which radiate his facts. However, in its place, I have devised a simple and logically coherent argument to substantiate my claim.

If the King of Spain was truly committed to social justice, he should have performed the following duties. First, he should have renounced his title since that in itself is hypocritical. To proclaim oneself King means to accept the legacy of his ancestors. One should not forget that this King still holds ultimate power in Spain granted through divinity and this ridiculous notion of "Royal Blood".

Second, the wealth that was pillaged over the years should have been returned to its rightful owners instead of being used as "modern" finance capital to fuel the capitalist system.

Finally, humble apologies and enormous compensation to the Third World and to the poor in Spain should have been allocated instead of the prevailing historical amnesia which has struck the modern aristocracy.

Since none of these duties were performed by the King of

See Back talk, page 5.

Defending the Women's Centre against editorial attack

BY ANDREA SAUDER

I regret to admit how little I was suprised by *the Varsity's* editorial which suggests that support for the women' centre be withdrawn.

This kind of attack — often couched in terms that compare the centre's current performance to sometime when it "used to be really something" — is neither new, nor unspoken by collective members themselves (the topic was around when I joined two years ago and when I left last spring).

The expectation of what the few women who commit themselves to working at the Centre (paid or unpaid) can do has always been unreasonably high, and the pernicious contrast to past accomplishments both of the Centre and of other student groups is inaccurate and misleading.

Perhaps it's time to assess some of the attitudes that inform this fatiguing dissatisfaction with the Centre.

There are those who believe that any campus project for or about women deserves free labour from the Women's Centre. However, very often, those making the initiative believe they don't have to consult collective members when defining the project.

Unfortunately, women at the Centre have been all too ready to believe this. The result is that we find ourselves at countless meetings chaired by paid SAC members who say things like "I don't know anything about feminism, I got this job because I ran a damn good orientation week at UC". They roll their eyes when questions of race, sexuality and physical ability are raised, turning to the Centre's contingent only when specific jobs are being assigned.

Such was my experience at the safety-week committee of SAC which had all kinds of money and almost no idea how to spend it.

Other experiences with outside initiatives have been more dispiriting; the Women's Centre was asked to join in the planning of the original teach-in, and found itself described as uncooperative and unreasonable when it asked about how women of colour were going to be represented. The lists of possible speakers contributed by the centre were lamely acknowledged — if at all, and the hours of struggle to have those lists taken seriously, left unnoted. Of course, the result is that collective members stop attending meetings; the question is whose problem is that?

Then there are those who believe the collective should be made up of committed non-racist and non-homophobic members but that the Centre shouldn't have to spend time or money on internal workshops.

One of the unseen labours of the centre has been to establish an environment open to all women; is the fact that this hasn't been achieved (here or I suspect elsewhere) reason to stop trying? It may be that workshops aren't the best strategy to combat racism; do the editors of the Varsity have better ideas?

It's time to assess some of the attitudes that inform this fatiguing dissatisfaction with the Centre

There is a myth that the Centre should run as a collective, be non-hierarchical and be as efficient and professional as experienced, paid staff are elsewhere. Collectivity takes time and experience to define, let alone practice. Still, in the two years I was a member, the Centre mounted an impressive number of events. A wholly random sample from my immediate memory includes: a fund raising dance for lesbians and gays of colour, a full day of music, drama, poetry reading, and art, a full-year media-watch program cataloguing and responding to biased reporting, a weekly series of films by and about women, an eating disorder discussion group, a coming out group, a clothing drive and a panel discussion on women and peace in the middle east. It lobbied the administration for stronger measures in the Hummel case, attention to women's issues in graduate housing, replacement of the sexual harasment officer and better safety on campus as well as trying to work with the Committe on Homophobia and UCAR and women of colour, and hosting Queer Nation meetings. At the same time, the Centre has tried to maintain a voice in the city's women's community, and during all of this, to keep open a women's information and referral line. What more do you want for a dollar?

A priori, we know that the women's centre mishandles its money. Despite the fact that the Centre's accounting is complicated by its getting funds from a trust, a mail out campaign and now student money, my experience is that its book keeping has been as professional as any office I've worked in.

There are those who believe that criticism of the Centre should be made by withdrawing moral and financial support — not by coming in to share views of how it could be improved, and demonstrating a willingness to see these through. Criticism need not always be informed: here for instance, the editors of *the Varsity* are quite unconcerned to show how appearing on CBC radio, talking to most of the papers and inviting the director of the Sexual Harassment office to speak at the open house amounts to being unresponsive to attacks on that office.

It's this attitude that is most damaging; obviously the Centre is only as strong as its student support. Instead of asking why it isn't a more powerful advocate for women, we should ask how, given these crazy and demanding attitudes, it functions as well as it does.

I don't mean to imply that the only legitimate criticism of the Women's Centre is internal criticsm; I do mean to appeal to students to go into the house on 49 St. George and see, among other things, if there isn't a kind of woman's advocacy that they want to participate in.

Andrea Sauder is a former member of the U of T Women's Centre.

back talk ... letters to the varsity

Continued from page 4.

Spain, he cannot be the individual described by the professor.

Furthermore, the King's interest in participating in the Columbus celebrations does not depict a just individual. I sincerely hope professor Callahan becomes better soon and recognizes, as every historian should, the true champion of social justice.

John Deligianis
Physics Student

Dave

I am completely surprised at the confusion and lack of understanding in the article "King" (the Varsity, October 28) by Dave McKee.

David, I disagree with your accusation that the King of Spain is a hypocrite on the grounds that he, who is committed to democratic values and human rights, will be celebrating the 500th Anniversary of the discovery of America. The year 1492 does in fact mark the end of "American" Native habitat and culture, the beginning of their exploitation and decadence, and the enslavement of Blacks. I also agree that these events are deplorable and unfortunate, to say the least.

But, it is not correct to ignore that the discovery of the New World also represents the beginning of a society and system where freedom, democracy and equality can "presently exist" and evolve, through social expression, to eventually give rise to a society where an individual's right will be of utmost importance.

You may label me somewhat unrealistic and naive for saying this, but do not be so simpleminded as to destroy this vision with the regrettably blood stained and irreversible birth of present day America. The extent to which democracy, freedom, and equality exist in today's New World are some of the reasons why the King and many others will celebrate its discovery half a millennium ago.

It is a mistake to suggest that the wrongs performed against Blacks and Natives in America will be celebrated next year. Perhaps in addition to the scheduled discovery festivities, some type of remembrance rite, equally addressing the unjust means used to reach our present state, would appease those who see next year's celebration as hypocritical.

After all, it would be insensitive not to do so. It may or may not be a solution, but I do know that calling it hypocrisy or the glorification of a corrupt beginning, does little to promote understanding and constructive criticism of present-day reality.

David, you also suggest that several activist groups deserve the same recognition and honour from U of T as Juan Carlos received in early October: "How about feminists or gay rights activists? Are these people not also notable for their 'enormous contributions' to democracy, at considerable personal risk?"

Do you really think that activists contribute to democracy, or is it that they are simply capable of proclaiming and establishing their rights in society because of it? Could you be sure that such freedom could have been a reality under Franco's dictatorial rule, for example?

I think not. Please do not confuse or belittle the King's accomplishments by comparing the establishment of democracy and freedom with the establishment of rights in an already free and democratic society.

Jose Carlos Lameiro
Trinity College

Sight

This is a response to the letter regarding visually impaired students and the Special Services Newsletter, which appeared in Thursday, October 31 edition of the Varsity.

In this edition, you published a letter from Bill Carroll, Managing Director of the Low Vision Association of Ontario, which expressed indignation at the print used in the September edition of our newsletter. I am

See Back talk, page 7.

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length.
Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members.
Priority will be given to new writers and topics.

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This article was submitted to The Excalibur, a student newspaper at York University, after they reprinted a feature written by Varsity Staff member Naomi Klein.

BY JUDITH ADLER HELLMAN

Prof counters Varsity *feature*

Reopen museum debate at York

The Excalibur could do our university community a great service by reopening the debate over the facts and implications of the ROM exhibit, "Into the Heart of Africa," curated by Jeanne Cannizzo.

Unfortunately, *The Excalibur's* decision to reprint Naomi Klein's Canadian University Press article — in which various critics of Cannizzo express their disappointment in what she has to say for herself two years after the event - without reprinting Cannizzo's article itself — is a disservice to us all.

Cross Country Opinion

If Cannizzo's article is "one-sided" as charged by Ras Rico, spokesperson for the Coalition for the Truth About Africa, presumably *The Excalibur* could have reprinted Cannizzo's article, with a response from her critics.

This approach would have provided readers with the chance to reflect upon the issue for themselves and arrive at some position on their own. Since Cannizzo's article breaks what Naomi Klein refers to as "two years of silence," it can hardly be argued that we have already been exposed, or indeed over-exposed to Cannizzo's explanations and justifications for the exhibition.

On the contrary, this is her first elaborated and documented public statement on the issue. Thus I would call on *The Excalibur* to let us have a look at what Cannizzo and her critics have to say and not merely serve us up Naomi Klein's summary version.

Klein quotes Ras Rico as saying that Cannizzo's article "is one-sided from the maker [of the exhibition] as opposed to the viewer who would have had a totally different perspective." I agree entirely with Rico's statement. The only thing I would underline is that there was not only one actual or potential viewer of the exhibit, nor one single perspective to be brought to the viewing experience. There were many. I, myself, was a viewer of that show when, in April 1990, I toured the exhibit as part of a group comprised of faculty and students of York's African Studies Programme.

My view and my perspective undoubtedly reflect my age, race, gender, national origin, history of political militancy and a number of other factors of which I may not even be aware. Consequently, what I carried away from the viewing experience probably differs significantly from what Ras Rico or other viewers would take away.

My overwhelming impression was, on the one hand, of the exquisite beauty of the African objects and the music on display, and on the other hand, of outrage and shame at the racist and imperialist attitudes of the Canadian soldiers and missionaries who had collected those objects. I walked out of the museum hoping that as many Canadians as possible would have a chance to see it (really, I would have liked somehow to require many Canadians I know to see it) in order that their complacent, smug attitudes, and their assurance that Canadians are neither imperialist nor racist, might be challenged by what they had been forced to confront about their past in those few museum rooms.

It does seem an extrodinary thing that Jeanne Cannizzo...now stands accused of racism

Indeed, it occurred to me over and over as I watched the sordid spectacle of enthusiastic, if not overactive, Canadian participation in the Gulf War that many, many Canadians, including students and faculty at York, desperately need to come to terms with their history of racism and unquestioning participation in imperialist ventures. This is an aspect of national identity that Canadians don't much like to contemplate. But it is a lesson we all need to take into consideration, and it is at least one of the lessons that "Into the Heart of Africa" offered to its viewers.

Thus, this was the central impression that I carried away from the exhibit: a sobering lesson about an ugly, shameful side of Canadian history that most Canadians would prefer to ignore. As I have noted, Ras Rico and others brought different perspectives, and so, not surprisingly, they carried away views of the exhibit that differed from mine. To his credit, Ras Rico seems at least to have visited the exhibit. This stands in contrast to the experience of one of my students who told me last year that he had picketed the museum. When I asked him which part of the exhibit had angered or upset him he replied that he had never been inside to see it.

In closing I would like to underscore one fact that did not emerge clearly from Klein's summary of the events surrounding the "Heart of Africa" exhibit. Cannizzo's critics did not confine themselves to informational picketing outside the ROM. They also picketed her home on Major Street, and they entered her classroom at the Scarborough campus of the University of Toronto and disrupted her classes by shouting accusations of racism at her. Under the circumstances, Cannizzo was forced to resign from her temporary teaching position at the University of Toronto.

It does seem an extraordinary thing that Jeanne Cannizzo who, from all I can make out, attempted to construct an exhibit that would serve as an indictment of ethnocentricity and racism, now stands accused of racism and is out of a job. Whatever the limitations of "Heart of Africa" might have been, its curator is manifestly someone who has attempted to combat racism by holding up a mirror in which Canadians could see their past and present. It seems remarkable that, in the name of the anti-racist struggle, she should be excoriated for this.

Judith Hellman is a professor of Political and Social Social Science at York University.

back talk ...

Continued from page 5.

so sorry that Mr. Carroll did not know that we produce the newsletter in alternative format on request and have done so for some time. We would have been delighted to have added him to the mailing list of those readers who receive tapes or enlarged copies.

We welcome input from our readers and are grateful for all constructive comments and feedback, but would have preferred and appreciated direct contact with Mr. Carroll, whose name would have been immediately transferred from the regular mailing list to the alternative format list. However, it is clear that , although we have, in fact, broadcast this information in the past, we must make sure that everyone is aware of the availability of alternative formats and mention this in all future issues.

Many of our students with visual impairments use the equipment which we have at Microtext in Robarts library. This includes large print computerized magnification devices and a Kurzwell screen reader, which translate printed material into voice. Our newsletter is also distributed to the carrels in Microtext where, with the assistance of these adaptive devices, it can be read by persons with visual impairments not on the mailing list for alternative formats.

I am sorry that Mr. Carroll took such exception to the size of the print. As it happens, the type was indeed particularly small because of a technical argument between the computer and the printer, which was reducing all the fonts to smaller proportion. After a week of feeling like Alice down the rabbit hole and with some expert advice, we solved this - alas too late for the newsletter.

Patricia Grant
Assistant Co-ordinator
Special Services to
Persons with a Disability

Peace

Re:Peace Conference?

The so called "peace conference" in Madrid is another hard proof of the American and U.N. double standard in international affairs. In 1946, the United Nations Organization, lead by Britain, carved up another piece of the Ottoman Empire into two countries, Palestine and Israel. Although this whole action of tearing up the Middle East into pieces by drawing lines between Iraq, Kuwait, Syria, Jordan, Turkey, Lebanon, Israel and Palestine has resulted in many problems that we face today. Almost all of these countries were virtually handed over to puppet dictators and none of the newly formed governments respected human rights. The Middle Eastern people or at least most of the Middle Eastern people enjoyed "peace", which is a relative term, under the Ottoman rule (as long as they payed their taxes). However, after the British imperialism in the region in the 1940's, the Middle East turned into a testing ground for Western and Eastern made weapons. Now, the West and the East, who caused the problems initially, are solving the problems. Or are they?

After Israeli occupation of Palestine, in 1949, the U.N. declared Jerusalem an international city, and in the following years, it passed several resolution ordering the Israeli troops to withdraw.

Of course, nothing happened since Israel was another puppet of the West in the Middle East.

It has been forty years since those U.N. resolutions, and all the U.N. (basically the U.S and its gang on the security council) is doing, now, is trying to mediate peace, when Israel is absolutely refusing to withdraw from Jerusalem and the occupied Palestine.

Now, just 400 kilometres to the East, when Iraq (or better say Saddam) invaded Kuwait, the trigger happy man in the

See Back talk, page 8.

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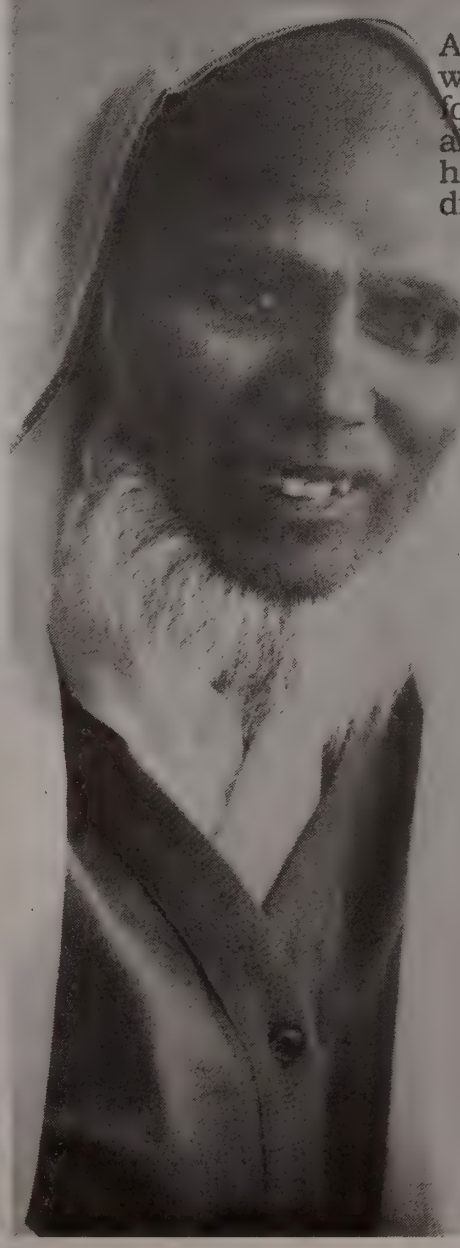
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Will Layton wear a red tie if he's elected mayor?

BY SIMONA CHIOSE

Before jumping on the rightward bound ideological bandwagon, Bob Rae should try remembering who propelled him into the Premier's office at Queen's Park.

Unless the existence of a business-NDP deal has been kept secret from the curious eyes of the electorate, his supporters did not come from the editorial pages of *The Financial Times* or the business pages of *The Globe and Mail*. Neither was he well received by the denizens of the boardrooms where these newspapers are prominently displayed (maybe even read).

According to *The Varsity's* highly unscientific poll, roughly half of the U of T students who plan to vote in the municipal elections would rather vote for a candidate favouring no rent controls, rather than elect another one of Bob Rae's "socialist cronies".

I wonder if the affordable housing and extended environmental and social agenda of that crony — Jack Layton — will be as easily discarded, in the event of his election, as the provincial government's long-forgotten "Agenda for the People" was after their election?

Perhaps Layton should rethink his strategy of allying himself with the NDP if he wishes to maintain his long-standing political integrity.

After I vote for Jack Layton will he turn into June Rowlands?

The supporters of June Rowlands can never be expected to accept Layton as a representative of Toronto, but can labour organizations who've seen the NDP backpedaling on legislation designed to strengthen the rights of striking workers? Can women's organizations when the full implementation of pay equity has been postponed? And finally, can student supporters of the NDP who have watched as the idea of a minimum corporate tax was tossed out while the possibility of cutting OSAP grants is rumoured to be under discussion?

It has been said that governments of the left who rise to political power face a peculiar problem: how to effect a change in the relationship between "classes" on a base of economic capitalism. I doubt that many, if any, NDP sympathizers expected or desired a "socialist revolution". However, progressive measures designed to advance goals of economic and social justice seemed suddenly closer.

Too frightened by the reaction of business groups, first to their election and subsequently to the deficit, the NDP declined to pursue further equitable policies.

I was willing to view financially conservative measures as possibly warranted in recessionary times. But to turn around on their commitment to zero tuition and tell students that education may be restricted by the cutting of OSAP grants (this accompanied by fee increases) is pandering to the conservative ideological position that education is a privilege not a right. It goes hand in hand with the popular sentiment that those lucky enough to have jobs, should not strike due to inadequate pay, poor working conditions or discrimination.

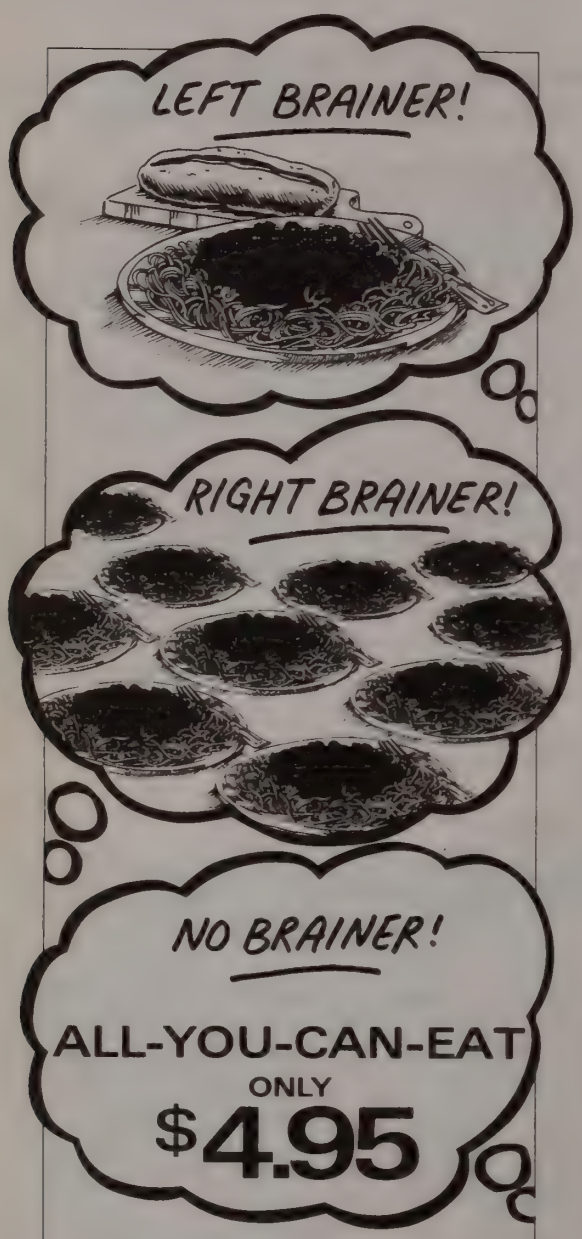
Rather, we should all be happy workers, merrily lumbering along underneath our university debt burdens and wondering just how much of it we will be able to pay off before the next round of corporate restructuring designates us obsolete.

What are the pragmatists of the NDP thinking right now? What new, fiscally conservative measure to enact, which social program to trim, how much to raise university fees? Or maybe how far right along the political spectrum they must travel before Conrad Black or Roy Thomson will accept their dinner invitation. I have just one more question.

If June Rowlands is elected mayor, will she start riding her bicycle to work, move downtown and hang out with the under 25 crowd?

More importantly, after I vote for Jack Layton will he turn into June Rowlands? Does it all depend on who's coming to dinner?

Simona Chiose is a fourth year Political Science student at Victoria College.



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back talk ...

Continued from page 7.

White House was very eager to "enforce" the U.N. resolutions regarding Iraq. In less than three months from the date that the resolutions were passed in 1990, U.S. devastated Iraq and ruthlessly murdered many of its innocent people. Now, why isn't the U.S. and the U.N doing the same thing to "eject" Israel from the occupied territories?

How come George Bush was in such a rush to save his lap-dogs in Kuwait who have no respect for democracy, freedom and equality? And now, after forty years of blowing up houses, shooting children, beating up old women and bombing villages in Palestine by the Israeli occupiers, he wants to negotiate?

Aggression is wrong. It is wrong in Afghanistan, in Kuwait, in Vietnam, in Korea, in Panama, in Palestine and anywhere else in the world. But as long as we have shameless people like George Bush dictating and imposing their will on the world, there is going to be a double standard.

The facts are clear to any educated person who can at least point out Kuwait on a world map. This whole fuss about a peace conference is just another one of George Bush's re-election tactics. To soothe the ignorant minds from the reality of what was gained from his war against Saddam, he pretends to care about the Kurds, while ignoring that in a decade from now, GPA (Great Plague of Amnesia) will erase the records of all of these crimes from his mind as it did with Ronald Reagan.

F.M Sadeghi
Chemical Engineer 9T1

Voting

I wish to comment on the article in *the Varsity* Thursday, October 31, 1991, entitled "Poll Shows Student Apathy".

This article interviewed several students with regard to the upcoming election, and one student in particular stands out.

This student said she was supporting June Rowlands and cited the following as some of her reasons:

"She has good PR and good community relations."

Really? I think the Black community or the Vietnamese community might debate that. As well Rowlands cancelled an appearance at an all-candidates meeting, two weeks prior to the date, that was sponsored by women's groups across the city. This cancellation came after her campaign confirmed her appearance twice previously. I don't' think this demonstrates very good community relations, or PR, or effective leadership, for that matter.

"It's a good change to have a female mayor."

I would agree, but it is just as important to have a woman mayor who supports women's issues.

These statements came from a fourth-year sociology and labour relations student who concluded by saying "She's my role model."

Well, a woman who ducked the major meeting on issues important to women — including sexual harassment in the workplace, rape, pay equity, and job creation — is not my idea of a woman's role model.

B.K. O'Neil

Stupid

The ignorance and stupidity of *the Varsity's* November 7th editorial titled "Remembrance Day" is thoroughly amazing.

In an editorial, supposedly on the ravages of war, the author of that disgustingly revolting editorial chose to bring up the West Bank (the Israeli occupied territories of Judea and Samaria).

In one particularly bigoted line, the author writes, "On the West Bank and in Yugoslavia...". How the hell can any sane and rational human being compare the Palestinian Intifadah with a full scale military Civil War? Your comparison is insulting to those who are suffering in the war torn Republics of Yugoslavia.

Furthermore, I think the statement, (Nov.7 editorial) "On the West Bank, children and adults are evicted, deported and shot..." is quite exaggerated and indeed quite FALSE..

What about Iraqi injustice in Kurdistan? What about the Chinese occupation of Tibet?

As for the Gulf War, how can you say that soldiers should not have been there? If Saddam Hussein had not been stopped and his aggression in Kuwait reversed, then surely the Free World would have faced a much greater threat today.

Undoubtedly, Saddam would have continued into Saudi Arabia to liberate the holy cities of Mecca and Medina under the banner of Jihad. Would *the Varsity* be happy if the madman were in control of half of the world's oil supply?

The Gulf War took place because of the learned lesson in history.

Remembrance Day is supposed to remind us not only of the ravages of war but also of those heroes who fought to raise the yoke of tyranny and to defend freedom. It is an absolute shame and disgrace that *the Varsity* chose to use this sacred, solemn occasion to falsely slander the state of Israel and to dishonour the heroes of Desert Storm.

Sean M. Kerner
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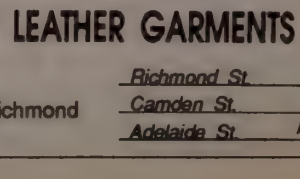
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Lubicon Cree fight for land rights

BY MAYLIN SCOTT
Varsity Staff

Torontonians are protesting on Bay Street to show their support for a Cree land claim in northern Alberta.

Ed Bianchi, a member of the Toronto branch of Friends of the Lubicon, said the Lubicon Lake Cree, a First Nation of 507 people, are in danger of losing their land to Daishowa, a transnational paper company, which plans to continue clear-cutting the unceded land of the Lubicon this winter.

"The Lubicon traditional territory is 10,000 square kilometres, which is their traditional hunting and living grounds," he said. "It's their land, because historically, they've never signed any treaty giving it away."

Bianchi said the Alberta government began leasing Lubicon land in 1988 to companies such as Daishowa but shortly after, the Lubicon contested the leasing and are currently trying to negotiate a settlement with the provincial and federal governments.

In the meantime, they struck a deal with Daishowa which promised not to start cutting on the land until the settlement was completed -- a promise Bianchi says has been broken.

"The cutting started last winter and they plan to start again this winter," he said. "Last winter there was one year's worth of cutting. The type of cutting is clearcut, like we've never seen before. They are using machines that cut trees 24 hours a day. They can cut 70 football fields of trees in one day.

"You also have to remember that the Lubicon land has been devastated by provincial oil and gas development in the area. It's devastated the ecology and driven away the wildlife. It's changed their diet. Their staple used to be moose but there's no more moose. The morale in the community has really declined."

Bianchi said his group is organizing a protest outside the Daishowa head offices at 161 Bay Street this Thursday to pressure the company to keep their promise.

"The Lubicon see this as their last stand," he said. "After the trees are all gone, even if the land is settled, it won't do them any good."

But Michael McCormack, vice-president of administration for Daishowa offices in Toronto, reached at his office in Quebec City, said while all branches are part of the parent company in Japan, the Vancouver branch is handling Lubicon Lake.

"Daishowa has two different corporate entities," he said. "Daishowa Forest Products is our operation in Toronto and it involves the operation of our Quebec mill. The other is Daishowa Canada Corporation in Vancouver which is dealing with Alberta.

"They are protesting the wrong company."

But Bianchi disagreed.

"That's a pretty weak PR line," he said. "We're not protesting against the people in the office, but the transnational company. They still belong to the same company."

McCormack said the protest would not accomplish anything.

"From what I've read, (Daishowa Canada) are not cutting on their lands," he said. "But we have nothing to do with Lubicon Lake or Alberta management."

Representatives from Daishowa Canada could not be reached for comment.

Bianchi said Friends of the Lubicon has sent a letter to Daishowa to ask them to honour their agreement. If they haven't received an answer by Nov. 25, they are planning a national boycott of Daishowa products and companies that use them. He said fast food chains such as Pizza Pizza, Mr. Submarine, Holy Chow and Cultures as well as the Ontario Liquor Board use Daishowa products, mostly paper bags.

He said he was optimistic that the campaign would work.

"Anything that we can do that educates people about it helps. Public pressure on government and business is effective if there is enough of it."

He said the Lubicon are asking for a form of self-government and self-determination.

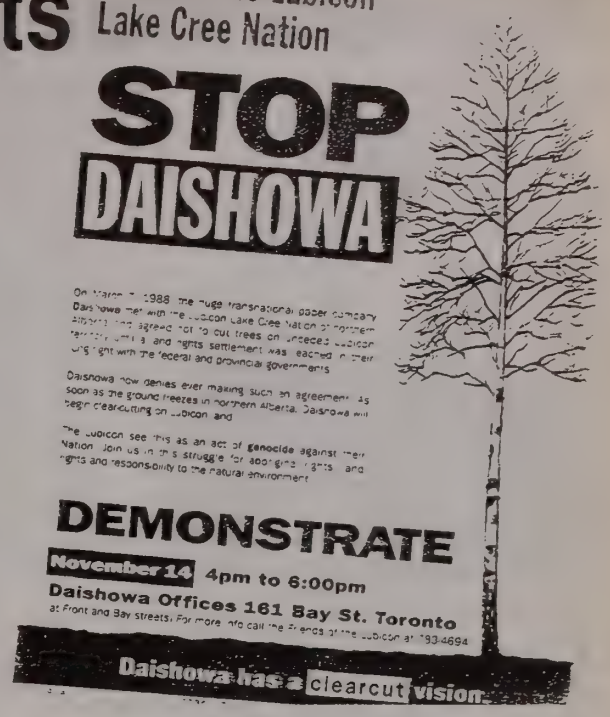
"About ten years ago, they were entirely self-sufficient. After the development started, they were forced to go on welfare. They've gone from 5 per cent on welfare ten years ago to 95 per cent now. All they want is a chance for Lubicon self-sufficiency."

He said they want 95 square miles to develop game ranching and agriculture, introducing elk and buffalo into the area.

"They are not asking that there be no cutting there at all, but are asking to have a say in how the resources are developed, taking into respect their wildlife and ecological needs.

"All they want is what was taken away from them in the first place."

Friends of the Lubicon is a group of twenty active members working with the Lubicon nation as a liaison and to promote education about native attempts to achieve sovereignty.



Equipment donated to U of El Salvador

BY WILSON LEE
Varsity Staff

U of T is helping to rebuild another university in trouble through donations of equipment and cash.

Working with the Centre for Cooperation with El Salvador -- a Toronto based non-profit organization -- U of T is involved in a campaign to rehabilitate the University of El Salvador which has been devastated by civil war.

"The University of El Salvador has traditionally played a significant role in Salvadorean society," said Carolina Landolt, a member of U of T's faculty association and co-ordinator in the campaign for the rehabilitation of the University of El Salvador. "The university has been closed for years by the army. Professors have been holding classes in garages and homes."

Landolt said the army has been known to steal equipment and supplies from the University of El Salvador, to sell to private universities. The donations of equipment are to be distributed directly to the professors.

"The efforts are both practical and symbolic," she said.

U of T and other Ontario universities are showing their solidarity and support for the autonomy of the University of El Salvador by donating equipment and cash, she added. The campaign has collected computers, laboratory equipment, books, and other necessary supplies from U of T, McMaster, Queen's, York International Office, the Ontario Institute of Studies in Education, and other organizations.

The medical science and engineering departments at U of T have collected laboratory equipment and office supplies and Legal Aid has donated a mainframe computer system.

The campaign has also raised half of the $4000 needed to ship the donations to El Salvador.

"We are collecting tools for peace." said Jose Garcia, a volunteer member of the Centre for Cooperation with El Salvador. "The federal army has intervened and has destroyed buildings and stolen equipment. Conditions are provisional and the university is lacking basic equipment."

Laboratory equipment and computers have been unavailable in El Salvador since the outbreak of civil war, he added.

The campaign was initiated at U of T a year and a half ago following a visit from the president of the University of El Salvador who made a personal request for assistance. Enough equipment has been collected, but the campaign is currently seeking cash donations to ship the collected donations to El Salvador. The Student Christian Movement is accepting cash donations as well as equipment on behalf of the rehabilitation campaign.

For further information contact Jose Garcia at 763-6174.

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Underfunding may mar daycare

continued from page 3.

of Women officer said she is developing a working paper on daycare, to be presented at the end of November. The paper will focus on the problems facing daycare facilities at the university and make recommendations for improvement. It will also look at other facets of family needs such as parental leave.

But coming up with the funding to implement suggestions will be a problem, she added.

"I really have no idea where the money would come from," she said. "You'd have to take it from somewhere else. That will be a tough decision."

Fisher agreed.

"The university probably picked the worst time in the century to do something about childcare," she said. "The attitude seems to be there but the money's gone."

Daycare co-ordinators said more money could certainly be put to good use.

"There's no money anywhere to finish landscaping the yard and to redo the floors," said O'Reilly.


Deanne Fisher

Armaly said more staff need to be hired.

"It's difficult to uphold the one staff member for every eight children ratio, especially during lunch and the two fifteen minute breaks," she said. "The hiring of additional staff, such as a floater, would uphold the ratio during breaks, and provide one on one care when a child is sick."

Michael Finlayson, vice-president of Human Resources, who is working on the daycare review with Reimer, said changes can be implemented.

"Child care is a priority for me and the university administration," he said.

"There is reason to be optimistic about improvements. Minor changes can be made without spending too much money."

He cited several initiatives that have been taken to help improve daycare on campus including a part-time drop-in centre at Erindale and University of Toronto Mums and Dads, a recently created support group.

"University of Toronto Moms and Dads is a parents' support group," said Fisher, who is one of the organizers of the group. "They can swap clothing, and do informal babysitting for each other."

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Student lobby group: can't get out of bed



Sheila Copps took time to talk.

BY SONG CHO
Canadian University Press

OTTAWA (CUP) -- The Canadian Federation of Students cancelled a meeting with MPs last Thursday after an "embarrassing" number of delegates to its 10th annual general meeting managed to roll out of bed.

The last-minute cancellation gave the MPs and the 40 delegates who bothered to show up only half an hour notice before the 9 a.m. meeting.

The three-hour session was to have included question and answer sessions on education issues with MPs from each of the federal parties. Four MPs from both the NDP and the Liberals were to be represented, along with one MP from the Conservatives.

Most delegates blamed the low turnout on fatigue and a hectic conference schedule. A total of 180 student councillors attended the conference, according to CFS officials.

"We were overworked and tired," said Clarke Kunling, a delegate from University of Saskatchewan.

She said meetings from the day before started in the afternoon and finished after midnight. The budget meeting carried on through the night until 9 a.m.

Some people were also feeling demoralized from "political in-fighting" that characterized much of the conference, she added.

"I would have liked to address the MPs and get some feedback and commitment," she said. "It was really frustrating."

However, it would have been embarrassing to show up with only 40 members when part of the session's purpose was to demonstrate strength through numbers, Kunling said.

Carleton University delegate Ali Biggs said the session was a missed opportunity, especially for those who normally don't get a chance to meet with MPs.

"Aboriginal students have different concerns. So do students from Yukon and other provinces," she said. "They should also be heard."

Besides, lobbying one MP simply doesn't the same impact as lobbying MPs from all three parties, she added.

"We missed an opportunity but so did the MPs," she said. "They missed out in hearing about national issues that affect 450,000 people."

CFS chair Kelly Lamrock downplayed the incident, saying the federation lobbies "the other 364 days of the year."

Last-minute cancellations "are the name of the game in Ottawa" and would not hurt the federation's image, he added.

In fact, some MPs were busy and relieved when he called to cancel, he said.

But Lamrock said the low turnout had nothing to do with the decision to axe the session.

Lamrock said he and deputy-chair Alison Lewis cancelled the meeting to give delegates more time to prepare for an afternoon workshop on the restructuring of the federation.

Liberal youth critic Sheila Copps dropped by the conference later that day to speak with the delegates informally.

Studying students turfed from cafe

BY DOUG SAUNDERS
Canadian University Press

TORONTO -- The manager of the shopping mall at York University says he won't do anything about a cafe owner who threw out students for studying while eating.

Two students say they were asked to leave Company's Coming in York Lanes after they opened their books. In both incidents, the students said they were paying customers.

Glenn Plummer, owner of the muffin and coffee franchise, refused to comment.

Jackie Macdonald said she was told "we want this to be kept a haven away from studying" before being asked to leave.

"While I was drinking my coffee and eating my muffin this man approached me," Macdonald said. "He said 'this isn't a study hall' and said he would prefer it if I left."

Macdonald said this made her wonder why the mall is located in the centre of campus. "If university is all about reading then I don't think other students are going to look at me reading here as being offensive."

The York Lanes mall is owned by the York University Development Corporation, a university-run company intended to bring private sector dollars into York. YUDC's other operations include the sale and lease of campus land to private developers.

York Lanes manager Robert Burden said he doesn't see any difference between the operations of York Lanes and any other mall.

"Shopping centres are comprised of individual tenants," he said. "We can't impose rules unless they are totally out of whack. The customer has a choice to stay or leave, to buy or not to buy."

Burden said that while he does not advocate time-limit policies, he sympathizes with the store owner.

"Maybe [Macdonald] gave him a hard time. There's two sides to every story. Maybe she deserved everything she got."

Another student who asked to remain unnamed said a similar experience made him question the university's priorities.

"I don't think this sort of thing should be allowed because it's an educational institution," he said. "That's what we came here for. [Plummer] is working for me, I'm not working for him."

Cape Breton women call for safety

BY DAWN MITCHELL
Canadian University Press

HALIFAX -- Fear over women's safety has spurred Cape Breton feminist community groups into action.

"I'm utterly concerned for the physical safety of women out there," said Barbara MacDonald, fieldworker for the Nova Scotia Advisory Council on the Status of Women.

The catalyst was a report by a University College of Cape Breton student who said she was sexually assaulted in the campus residence in late September.

Police charged her with mischief after she changed her statement, but the charges were later dropped due to a lack of evidence.

The subsequent media attention, the university administration's handling of the case and the actions of the local RCMP detachment demonstrated the need for support services for victims of sexual assault, MacDonald said.

"It's the most negative scenario in terms of how the situation was handled in the university and seen in the broader community," said MacDonald. "It will prevent women from coming forward, and other sexual assaults will go unreported. It's a very grave situation."

MacDonald said there are four to five assaults reported throughout Cape Breton every week.

A coalition of women's groups has formed to tackle the problem. It includes the Elizabeth Frye Society, the Nova Scotia Advisory Committee on the Status of Women, Cape Breton Transition House, a representative of the UCCB female faculty and staff, and the National Action Committee on the Status of Women.

"When we first formed, our main concern was for the individual female student," MacDonald said. "Our next concern was for other women in the university community and it has now broadened into the wider community."

The group wants to establish a sexual assault service and a rape crisis line.

Math computers

continued from page 3.

also using the computers to show potential teachers how to use computer technology in future high school classrooms.

"Our project with IBM not only focuses on math education but also on those who will become teachers," said Bob Cook, director of Telecenter at the Faculty of Education. "We are convinced that if we introduce teachers to the benefits of using computers the result will be better math education."

He said computers will be used more and more in high schools and teachers must be prepared.

"Accordingly, a group of mathematicians and science graduates will, over a four year degree program period, have opportunities to participate in educational activities in school which will position them to come to the faculty of education upon graduation. Thus, they will be better teaching candidates."

He said people coming into the faculty of education will be those who for the first time have used technology to learn mathematics themselves.

"Hence they will have a better appreciation for the way in which technology can be used to teach math to kids in school," he said. "The way people teach is in fact the way they were taught."

The IBM computers will be also used in the faculty of management and Scarborough's division of physical sciences.

Print discovered

continued from page 3.

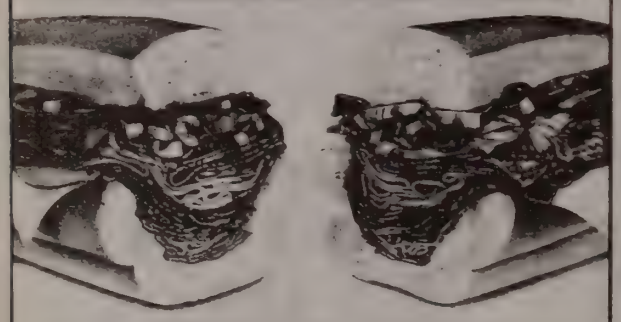
"It was very astute of the team to recognize the prints."

The theories of most experts place humans on the continent 12,000 years ago when the glaciers retreated, but "the discovery of the prints and other findings in the Yukon would also suggest that the issue is controversial," said Savage.

"Other evidence of antiquity, such as bones of a horse, found in the cave, also suggest that there was, in fact, human existence in New Mexico."

Once the find is published and presented, The Society of American Archeology will decide next spring if the imprints can be considered as valid scientific evidence of early humans in North America.

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12 november 1991
a supplement to the varsity



The art of a colonial education

by Kyo Maclear

African art, throughout Western European history, has satiated the hunger of many an academic. The history, or fallacy, begins with the "discovery" of African sculptural form by missionaries, followed centuries later by the appropriation of African artifacts in the works of cubists and surrealists. While white Europeans have stolen, handled, altered and mounted art from Africa, the formal influence of African culture on the West is often overlooked or taken for granted.

Given this complex history, what is omitted by present day curators and anthropologists is often as critical as what is documented. As language and art continue to be used to shape perceptions and foster misconceptions, the question of who controls the agenda is becoming increasingly important.

Nowhere has this been more problematic in recent years than in an exhibit launched by the Royal Ontario Museum (ROM) entitled INTO THE HEART OF AFRICA. The exhibit, curated by Jeanne Cannizzo, running from November 16, 1989 to August 6, 1990, set out to examine the historical role played by Canadians in the European colonization of Africa.

ROM Exhibit

Within weeks the exhibit was the centre of controversy. By February 1990, thirty community groups had formed the Coalition for the Truth about Africa (CFTA) in order to challenge the bias and structural racism of the exhibit. Contrast Magazine ran a letter from the Coalition in May 1990, stating that: "The exhibit depicts a colonialist, imperialist, racist interpretation of Africa's historical past. The curators have effectively disguised the destruction that was brought upon African society and have deliberately neglected the tremendous contribution Africans made to World Science, Tech-nology and Culture."

I was finally forced to leave Art History having banged my head one too many times

On close reflection, it becomes clear that the problems surround-ing Cannizzo's exhibit are endemic to many educational activities in a eurocentric society that espouses the ideals of democratic equality. In other words, the ROM is not an aberration. It is for this reason that I am writing this, a year after the fact.

Museums have historically been seen to exist outside political concerns — in that never-never land of "aesthetic standards". Cannizzo's defense of the exhibit as anti-racist is particularly telling. In an essay written for *Visual Anthropology Review* , Cannizzo describes the introductory room as having "four objects selected for their beauty and artistry explicitly to refute the 19th century supposition of barbarism." To my mind, this defense reflects a conscious decision to stick to a mandate of aesthetic purity, at the expense of social responsibility.

Museums must appear depoliticized if they are to make claims to neutrality or objectivity. Curators and museum officials continue to hide behind these claims when accused of purveying elitism or Western standards of excellence, preferring to sweep these unsavory criticisms under their plush Victorian rug.

In this day and age, the myth of a "depoliticized" institution is quickly exploded. The ROM does not exist in a vacuum. Even the simplest of studies shows that far from being outside/above and beyond the racial inequities in our society — it perpetuates them. The fact is that less than 12 out of 470 permanent positions at the ROM are held by black staff. These disturbingly disproportionate numbers are mirrored almost everywhere, from the number of black tenured faculty at U of T, to the number of black members of Parliament.

But Museology, like Anthropology (and other so-called humanities), when viewed systemically, is the mere chronicle of the Western European World View, and any curator attempting to embrace an African perspective must confront years of institutionalized bias.

From the Ivory Tower to the Ivy-covered Museum, social institutions such as universities and museums have amassed incredible power. As historical bastions of white elitism, they have sustained, cemented, even framed inequality.

This was precisely the approach to art education I endured while studying Art History at the University of Toronto.

The Fine Art department's idea of broadening the curriculum was to include Post-Impressionism in its grand survey of European painting and sculpture.

My rude awakening came in my first year when I naively proposed to my professor of "Graphic Arts" that Asian printmakers be included in the syllabus. When I mentioned the works of Japanese artists Hiroshige and Hokusai as important, even vital, contributions to the history of woodblock prints, I was met with a blank stare. (N.B. that this reaction came from the Prints curator at the ROM speaks volumes to me about the eurocentrism of that particular institution).

Although I was finally forced to leave the Art History program, having banged my head one too many times, I left with a few lingering reservations. In the three years that I was enrolled in the program, not once was I defended or supported by my classmates when I questioned the curriculum content or challenged the professor.

As far as I know, students are still taking the same courses I did. They are still learning about how the Greeks were the founders of civilization, and how Picasso's cubist work "humanized" the "primitive" art of Africa. What concerns me most is the number of future curators, art historians and educators that are graduating from this program.

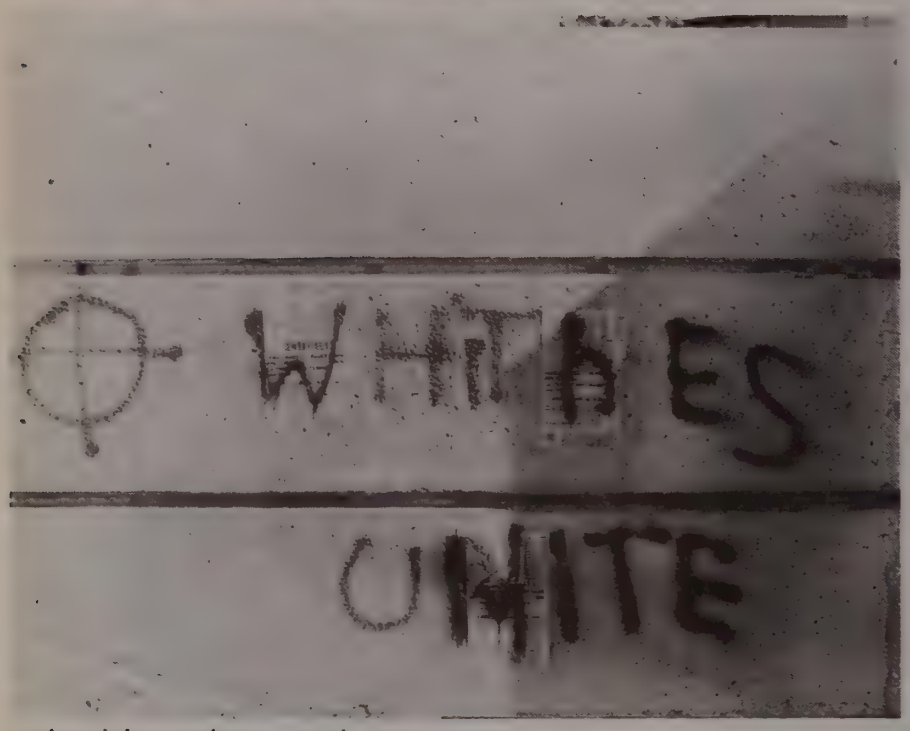
From the ivory tower to the ivy covered museum, they have sustained, cemented, even framed inequality

If cultural imperialism and domination do occur in our art educational settings, as I believe they do, we must ask how curators, art facilitators and educators can effect change to ensure a more pluralistic approach. The onus is on them to do so.

Wealth and Power

After all, cultural domination allows those who possess the wealth, power and education to determine the context in which art will be shown and, indeed, what will be shown. They can control, and edit, public consciousness and response through private decisions and discretionary choices. Their freedom (artistic, academic etc.) means that they can make choices with little accountability.

Jeanne Cannizzo chose not to respond to criticisms from the public about her exhibit. Her freedom to do so, in turn, restricted the freedom of members of the African-Canadian community to engage in public discussion. The freedom of the individual backed by institutional power (in this case, the



Students believe Rushton's research promotes racism

Rushton revisted: *The debate continues at Western*

by Wynne Hartviksen

The University of Western Ontario is on the front lines of the debate over political correctness and academic freedom -- they've got psychology professor Philippe Rushton.

Rushton has been criticized in the past for his controversial theories on race which establish a hierarchy of intelligence, with Asians at the top, blacks at the bottom and Caucasians in the middle.

The controversy began when Rushton presented a paper, in January, 1989, to the annual convention of the American Association for the Advancement of Science.

Rushton's research, at that time, was funded by the Pioneer Fund — a well known conservative organization which financed studies on "racial betterment".

In July of 1989, Rushton successfully appealed a poor evaluation of his work at the university which rated him as unsatisfactory.

The student-run Academic Coalition for Equality has launched numerous demonstrations against Rushton, calling for his dismissal from the university. Last year, the Western administration forced Rushton to teach via video cassette after student protests heated up.

Now the debate has moved out of the campus press to higher ground. (Even higher ground than the Geraldo and Donahue shows where Rushton has defended his theories).

Nineteen students, many of whom are members of ACE, filed a complaint against Rushton's teachings with the Ontario Human Rights Commission this summer.

The complaint, which lists Rushton, Western President George Pederson and Vice President (academic) Tom Collins as respondents, claims Rushton's teachings have damaged the academic environment at the university.

"The main argument is that the respondents have created a situation where the academic learning environment has been poisoned," said Peter Ewart, a member of ACE.

"Rushton himself has poisoned the environment through the promotion of his racist theory and furthermore through the promotion of discredited research."

But the Western administration has consistently defended Rushton's right to teach, stating that a university must protect each member's right to academic freedom.

In a confidential reply to the complaint, the administration states, "The essential functions of a university cannot be performed without academic freedom which gives every faculty member the right to teach, investigate, and speculate without deference to prescribed doctrine."

But Leela Madhava Rau, Western's Race Relations officer, feels the administration has not addressed the problems Rushton causes for some members of the university community.

"I think his presence, as a teacher, on campus is extremely problematic," said Rau. "Part of the problem is the lack of admission on the part of the administration that his presence is causing pain to a lot of people on campus."

Rushton himself has poisoned the environment through the promotion of his racist theory

Many feel the negative effects of Rushton's work have overstepped the bounds of academic freedom.

Ewart said that academic freedom can be compromised when given to those who don't respect it. He believes freedom must be combined with social conscience — particularly work that can have a social impact.

"Most academics would say that academic freedom must be tempered with social responsibility. You just can't do anything you want to as a professor.

"Philippe Rushton has made it clear his work must not be judged for its social responsibility. That's the same argument that Nazi scientists used. To us it's very clear he has overstepped his bounds," said Ewart.

Rau also said the administration's continued support lends credence to Rushton's views — and that sends out a disturbing message.

"His papers, which he continues to write, indicate to a percentage of the population that the university allows or supports this kind of behavior."

And the debate continues.

With the complaint filed with the Commission, both sides continue to slug it out.

Rushton is strongly urging the commission to drop the charges while ACE president Don Hutchinson claims to have asked for a speedy end to the complaint in a letter to the commission.

Issues of continued contention include the Western administration's treatment of the students who protested Rushton's teaching. The Western administration has threatened to expel any students who cause further disruptions.

Many students feel such threats are an infringement upon *their* academic freedom.

"The university administration has threatened and violated the rights of students who have quite rightly demonstrated and protested against these racist teachings," said Ewart.

Critics of Rushton claim unlimited academic freedom is a myth which ignores the effect his teachings have on some students' ability to learn in a non-threatening environment.

"It's just not true that this unbridled freedom exists. They're using academic freedom in an extremist way by giving it to anyone," said Ewart.

"What they ignore is the pain that racism causes."

With files from Tara Smyth

Learning cultural lies in the classroom

Growing up, it was clearly implied, by various influential sources, that one's teachers and professors are highly knowledgeable people who care about what they profess.

It was also made clear that, as academics, they are interested in the rigorous pursuit of truth. This I honestly believed, and still do for the most part.

However, about a year ago, I was faced with a very uncomfortable and silencing experience in a class.

The topic was the religion of another culture. Being from that other culture, having travelled to that country, and feeling very close to that culture and its history, I felt at ease with the topic. I was ready for a pleasant and educational few lectures.

However, the professor told the class the priests of this religion murdered young men and used their remains in order to add strength to the building of religious monuments.

He also implied this was a normal and accepted cultural practice.

My reaction was not to become angry — that would have been futile. Instead, I just felt a deep sense of sadness and helplessness. I knew this description was completely untrue and I was confused about how an academic could possibly make such a mistake. I felt helpless because I realized that anything I said or pointed out would hold no weight in comparison with the statements of a professor.

My impulse was to leave the class crying — ashamed at having such things said about my culture. Instead, I calmly asked the professor what documented source was used to make and justify his statements. The reply was what I had expected.

Testimony

The professor had used history texts by authors from the country that has invaded and continues to occupy my country. Perhaps the professor saw a reason for using a colonizer's account of my culture, but in my eyes this was an academically irresponsible way of teaching.

I succeeded in pointing out the strangeness of using a colonizer's account of my culture as a truthful representation.

By nature, I really do not like conflict — any kind of conflict — and I avoid it whenever possible. But the professor's description was fundamentally wrong and had I not pointed that out, the other students in that class would have written that information down, memorized it for the next test and kept it in the back of their minds as a reference. Maybe they did anyway.

I was overwhlemed by the thought of how often colonizer's accounts of my culture are passed on through schools and universities generally.



Are we taught the colonial perspective?

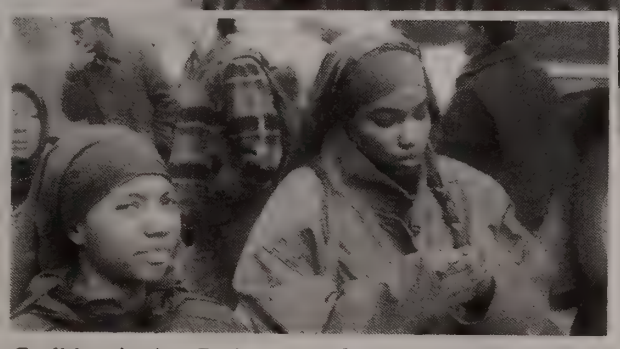
. The professor conceded that perhaps a less biased account would have been more appropriate.

But what if I had not been there? My experience is unique because the culture from which I come is little known to begin with, and so perhaps it is easier in some ways to make errors. Yet I was still not convinced. The word responsibility continues to crop up in my mind.

The author, who wishes to remain anonymous, is a student in Sociology at U of T.

ROM 11





by Nicole Nolan

Last October, Jeanne Cannizzo, curator of the controversial Royal Ontario Museum exhibit *Into the Heart of Africa*, resigned as an instructor of African Anthropology at U of T, saying she could not teach while being harassed by students for her views.

Cannizzo's experience has become a symbol for many opposed to censorship by what they call the "politically correct". Maclean's magazine pointed to Cannizzo's resignation as an example of the violation of free speech by activists.

But those who protested her exhibit and U of T's hiring of her say they are the ones whose right to free speech was curtailed.

Shortly after Cannizzo's resignation, U of T decried the behaviour of students in her class, saying their actions violated the principles of academic freedom.

But students and activists say the university failed to stand up for *their* rights.

On November 18, four U of T students, along with five other members of the Coalition For Truth About Africa, will be tried on charges of assault and obstructing police resulting from their demonstrations against *Into the Heart of Africa*.

Members of the CFTA say police and ROM security deliberately tried to provoke hostility — by using physical confrontation and the arrest of one protestor — in order to undermine the legitimacy of the protest.

But Superintendent Paul MacIntyre of Metro Police's 52 Division says demonstrators were simply arrested for breaking the laws governing peaceful demonstration.

"Their opinion is obviously incorrect," says MacIntyre. "It doesn't make any sense. This isn't some other country that has storm troopers beating people over the head because they protest. That doesn't happen ! ere."

One of the terms of release for the eight protestors arrested on June 2 was that they could not come within 1,000 feet of the Royal Ontario Museum.

Because a large part of U of T, including Trinity and Victoria Colleges, is within 1,000 feet of the ROM, protestors say U of T students were banned from class as effectively as was Cannizzo.

They say the university had an obligation to defend their academic rights. Rebecca Spagnolo, a member of the United Coalition Against Racism, says the university ignored that responsibility.

"The administration should have taken a more concrete stance on the unfair way in which those arrested were treated and the intolerable terms of release, considering their status as students."

Brian Major, a witness in the ROM 11 trial and a member of UCAR, said the university should have been criticizing the exhibit from the start.

"Considering their relationship with the ROM, you would think they'd be putting pressure on (the museum) to reconsider the exhibit."

Gordon Cressy, U of T's vice-president in charge of university relations, says the university did not take action because it was not asked to.

University silent

"Had students requested that the university take a position on the issue, the university would have been very supportive of students."

However, he said he could understand why people might conclude the university "went to bat" on behalf of Cannizzo but did not do the same for students.

"It may be a fair perception from the point of view of the students involved. I don't know that it's fair from the administration's point of view."

But Major said he didn't trust the administration.

"I have trouble believing them when they say they care about students and racism," he said. "Look at their record on racism. They only have four black tenured professors."

According to Michael Marrus, chair of Governing Council's academic board and one of the most vocal defenders of Cannizzo, the only lessons to be drawn from the incident involved the rights of academics — not students.

Ironic hiring

"What we all learned is that we must protect the right of our colleagues. Qualified individuals must never be driven from the classroom by a political campaign."

Marrus said the protestors are not the university's responsibility.

"They weren't on university property, it isn't a university concern. The university isn't a big daddy to investigate claims all over the city."

However, the Students' Administrative Council did decide to support the students. During the summer of 1990, the council passed a motion expressing concern at the way the students were treated. The Ontario Federation of Students passed a similar motion.

Spagnolo said she does not fault the university for defending Cannizzo, but said it slapped protestors in the face by hiring Cannizzo in August of 1990, long after the controversy over her exhibit had occurred.

"I find it ironic that Cannizzo was brought into the community at the same time as those protesting her were excluded from it by the terms of their release."

Museum and university responsible to community

ROM) was unquestioningly upheld above the freedom of the group, here, the Coalition for the Truth about Africa.

The reclamation of art has direct political significance. The Coalition, to the dismay of many, openly questioned the nature of institutions, such as the ROM, which obligate visitors to accept many of the assumptions and standards of the dominant culture. They exposed the colonialist underbelly of Canada's largest museum with a force that made Cannizzo's attempt look like patina.

Today, even the term "African Art" has a historical legacy rooted in Europe's colonial relationship with Africa. Curators still speak of objects as being "discovered" or "found", setting up a pirate-like voyeuristic relationship with Africa, reminiscent of the Columbus myth. Europeans then, like curators today, emphasized and distorted what was of interest to western audiences, and remained silent about, and ignorant of anything else.

As Amilcar Cabral, a leader of the Guinea-Bissau Liberation Movement, wrote: "The colonialists have a habit of telling us that when they arrived in Africa they put us into history. You are well aware that it's the contary —when they arrived they took us out of our own history."

For this reason, an African perspective on history and consciousness about African culture has become an essential part of the whole process of decolonization. This re-appropriation of culture boldly challenges the cultural hegemony of the West.

Stale Bread

Given this history, Cannizzo's ambition of chronicling the World View of those (colonialists) who chose to "collect and exhibit" these objects has about as much flair as stale bread. And if this had been her sole intent, I would grant her that, yes, she did display the missionary mentality.

But in her essay she alludes to loftier ideals; she writes: "The `life history' of an object as it moves from, say, ritual object to missionary souvenir to museum specimen, is also of interest".

I believe there is no transition from "missionary souvenir" to "museum specimen." In an institution such as the ROM, embedded in so many layers of elitism and colonialism, a curator *must* activate the decolonization process, actively deconstructing myths — sparing subtlety and finesse for exhibits on Dinosaurs or Early Ontarian Horticulture. The subject matter at hand is too important. Genocide stemming from colonial racism is hardly a topic to be examined with nuances of irony.

As far as the title INTO THE HEART OF AFRICA goes, allusions to Joseph Conrad are best left aside until we have exorcised the "Kurtz" from all the Mulroneys, McCormacks and Meech Lake boys. Why should we assume that white Torontonians in the 1990s will see irony where their grandparents and great-grandparents saw truth? The question remains: How is this colonial voyeurism and objectification challenged by the exhibit?

Pretty Pictures

How an exhibit is promoted and defined, and by whom, and the entire selection process involved in the collection and presentation has a problematic and political dimension. To an extent, Cannizzo realized this. In her article, she describes a conscious decision she made, when choosing an image for the promotional poster, to avoid "the more predictable `warrior' or `chief' of the popular mind" or "an image of a starving destitute refugee most familiar from television news coverage of recurrent famines in Africa."

But the lesson of the 1980s government sponsored "multicultural" poster campaign is that pretty pictures don't circumvent racist violence.

In the end, Cannizzo, despite protests to the contrary, further objectified people of African descent: by appropriating *their* story; by not accommodating active participation and constructive suggestions from the African-Canadian community throughout the *entire* process. She rendered Africans as two-dimensional cutouts in faded photographs, as non-actors who remained, for the most part, nameless. The contrast is especially stark in an exhibit that consciously personalizes and details the lives of countless white missionaries.

This is not a tabula rasa. The "culture of silence", which educationalist Paulo Friere so eloquently referred to, is insidious. Faced with a museum with many walls, the Coalition for the Truth about Africa expressed their dissent in a lasting and powerful way, on the only platform left available to them. Eleven anti-racist activists were assaulted and falsely arrested by Metro Police during two such peaceful demonstrations.

Instead of attempting to understand the charges levelled by the Coalition, the ROM, in a litany of arrogance and ignorance, defensively argued that the show was historically accurate — end of discussion.

Public Dialogue

Sadly, the only people Cannizzo saw herself accountable to were subscribers of *Visual Anthropology Review*, a specialized "scholarly" journal unavailable in most Toronto public libraries.

Public dialogue, in the form of discussion, debate and conflict resolution, should be actively invited, not thwarted or circumvented by educators and institutions.

If art and history can be studied and explored in a truly inclusive, anti-racist, non-sexist context, it will have a profound effect on people aspiring to truth and justice.

Kyo Maclear is a fourth year student in Fine Art Studio and a member of the United Coalition Against Racism (UCAR).

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Feminist political theory: include women in the curriculum, don't ghettoize them

by Andrea Ridgley and Sandra Badin

Have you looked through the Arts and Science calendar lately?

The description for survey theory courses required for a Specialist degree in Political Science emphasizes the development of political thought from Plato to the Enlightenment and through the nineteenth and twentieth centuries.

Democratic and anti-democratic tendencies and their implications for politics in our day are supposedly analyzed.

A female student in one such course raises her hand and asks whether there will be any attention paid to the subject of women in the context of the political theories on the syllabus. A roll of the eyes, a smirk, and a frustrated grunt from the professor.

"Yes it's true that male political thinkers have always ignored women. We know that. What more is there to say?"

Well, guess what? The male political thinkers who make up the established canon of Western political thought had plenty to say about women's social position in both the private and public domains.

Did you know that Plato, the ancient elitist we all know and love, advocated the equality of women and men in the ruling class?

Rousseau, *the* eighteenth century theorist of liberty and equality, dedicated an entire chapter in *The Emile* to the education of women. His position?

"Women are made for the pleasure of men," he concludes. The only useful/appropriate roles they ought to play in society are those of wife and mother. Anything else would be a defamation of their 'nature'".

John Stuart Mill, Mr. liberal democracy of the nineteenth century, wrote, with the aid of his long-time companion Harriette Taylor, a scathing indictment of the inequality of the sexes in *The Subjugation of Women*.

Discussion of these theorists' views of women, however, has been systematically excluded from most political theory courses.

We study thinkers like Plato, Rousseau and Mill because they have something to tell us about the problems of political community for us today.

Are women not part of our political community?

Why are issues of relevance to half the population not discussed?

Not only are male political thinkers' theories about women excluded, but the writings of female political thinkers are also absent from the mandatory curricula of these same courses.

Mary Wollstonecraft wrote a highly articulate denunciation of Rousseau's patriarchal position in the *Vindication of the Rights of Women*. She has not been granted a right to speak in our classrooms — much like the female student who raised her voice in class only to have it silenced.

Some might argue that there is already a course that deals specifically with women in the context of Western political thought. There is — it is called "Women and Western Political Thought."

But having one course that deals specifically with women and issues of political community does not justify the exclusion of all female content in the rest of the political theory courses.

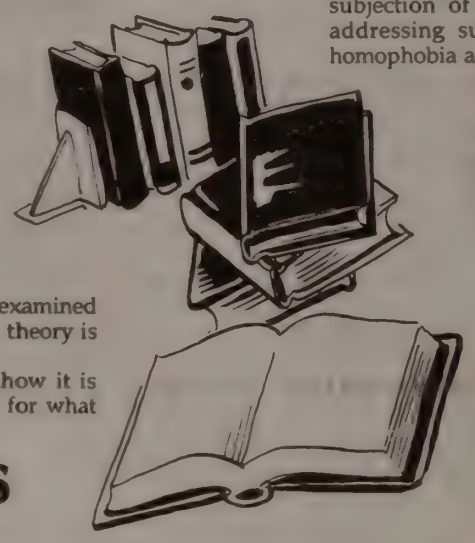
The absence of women's issues and authors on the political theory curricula must be examined in the context of the question of what political theory is about.

It is about power — who has access to it, how it is institutional-ly and informally organized, and for what ends.

When you talk about the powerful, you implicitly talk about the powerless. When you talk about democracy, you are also talking about tyranny. And when you talk about freedom, you are also talking about oppression.

Why, then, is an analysis of the oppression of women omitted in discussions of the various institutional forms of government that have existed throughout Western history? Why does universal enfranchise-ment refer only to men? Why don't we talk about the owner-ship of women when we talk about private property?

Tyranny. Slavery. These words apply to the position of women in society as much as they do to forms of government, and modes of production.



Not only do the descriptions of the core political theory courses not apply to the subjection of women; they also avoid addressing such issues as racism and homophobia and their role in discussions about power.

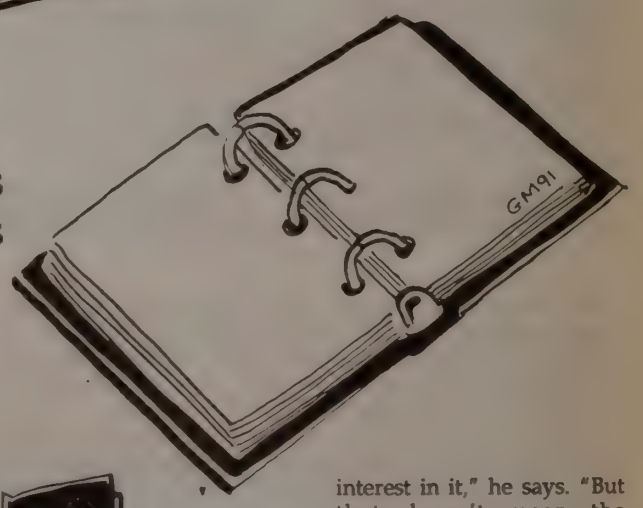
We don't think it's too much to ask that they include an analysis of groups other than white heterosexual men in their discussions of the development of political thought, and its implications for politics and social relations today.

Actually, we have no choice but to demand it.

Free speech and the speechless

by Michelle Huang

As the Hart House Library Committee debates the pros and cons of adding the novel *American Psycho* to its collection, the perennial question of what role universities play with respect to freedom of thought and speech arises yet again.



Are there certain books, films and other works that do not deserve a place in a university, or is refusing to carry certain materials simply a tyrannical way of telling students what to think?

Highly controversial for its graphic depictions of violence against women, *American Psycho* is already carried by Robarts Library.

Barry McCartan, chair of the Governing Council's University Affairs Committee, says universities have a responsibility to teach students to think critically and that any debate over ideas — offensive or otherwise — must be settled through discussion, not through coercive methods such as banning books.

"A good educational system doesn't let them walk out with simplistic views," McCartan says. "People won't really be convinced if they're only facing half of the debate."

According to Michael Marrus, a U of T History professor and chair of Governing Council's Academic Board, "Censorship is not the answer to social problems."

"I'm troubled by the concept that offending speech is speech that should be banned," he adds. "It could lead to the situation where one could only say things of received wisdom and the job of a university is to challenge received wisdom."

But Marianne Alto, a member of the National Action Committee on the Status of Women but speaking in her capacity as coordinator of the Women's Centre at the Victoria Status of Women in B.C. says that dialogue is important, but must lead to some kind of position on the issue.

To simply allow debate around issues such as misogyny to burn itself out without ultimately adopting a clear stance sends a message that free discussion — even if it leads nowhere — is more important than creating an environment in which women feel comfortable, Alto explains.

You cannot disassociate yourself from something so violent and so degrading; its just impossible

"You cannot disassociate yourself from something so violent and so degrading, it's just impossible."

Susan Addario, Personal Safety Awareness Officer at U of T agrees the distinction between print and people's lives is somewhat false.

"Depictions of violence in graffiti, hard core pornography magazines — displays of that kind of material — lower women's sense of being safe."

Frank Cunningham, acting chair of U of T's philosophy department, says the selection of materials for an academic library can reflect political priorities.

"Any idea or work in the public domain should be fair game for discussion in a university, provided there is serious interest in it," he says. "But that doesn't mean the university has the obligation to purchase books and hire people of every view."

"The fact that a book is highly offensive to a majority of the population and potentially dangerous counts as a good reason not to give it a platform or perceived endorsement," he says.

Marrus supports his blanket anti-censorship stand by making a distinction between a browsing library, such as Hart House, and an academic library, such as Robarts.

"It's a case of proportion. By stocking a book in a browsing library, one is making a special effort to enhance accessibility. What one wants to protect is access, period," he says.

Although he doesn't buy the importance of carrying offensive literature for its own sake, Cunningham agrees some objectionable works are valuable for their historical or cultural significance.

"Sometimes obnoxious and dangerous literature needs to be generally available in a university library. [Hitler's] *Mein Kempf* would be an example because one can't understand the Third Reich without it.

"This book [American Psycho] is not in that category.... Putting it on the shelf gives it greater influence than it perhaps merits.

" That should be the centre of the university debate."



Members of Sexual Harassment Resistors Every Where

Unprofessional profs

Sexual harassment limits freedom

by Paddy Stamp

A decision to discuss sexual harassment at the university is a decision to focus on sexual harassment in collegial relationships.

Our concern, when we talk about academic freedom, is the freedom of speech, thought, belief and association of those who are engaged in academic work, and with the freedom to experiment, to explore, and to communicate in furtherance of that work.

What then is academic work?

When a professor makes an obscene remark in front of a class of undergraduates as he hands out assignments, is he engaged in academic work? Would a prohibition on such conduct be an infringement on his academic freedom, or would it be an endeavour by his employer to impose standards of professional conduct in his employment (as opposed to his collegial) relationships?

What is the professor actually doing when he teaches a class according to agreed curricula and agreed grading practices: is he exploring the boundaries of human knowledge, or is he doing a job outlined in a job description and a contract of employment?

The answer, of course, is that a teacher in a classroom is doing both academic work and the job of teaching. It cannot be argued that the didactic role is not an academic one, and it is to be hoped that every teacher embarks on teaching a class with the expectation of learning as well as of imparting learning.

The behaviour of a teacher in a classroom, like all human behaviour, cannot readily be categorized. However, some distinctions may be made, and a blanket characterization of every action taken or every word spoken by a professor as being academic in nature is an obfuscation. Some professional standards, and some strictures must be countenanced.

If implemented these proposals would extend the policy to the classroom

We have a code on academic discipline; we are discussing a code on non-academic discipline. If we can make a distinction when it comes to disciplining students between academic and non-academic behaviour than surely we can make a distinction with respect to the conduct of professors in the classroom.

The university is currently deliberating over proposals to revise the definition of sexual harassment contained within its Sexual Harassment Policy. If implemented these proposals would extend the policy to the classroom.

One contentious proposal would enable students to complain about the articulation of an attitude you found offensive even if it was not aimed in your direction — on the basis that it might nonetheless have an adverse impact on your learning.

I am wary about the introduction of such a measure. The examples used to support this change are drawn from confidential testimony received by the Special Committee which conducted a review of the policy, and they are unwholesome at the very least. One individual, for instance, referred to a professor who announced to the class that he would mark the work of his male students on merit, and that of his female students on the size of their breasts.

It is easy to see how women students would feel uncomfortable and disadvantaged in this class. However, although I consider this conduct to be highly inappropriate and unprofessional, I do not see the advantage of dealing with it through a Sexual Harassment Policy.

One problem with censoring behaviour which people find "offensive" is that offensiveness is a highly subjective quality. In the wake of an article about gay men and safe sex in *The Varsity* last year, the Sexual Harassment Office was deluged with complaints from people who found the explicit references to sexual practices offensive.

Moreover, it is part of the job of a teacher to challenge, to interrupt and push people's assumptions. People often take offense at this — indeed, they often find it quite upsetting.

However, if they have not been singled out or personally targeted by conduct which disparages them, there is little merit in dealing with the issue via a highly confidential complaints procedure which focuses on interpersonal conflict resolution.

The issues raised by sexist comments in the classroom are political and should be aired publicly

The issues raised by sexist comments in the classroom are political issues, and should be aired publicly.

Having said this, it is also important to look at the issue of academic freedom as it relates to the *student* engaged in academic work. Sexual harassment, and the sexist derogation of women students by professors, is an infringement of their academic freedom: it restricts their ability to participate fully in the classroom, and may dissuade them from pursuing their chosen courses of study.

When a professor evidences an intolerance of certain lines of inquiry because they are "too feminist" and therefore irrelevant (in an example quoted to me), the student's freedom to explore the parameters of an academic topic has been restricted. Moreover, a refusal on the part of a professor to take note of one of the most important developments in 20th century political thought is a remarkable lapse in professional standards.

Too often, what is presented as an attack on the academic freedom of the teacher — the endeavour to control the teacher's classroom conduct — is in fact an attempt to protect the academic freedom of the learner. Students, too, must be permitted to challenge and to push in the classroom, in pursuit of academic excellence.

It is critical that we have a robust procedure for dealing with complaints of sexual harassment which are directed at specific individuals; but it is critical also that we engage actively in the process of improving the classroom environment for all students.

Paddy Stamp is the U of T sexual harassment officer.

SHREWs

by Alisha Mohammed

It's Monday morning. I'm late for work, and so is the bus. When it finally arrives, I have to struggle to the back, avoiding briefcases and elbows.

I find a vacant seat, realizing seconds later it's probably vacant because the gentleman who's occupying part of it feels inclined to speak to any woman who sits beside him.

I find myself avoiding any conversation that goes beyond "what time is it?" because I just don't like the way this "friendly" guy is looking at me.

Don't encourage him, I say to myself. When I eventually get to work, my boss, in his oh-so-witty way, comments as I walk by that the extra ten minutes it took me to get here were worth the results he sees.

These are examples of sexual harassment that are rarely considered as such and are generally ignored.

Ignore them no more. That's the message the Sexual Harassment Resistors Every Where are trying to get through to women.

Unacceptable Behaviour

Based at the Ontario Institute for Studies in Education, the SHREWS are a group of women who have banded together not only to fight this "everyday behaviour", but to teach us that the norm is completely unacceptable.

Their name, SHREWS, represents a new trend of taking derogatory words used to describe women — such as the traditional meaning of "shrew" — and reclaiming them.

During an orientation meeting in 1988, as a female member of the faculty was briefing the newest students at OISE on their protection from sexual harassment, several faculty members, all male, began to laugh and heckle.

In their effort to diminish the importance of protection in the educational workplace, these men accentuated the desperate need for it. The women in attendance were angry, to say the least, and the SHREWS were born.

Ignore them no more. That's the message SHREW is trying to get through to women

According to this year's coordinators, June Larkin and Alison Davidson, the students' decision to organize was founded on a desire to "pressure the Institute to move more quickly in getting a (sexual harassment) policy because we weren't really protected under U of T's policy."

At the first meeting alone, a total of 75 people attended to discuss courses of action.

"At that meeting," says Larkin, "it became clear that many women felt that even if they were sexually harassed, they wouldn't use the policy because they would be afraid of the repercussions."

Since receiving a $1,500 loan from the Ontario Women's Directorate in 1988, the SHREWS have been able to sustain themselves by selling buttons, sending out education kits to high schools and distributing a Sexual Harassment Emergency poster.

The poster follows the example of the Heimlich Manoeuvre poster found in restaurants. They are posted not only around campus, but all over North America and in countries as far away as Japan and France.

Male Perspective

Members of SHREWS are constantly being invited to speak at conferences on women's rights and violence against women.

The group is comprised exclusively of women. Aside from the 15 "full-timers", there are also Honorary SHREWS, a group of women that features many prominent feminists.

Although the group has occasionally been accused of excluding the male perspective, Davidson says "we didn't think it was a forum where men can be involved if women are to feel comfortable in discussing their harassment or in order, for women, to come and discuss sexual harassment."

However, both Larkin and Davidson mention a need and desire for a male branch of the SHREWS that would act as a liaison between views on sexual harassment as experienced by both sexes.

"The problem in our society is that the solution is to avoid the problem by taking precautions that limit our rights and our lifestyle. What we need to do is examine what makes women feel safe, and not what society feels it does to make women feel safe," says Larkin.

It's Tuesday morning, I'm late for work and so is the bus. It's not crowded today so I have the luxury of sitting in a double seat by myself. From behind comes a whisper, "Hey babe. How are ya?" I think to myself, "Oh God. Why me?"

Then I turn around, smiling, and offer him my SHREWS button.

Activists get back to work

Lashing back against the PC backlash



Are leftists on campus really book burners?

by Seth Klein

As new movements grow stronger, they have always been met by conservative backlashes.

Historically, the rise of trade unionism, Black Power, feminism, and Native rights movements has resulted in reactions that were often violent — employing methods involving terror, threat, and imprisonment.

In the university context, activists have met with organized intimidation or ridicule designed to stifle dissent.

While we need to discuss issues of free speech and academic freedom, I believe we should keep the Political Correctness debate within its proper context.

For the most part, the PC scare is a fabrication, manufactured by the university establishment and the mainstream media for political purposes, and couched in the language of academic freedom and free speech for the purpose of maintaining the upper-hand in the struggle over the academic and political agendas of our universities.

Those who have sounded the alarm of the PC scare wish to have us focus on issues of censorship and narrow biased notions of "academic excellence." Meanwhile, they deflect the political and academic criticisms raised by those who wish to open up our universities, diversify the curriculum, and dismiss professors whose research and teaching violate and undermine the academic freedom of others.

It is these people who are calling for academic freedom for *all* members of the university, and who sustain a true commitment to academic excellence. Indeed, they have a very exciting vision of what academic excellence can mean.

Those who wish to fight back against racism, homophobia, sexual harassment and discrimination, and who offer a new vision for our schools and society are now branded "PC" and presented as a dangerous threat to the very institutions they wish to improve.

The debate is very political, and I am afraid that those who have raised the PC scare are getting the upper hand. I am deeply concerned about the atmosphere of coercion and the silencing of the anti-racist, feminist and other progressive movements which has resulted from the PC backlash.

Despite the small gains that have been made, the university remains a place dominated by white male professors teaching a Eurocentric patriarchal curriculum. Any curriculum changes that have been made are isolated to the besieged and underfunded Women's Studies and African Studies programs.

While a few professors and students may feel somewhat annoyed that the possibility exists of them being accused of making racist or sexist comments, this is usually because they voice opinions or use language that is, well, racist and sexist.

My own experience as a Jr. Don at University College last year illustrates this point very well. Despite the code in place in UC residence which warns students that they could, in accordance with the Ontario Human Rights Code, be kicked out of residence for behavior which created a racist, sexist or homophobic atmosphere, this in no way influenced the behavior of anyone other than the dons.

Throughout the entire year, the residence, like always, was dominated by loud-mouthed young men (it is a co-ed residence) who shared all their thoughts and opinions with everyone in the common room, with no regard as to whether their remarks were sexist, racist, homophobic, or in any other way hurtful to those present.

Conversely, students who were inclined to raise criticisms or who were hurt by these remarks were silent and inactive for fear of being branded with the dreaded title "PC".

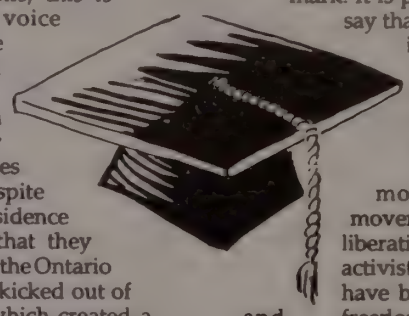
This is now the reality everywhere across campus. Right-wing professors and residence dons are again "liberated" — free to reject essays and other works using feminist or anti-racist analysis, and content to dismiss any attempts to broaden their course outlines and reading lists as "PC nonsense". The administration is again free to block the demands of anti-racist and feminist activists on the grounds that they are threats to "liberal" education.

UCAR believes in liberal principles, but objects to the selective manner in which they have been defended by liberals

Meanwhile, many of the progressive groups and individuals on campus (including, at times, *The Varsity*) are living in terror of being called PC. They have scaled down their activities and self-censored their desire to work for change at the university.

We have truly entered the realm of the absurd when we become convinced that it is privileged white male professors, rather than oppressed groups within our society, who are being attacked, coerced and denied basic freedoms.

When Michael Marrus, the chair of Governing Council's Academic Board, says that in the United Coalition Against Racism "there is a constituency among them that is apparently unfriendly to liberal principles" (*Varsity Handbook*, 1991), he is a little off the mark. It is perhaps more accurate to say that many in UCAR believe in liberal principles, but object to the selective manner in which these principles have been defended by liberals.



The anti-racist movement, the feminist movement, the gay and lesbian liberation movement, disability activists, and their supporters have been talking about rights and freedoms for a long time.

The people in these movements have been unjustly prevented from gaining equal access to the university, they have been unfairly required to study subjects and course material of no relevance to their lives, they have been unjustly graded, and they have been denied jobs, security, and career advancement.

So why is it that now that the university establishment and press are finally talking (ranting and raving) about freedom, we find they are rushing to the defense of their privileged colleagues?

We should keep in mind that the professors who now maintain they are under attack from the PC scourge are *teachers* in a public institution, and as such, have certain academic responsibilities as well as freedoms. They should be prepared to respond to questions and criticisms. As teachers they should feel some obligation to empower and educate as many of their students as possible. It is about time these people gave thought and consideration as to whether what they say and write is hurtful to those they are entrusted to educate.

In my undergrad experience at U of T, these same professors, who speak so eloquently about "the free market place of ideas" and "free speech", rarely made any effort to create an environment in their classrooms and lecture halls conducive to discussion, let alone criticism or opposing ideas.

Perhaps what is really at issue here is that certain professors are incensed that there are students who dare to challenge their absolute authority in the classroom.

Seth Klein is a member of United Coalition Against Racism and a student at the Faculty of Education.

by Dylan Goodhue

Pissed off at the Politically Correct:

Free speech for all



Faline Bobier's article in *The Varsity* (Oct. 28, 1991) avoids addressing the inalienable right to free speech that the "politically correct" movement threatens.

There is no argument for the limitation of free speech that is not inherently paradoxical and self-defeating. How can proponents of censorship advocate their views without an uncensored media?

The only means of disseminating differing views is to allow the uncensored free association of all ideas. How else might activists challenge conventionally-held views if not through educated discussion and debate?

No view should be proscribed, even if that view could be construed as ableist, ageist, anti-semitic, classist, ethnocentric, homophobic, lookist, racist, sexist or discriminatory in any way. Issues cannot be fully explored when they are subjected to a "higher moral law" that cannot be questioned.

The "politically correct" objection to uncensored free speech is that it is dominated by white, Eurocentric males who manipulate it exclusively for their own views. It is undeniable that many North Americans are Caucasian and of European descent. The patriarchical nature of this culture is unfortunately ingrained and is something that must be rectified.

There are opportunities for the publication of unconventional views; it is unfortunately true that they may be given unequal representation, and less credibility by the more obstinate members of society, but these forums are not denied.

Some students would argue that literature offered in today's educational system is ethnocentric. They are mostly correct; there is a disparity in the variety of literature offered at the university. The ideal format for academic curricula would be to use the best and most qualified literature regardless of its ethnic origins.

However, in the university's efforts it should not include multi-cultural literature for its own sake and at the expense of a well-rounded education. The effect would be the same as subjecting other cultures to ethnocentric literature.

The same is true of policies prohibiting the discussion of certain subjects. These serve only to give credibility to those subjects by publicizing them. Such policies are ineffective and even detrimental methods of enforcing tolerance.

U.C.'s Code of Behaviour "considers unacceptable: sexist, racist or homophobic behaviour which is likely to promote or produce an atmosphere of hostility or intolerance in the residence."

This ambiguous and subjective clause renders itself powerless by its inherent unenforcibility.

The real danger lies in empowering some individual or group to determine what views can or cannot be publicized. All views must be presented to the individual in order to obtain the clearest view. Censorship of any view, however objectionable, is detrimental to the pursuit of truth and knowledge.

Dylan Goodhue is a History and Political Science student at U of T.

The entrenched strike back: Behind the attack on Political Correctness

by Raghu Krishnan



University administrations, the academic and political Right, and a zealously pro-Establishment mass media have treated us to a real spectacle over the past year.

Taken on their own merits, the posturing of these careerists and sycophants as great champions of freedom is a sad joke.

However, endowed as they are with money and power, and operating in a climate of strident right-wing triumphalism, economic devastation, and general disarray and demoralization on the left, those heading up the campaign against the "politically correct" have had a real impact.

Far from safeguarding academic freedom, they have, with frightening arrogance and hypocrisy, unleashed a wave of intellectual terrorism against activist, left-leaning students and faculty members.

Kindred spirits to those responsible for McCarthyism in the 40s and 50s, they have seen to it that *anyone* making a criticism based on social justice is labelled "politically correct" and given pariah status in the academic community.

They have unleashed a wave of intellectual terrorism against activist, left-leaning students and faculty members

Their real agenda has to do with defending the "freedom" of almost exclusively white, male, Establishment-oriented administrators and faculty members to maintain control over our "public" post-secondary educational institutions.

As such, their campaign should be seen as a backlash against those demanding affirmative action in the universities — in the faculty, student body, and administration — for historically oppressed and disenfranchised groups, particularly women and "People of Colour".

For similar reasons, limited demands for classroom democratization and progressive inroads into the curriculum have also earned the ire of the anti-"politically correct" campaigners. They have made it clear that not a single inch of their dominion will be ceded without a fight.

However, to understand the somewhat surprising vigour and scope of the campaign against the "politically correct", this purely "campus" analysis is not at all sufficient.

After all, farcical media portrayals notwithstanding, it's not as if university administrations are on the brink of being toppled by insurrectionary masses of radical students. Far from it.

Rather, we must look to current economic and political conjunctures to explain the persistently aggressive tone of the campaign against the "politically correct".

The campus has been chosen as a beach-head for a generalized ideological attack on the past gains of ordinary working people and oppressed groups. This is an attack necessitated by the profound crisis in which the capitalist economies now find themselves — among the worst in the history of capitalism.

To be sure, this attack greatly aids university administrators anxiously seeking to tie campus life even more closely to the "needs of the marketplace" — or, rather, to the private profit requirements of their friends and associates in the crisis-ridden corporate world.

Affirmative action, radical curriculum changes, classroom democratization — these are anathema to university heads pressing ahead with the implementation of the "needs of the marketplace". Their tender mercies include stripping courses and programmes deemed "non-essential", the strengthening of student "discipline", and the final burial of any notion of a universally accessible post-secondary education system.

Over the last quarter century, universities have been the scene of ideological and social struggles which have dramatically altered Western society. The autonomy of thought and action accorded to such a huge mass of critical-minded young people not yet "integrated" into the system has proven to be a highly destabilizing factor for the defenders of the *status quo*.

For scattered throughout the workforce are thousands upon thousands of women and men who have gone through the experience of student protest movements as direct or indirect participants. And to this figure must be added the millions upon millions of working people who have witnessed and learned from these movements.

Many of the people now heavily involved in unions and movements for social and economic justice are those who were involved in and influenced by the campus activist movements of the 60s, 70s and early 80s.

The logic of the campaign against the "politically correct" is thus stunningly simple. If the very notion of organized dissent and protest around the ideas of affirmative action, radical democratization, and broad social justice can be discredited "at the source" (on the campuses), the ideological impact on society will be tremendous.

It would go some way towards ensuring passivity in the face of growing inequalities and the creeping authoritarianism best exemplified by recent back-to-work legislation against public sector and postal workers and the growth of the right-wing populist Reform Party.

But hypocrisy, as the saying goes, is the tribute paid by vice to virtue. And the fact that the university and media Establishments have to pursue their real agenda behind the progressive-sounding cloak of "academic freedom" and pay lip-service to the fight against racism, sexism, and homophobia is an indication of their weaknesses and the uphill battles they face.

Unfortunately, the campus left and progressive milieux have been largely unable to seize upon these weaknesses and respond effectively to the attacks on the "politically correct", electing instead to rest on past laurels and sink still deeper into a cliquish mire of parochialism, paranoia, and paralysis.

The current situation demands that we unite and fight for change through *politics*, not through personalities and navel-gazing. We need to clearly re-state the basic principles which lie behind the slender campus gains currently under attack — the principles of affirmative action and autonomy for oppressed groups, and mass democratic control — and undertake the patient work of building public-oriented movements to back them up.

It demands that we develop a vision of the kind of university we want — and to always keep before us the strategic compass of a society run by and for the working, wealth-producing majority. It should be clear that, particularly in these days of crisis, people will not mobilize unless they are inspired by a positive alternative vision of society.

As activists we should not allow the campaign against the "politically correct" to divert us from the important work and responsibilities of the day. It is only by fighting and organizing consistently and uncompromisingly on the side of the most oppressed, disenfranchised sectors of society that we can claim to be the *real* defenders of freedoms — academic and otherwise.

Raghu Krishnan is a member of U of T Socialist Challenge/Gauche Socialiste and the United Coalition Against Racism



"We should not be diverted by the PC backlash"

The white male's right to belch

by Ted Graham

Finally the middle-class white heterosexual male has something to be oppressed about.

Before, we were too busy working our blue collar jobs, having a Bud and watching the NFL game of the week to be oppressed. But finally something has hit at the very fabric of our lives and caused us to stand up and fight for our fundamental right to belch in public (among other essential issues).

Fascist Commentary

The only thing I could actually see changing in my own life as a result of Political Correctness was how I would manage my career as a full-time spectator of professional athletics.

I mean it didn't really hit home until I heard that some American Indians were protesting team names that used references to natives — Redskins, Braves, Blackhawks, etc. Not to mention the derogatory use of the word scalpers.

Would the Atlanta Braves become the Atlanta Indigent and Maltreated Aboriginals? Would the tomahawk chop be replaced by the waving placard?

I speculated that not only would it affect baseball but also pro basketball with teams like the Chicago Bulls having to do public service announcements denouncing the running of the bulls in Pamploma.

The Los Angeles Lakers would have to change their name to the L.A. Environmentally Friendly and Pollution Free Lakers.

The next step would be to defend our agricultural fairs and the right of farmers to eat meat and lots of it — in public, even.

Some activist, at this year's "Des Moines Debacle", and I'm not making this up, pelted the face of the Iowa Pork Queen. Oh, the humanity.

O.K. so maybe it's not a lynching but we've been left out of this oppression business for too long and I'm going to stand up for my fundamental right to be oppressed — at least while it's still halftime.

Ted Graham is a card carrying member of the Objectivist Society and the Varsity's token fascist.



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For ten years universities have been telling the government that without adequate funding universities could not go on providing the quality of education that you deserve.

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One year agreement reached

York TAs settle, avert strike

BY DOUG SAUNDERS
Canadian University Press

TORONTO -- York University has reached an agreement with part-time professors and teaching assistants, narrowly averting a strike vote.

However, the agreement signed Oct. 29 was a one-year agreement instead of the usual two-year settlement.

"Normally they (the administration) make it a two-year agreement and they make it sweet enough that we agree," said Doug Allen, a Canadian Union of Education Workers researcher. "This was not very sweet."

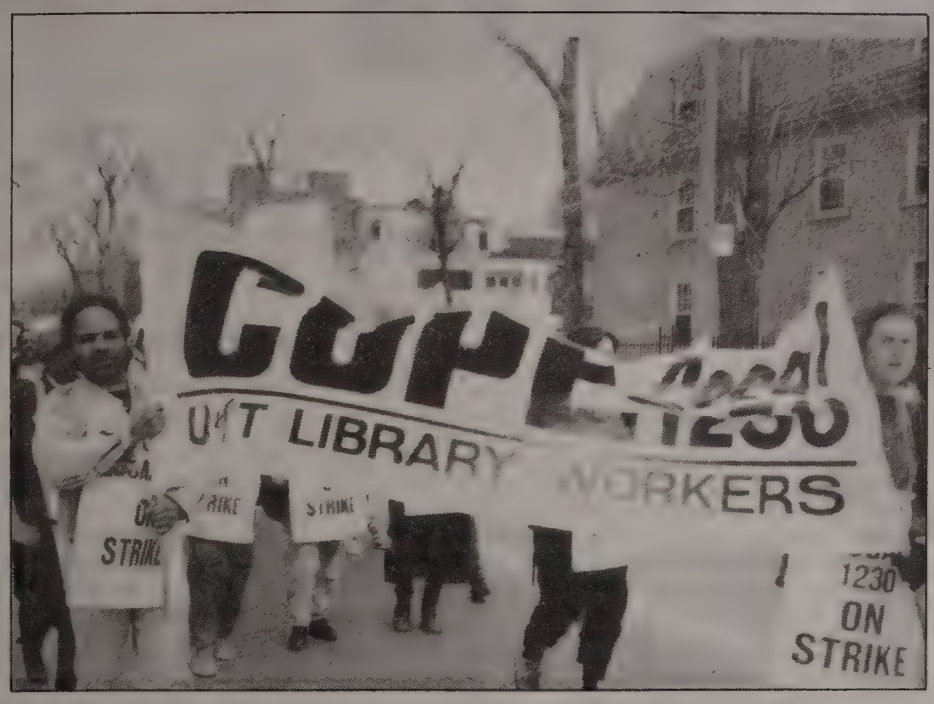
The agreement must be ratified by CUEW members at a Nov. 12 meeting.

The union won a 6.6 per cent pay increase -- an improvement on the administration's original offer of 5.8 per cent, but still short of the 7.5 per cent average increase won in June by full-time professors.

Scott Forsythe, a member of the CUEW strike support committee, said the increase is still unsatisfactory to some union members.

"While it's an adequate wage increase it's just barely keeping up with inflation, if that. We want to emphasize that this is still under discussion."

Campus safety was a major issue in this year's negotiations after a CUEW study revealed that 75 per cent of female employees are unwilling to work at night for safety reasons. The union negotiated a $50,000 grant for emergency phones, and clauses in the collective agreement guaranteeing workplace safety.



York TAs escaped the strike situation that U of T went through last year.

The administration refused all CUEW demands for employment equity and affirmative action hiring, promising only to follow existing guidelines. Allen said the union will watch the administration closely.

The biggest sticking point during the three-month talks was resolved once the administration agreed to maintain the full-time conversion program, which offers full-time job openings to qualified part-time professors.

But Paula O'Reilly, the administration's chief negotiator, said that does not mean full-time positions will necessarily become available.

"We've agreed not to end the program. We hadn't even tabled its termination. But it's certainly an understanding that there are no guarantees that appointments will be available."

Allen said the university was unwilling to expand the conversion program, and said it may be planning to eliminate it.

"That may be a program that perhaps the university is trying to slow down and end without as drastic a move as cutting it," he said.

Both parties expect next year's talks to be more difficult in the wake of almost $1 million in cuts to York's 1991-92 budget -- announced last month by the Ontario government -- as well as further anticipated cutbacks.

This year's agreement was possible only because of internal savings obtained in the negotiations, O'Reilly said. The university agreed to stop hiring temporary professors from off-campus and the savings helped finance the improved wage increase.

Such savings will not be possible next year, Forsythe said.

"While there is a sense that this year's agreement is satisfactory, no one's lowering their guard."

National News

Carleton takes over employment centre

OTTAWA (CUP) -- Carleton University's administration and its student council will take over the campus employment centre when the federal government bails out in the spring.

Carleton vice president Dennis Forcese and the federal government decided the university will take over operations by Mar. 31, and the government will pay $168,000 in compensation over two years.

Forcese said the deal is comparable or superior to other deals the federal government is making as it shuts down campus employment centres across the country.

Vince Giannandrea, director of the university's counselling service, will become the centre's manager. He said the division of powers between the council and the administration has yet to be determined.

Laura Bonnett, student council vice president, said she's putting together a survey to gauge what students want from the new management.

Concordia extends same-sex benefits

MONTREAL (CUP) -- A three-year struggle to extend benefits to the partners of lesbian and gay employees at Concordia University has finally paid off.

The doors were thrown wide open after the term "opposite sex" was removed from the definition of "spouse" in a motion passed by the board of governors last November.

Employees now living in a "spousal relationship" for at least one year may sign their spouse onto the plan.

"I was surprised the changes were adopted so quickly," said professor Robert Martin, who lobbied for same-sex benefits.

Pat Freed, faculty personnel director and another key lobbyist, said the faculty association was unsupportive, but the non-academic faculty association really came through.

"One faculty member of the benefits committee refused to eat at the same table with anyone representing the gay and lesbian community," said Martin, recalling a luncheon meeting. "He didn't come right out and say this was the reason, but it was obvious to us that it was."

Freed said a 1989 report commissioned by the benefits committee was full of incorrect information. "It was full of ridiculous statements based on the fear of AIDS," she said.

Used as a basis for refusing the lobbyists' original request, the 25-page report concluded that "covering spouses of the same sex could double Concordia's exposure to AIDS claims under the health plan."

"The average amount of life insurance per same-sex spouse is likely to be much higher than for opposite-sex spouses, due to the predictably higher risk of contracting AIDS among male homosexuals," the report stated.

Premiums did go up but this had nothing to do with same-sex benefits, according to Dawn Johnson, manager of benefit services.

"We had a certain amount of flak about [the increase]," said Johnson. "But it relates to previous claims against the plan. It's a totally unrelated issue."

Martin said the fight over granting same-sex benefits is similar to the battle to obtain maternity benefits 20 years ago.

"They tried to scare everybody into thinking it would cost too much," he said. "What they found was that female employees didn't all go out and get pregnant to take advantage of the plan."

The University of British Columbia was the first university to extend same-sex benefits when they adopted the policy in 1990. Dalhousie, Acadia, and the University of Toronto have similar policies, and McGill granted same-sex benefits last month.

BY IAN MACDONALD

UBC int'l student rez space opposed

VANCOUVER (CUP) -- University of British Columbia residence councils are opposing a recommendation guaranteeing on-campus housing for international students.

UBC's residence administration recommends spaces be granted automatically to all newly-admitted international undergraduates and all international graduate award recipients.

Eli Martin, vice president of a UBC residence council, said the proposals are an attempt to increase the percentage of international students at the university.

"Using housing as a drawing card for international and outstanding students is the wrong approach," Martin said. "It is the wrong philosophy to take because the university should serve B.C. and Canadian students."

Martin said there is already a shortage in student housing.

"Last year, for every spot at the student residences there were two applicants," he said.

Sebastiano Frontenddu, president of another UBC residence council, said the students are not opposed to the presence of international students in residences.

"Each council is adamantly opposed to giving priority to international students, but is not opposing an international image at UBC, so long as we are not taking away vital resources from Canadian students," Frontenddu said.

Hao Li, a chemistry PhD student from China, said the proposal is encouraging.

"It is a good idea to give the international students the opportunity, if it's their first time in Canada," he said. "They don't have friends and it's really hard for them to start in a new environment."

A. Tse, an international student in residence, said international students should have priority.

"They don't have a place to live in right from the start," she said. "There are students from all parts of the world at UBC, like Asia, Europe and Africa, and not just from B.C. The housing policy should reflect this."

Committee struck

continued from page 3.

Snider said the paper received money from ASUS, but had complete editorial autonomy.

"This year, it has definitely taken on a more progressive, pro-active stance."

Snider said ASUS had struck a committee to look at its relationship with *Surface*.

"We don't have any editorial control over *Surface*, nor are we requesting any," he said. "But we've had a lot of angry people asking 'Why are you giving our money to a paper we don't agree with?'"

The threats come two weeks after the second anniversary of disruptions of the student council's "no means no" anti-date rape campaign. Some male students in Queen's residences stuck banners in their windows reading "no means tie me up" or "no means kick her in the teeth."

Two weeks ago, a ruling in a sexual harassment grievance against those students was delayed until January.

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Varsity Elections

Nominations are now open for Varsity reps at the CUP National Conference.

Screenings and elections for those positions are Thursday, November 14 at 4 pm.

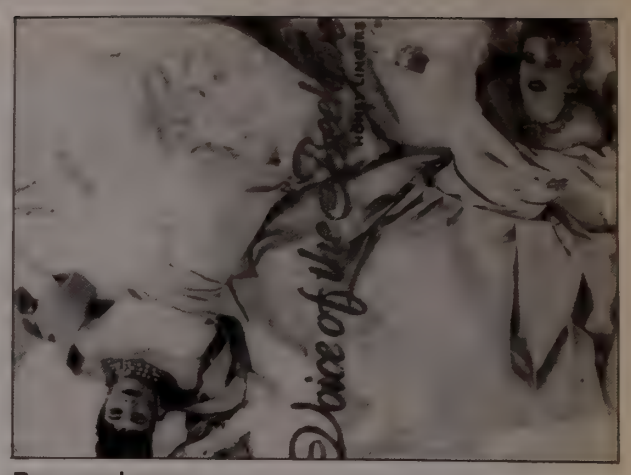
Sports Editor screenings are also Nov. 14 and the election is Nov. 19.

Candidates for Sports Editor are:
Ted Graham
Florian von Guttenberg

VARSITY REVIEW
TUESDAY EDITION
NOVEMBER 12, 1991

Beehive combines US pomp with Brit pop

Lingering honey



Prom and pomp.

BY HAL NIEDZVIECKI
Varsity Staff

Voice Of The Beehive
Lee's Palace
November 14

It is easy to picture Tracey Bryn Belland as a teenage girl, snapping bubble gum and talking about boys in the rich pink background of an all American suburban bedroom.

Indeed, the lead singer and song writer for the mushy edged Voice of The Beehive possesses an innocuous, naive quality that works as a decorous picture frame to the band's second release, *Honey Lingers*.

The warnings come without ever popping in the tape: the pink prom dresses in which Belland and her cohort, guitarist and back up vocalist Melissa Belland, luxuriate in on the cover of the album. Song titles like "I Think I Love You", "Beauty In My Eyes", and "I'm Shooting Cupid". Danger, cries the schlock meter. The honey in the beehive has taken over from the powerful sting of the queens that were protecting the supply. Voice Of The Beehive have become adolescent Go-Go's, replacing the rocking edge of their first album *Let It Bee* for the soapy sensibilities of day-time drama pop.

The honey in the beehive has taken over from the powerful sting of the queens.

Still, this is not a girls with guitars thang happening, but two women who continue, in a very adult way, to analyze the crazy world of relationships. It is unfortunate that this preoccupation which made their first album so powerful has put their second album well within reach of Kool and the Gang fans. Tracey Belland addresses the issue mildly on the phone from London, England where the band is based.

"Personally, I think the first album has more of an edge. When I was writing the second album I was in a really happy relationship which is now falling apart. So the third album will be wicked."

In a way, it's ridiculous for a group to go from bitter angst to sappy love and take their entire musical focus along for the trip from Space Mountain to It's A Small World. You can imagine Belland, with one fatal kiss, erasing lines of hatred and replacing them diligently with lyrics of joy. But there is something endearing about this quality, it is an openness which is revealed in Belland's songs, a directness that makes one want to bow to the song writer's feelings. She, after all, is the expert. So on the first album, we hear these lyrics from what remains the group's best song, Beat Of Love:

The beat of love is a nasty one, there are all kinds of ways to get banged, they'll tell you it's violent they'll tell you it's sex, and they'll tell you that it's all the same. The beat of love is a nasty one, there are all kinds of ways to go down. She slams her hips and then she slams the door and then wonders why he's not around.

Honey Lingers offers no comparable lyric. Half songs which start off nasty and end nice or sappy songs with too much kindness and not enough of the guitar sensibility that makes this band rock, offer few obvious examples of comparison.

Ironically, Belland knows exactly what sort of album she has made, and defends the group saying, "we said, let's make this album harder — the joke is that it's more lush, but that just happened, the songs needed that feeling so we said let's just go for lush. It was not a conscious thing that the lyrics were more hard hitting on the first album....The two LP's make a lot of sense, they were not contrived to be anything more than pop albums."

It is this pop sensibility which seems to be keeping this band down. Belland is far more comfortable talking about love or how the band got signed then the political implications of songs like "Don't Call Me Baby", "Monsters And Angels" and many of the other songs which speak very obviously about the failings of men.

"I don't consider myself a feminist," she says. "People call me that, but I don't think I am. If you believe in equal rights you shouldn't have a title — a label makes it sound oppressive."

Title or not, many of Belland's songs deal with issues that run far away from most mainstream love ballads. Indirectly, this willingness to address certain issues more directly and in a catchy way that retains mainstream appeal is what originally gave this band its success.

"Part of why," Belland explains, "we ended up doing alright was our American streak — direct, enthusiastic, straight-ahead." Belland recounts the tale of the band's beginning in which she sold everything and moved to England at 22, working in a pub and writing tunes.

"Melissa came over, we made demo tapes and within four months we were signed. Then the hard work started..."

Ah yes, the hard work of fulfilling the American teen dream of pop star status at 24 with five Voice of The Beehive singles off their first album becoming top forty hits in the U.K. Here in Canada, people barely noticed the band and when the group shows up at Lee's Palace on the 14th, Belland warns that "like someone once wrote about us, we are a pop band on vinyl, but a rock and roll band live."

Before *Honey Lingers* one could claim that this was a rock band all the time. The challenge now is for the band to ditch this Belinda Carlisle kinda crap, quit worrying about being pop or rock or alternative and get down to what they obviously know how to do: combining evocative and hard hitting lyrics with power guitar while still managing to entertain everyone from adoring little children on British kiddie shows to us surly North American college types.


Pitch black and pearly white.

Depths stumbles but doesn't fall


Handholds not barred.

BY JOHN DEGEN

The Lower Depths
International Drama Ensemble
to December 1

I would like to be able to say that the worst part of the International Drama Ensemble's new production of Maxim Gorky's *The Lower Depths* is that the theatre is damn hard to find. Buried inside what appears to be a renovated warehouse off a glorified alleyway near Wellesley and Yonge, the IDE's new St. Nicholas Street location creates the perfect pre-curtain atmosphere for this black comedy about a group of fallen individuals wrestling with redemption on the edge of society. But, despite this initial asset, some fine performances and a really grimy set, the production ultimately disappoints. Spotty acting and somewhat clumsy presentation hold Gorky's characters back, never allowing them to reach a convincing level of degradation. I simply did not believe most of these people were suffering. I felt neither disgust nor sympathy for their stories.

Still a relatively young theatre company, the International Drama Ensemble has made a name for itself in Toronto with its mandate to provide a performance venue for new Canadians and visible minorities through non-traditional casting of dramatic classics. This production sees women in male roles (though, interestingly enough, no men in female roles) and a variety of accents describing life on the streets of turn-of-the-century Russia.

These are worthwhile deviations from the boring constraints of contemporary theatrical tradition, but they only really work when they are backed up by solid acting. Joan Heney, Elizabeth Dufresne and Leah Black, for example, are all extremely compelling as male characters (an old man, a cap-maker and an actor respectively). The rest of the gender crossings, though, miss the mark and are, as a result, distracting.

The action itself commands the entire theatre space. The audience is literally encompassed by the characters' lives, seated on benches inside the broken-down hovel that is the setting; a brilliant design for this particular play in which atmosphere is everything, but, once again, one that lives or dies by the quality of the surrounding performers.

I simply did not believe most of these people were suffering.

It is fascinating how the action simply begins spontaneously in every corner of the room. The second act's beautifully performed, drunken, philosophical duel between the cardsharp (Danijel Varga) and the ex-Baron (Urth Michaels) holds out to the audience the disturbing possibility that they might find one of these bombed Bolsheviks falling or vomiting on top of them. These two guys can slur, stumble and retch with the best of them.

On the other hand, bad acting is best seen (if at all) from a distance. Being that close to pathos might tempt an audience member to reach out a comforting hand. Being that close to the lifeless Vassily and Vassilissa made me want to trip them as they went by. Stanley Kowalski and Blanche DuBois go to Russia?

Directed by Danijel Varga, the action moves along drunkenly, with faltering steps. Its overlapping dialogue and constantly shifting focus shove the story forward, but it stumbles into a brick wall in the second act with a failed experiment in exposition. The flashlit murder scene, rather than heightening the drama, practically knocks it unconscious.

Because of its many faults, I would have a hard time recommending this production, were it not for the several truly good performances it contains and for the artistic determination IDE displays by even existing under their mandate in the town that Ed and Garth built. These qualities and the fact that it is only five dollars for students leave me with no qualms about saying that, with fair warning, it is worth a look.

BY NAZANIN MESHAKT
Varsity Staff

2nd Nature
Theatre Passe Muraille
to December 8

2nd Nature successful body organ personification

Sperm meeting vulva

The musical *2nd Nature*, currently playing at Theatre Passe Muraille, starts by stirring the theatre up with the beat of the drums that successfully instills in the audience the primeval flow of the body. It is this powerful rhythm which gives the musical its power and creates a multi-layered production with many nuances.

2nd Nature could at times be considered a feminist play, throwing in witty comments at the male mentality, but there is much more to it. The actions take place within the female body. The all-female cast sing about the stage with provocative body language and glamorous costumes. In the first act, the distressed Volo (Janet Burke) lingers about the stage dwelling on the question "To baby or to baby not?" Volo, standing for volition and representing the ego, is comically convinced to yield to nature by Auto (Mary Ellen Mahoney) who is the manager of the personified body organs. They all seduce the analytical Volo with the aid of hormonal pumps. Then the cast takes us through the ups and downs of pregnancy, with a hilarious scene on the sperm and egg fusion ritual.

They all seduce the analytical Volo with the aid of hormonal pumps.

The second act deals with a second generation. Now the baby has been born and the little Volo and Auto (with the cast interchanging their roles) have to find their place in life. Volo gradually grows into the egotistical 'I' trying to raise a boundary between herself and the rest of the body. Not as entertaining as the first act, this part of the play extends the allegorical meaning. The second generation female body is used to portray the dualistic role of human individuals in a demanding culture and society. Volo is fooled by society and progress, yearning for nature, manipulating and damaging the body's nature to achieve it.

The struggle for power between the body and mind, nature and reason, reaches its climax at a final confrontation between Volo and Auto. Body and mind should be a single entity, that is what Deanne Taylor is trying to convey. She mocks the religious and social standards of this new age, that create too much complication for the individual to enjoy life.

The whole production is clever in reflecting the politics in society and the human evolution, ironically an evolution from our own nature, using female organs. The set crew situates us in the female body, giving a three dimensional sense to the stage by using a balcony and cavernous invaginations, representing different parts of the body. It integrates videos, that are visibly produced offstage throughout the play, and live music. The lighting coordinates the complex images, ideas, and actions very cunningly. It is a very colorful play in all senses of the word, using the colors to represent the different organs, states of mind and the series of events.

2nd Nature stands out for its originality. It marks a difference, it is a musical with guts. But maybe it is too obvious that Taylor is concerned with giving depth and purpose to the play, especially in the second act. This act is somehow detached from the more superficial first act, being a more reflexive repetition.

Nonetheless, *2nd nature* is worth checking out.



Craziness.

The performance of Maria Vacratsis in her roles as a hormone, Gusta (the digestive system), a sperm cell and Volo is especially outstanding. Mary Ellen Mahoney as Auto, and Jennifer Dean as the Ovary will also surprise you.

Aged cocks just can't help buzzing around

BY KRISHNA RAU
Varsity Staff

There was a moment at the end of last Tuesday's Buzzcocks' show which perfectly linked the nihilism of the 70s to the despair of the 90s.

Pete Shelley, at the end of "I Believe", led the crowd in a sing-along of the one line chorus: "There is no love in this world any more."

The crowd, somewhat frighteningly, joined in as eagerly as they did eleven years ago when the song first came out.

The moment capped a show which proved that the Buzzcocks, reunited after an absence of a decade, are still one of the cleverest, wittiest and most original bands around.

The Buzzcocks were one of the early British punk bands, coming out of Manchester to be contemporaries and touring partners of such luminaries as the Sex Pistols, The Clash and Slaughter and the Dogs. But, the Buzzcocks never really fit into the scene.

Shelley, and original singer Howard Devoto, lacked the vitriol and self-hatred of the Pistols and the political anger of The Clash. Their songs focussed on personal relationships and the inward emotional frustrations of youth.

Shelley was also far more concerned with words and meaning than his blunter counterparts. Shelley could turn a phrase, or frame a thought, in a manner as strikingly original as many a novelist or poet.

That, coupled with their short, tight and melodic song structures, produced numerous singles and cult hits such as "Orgasm Addict", "Boredom", "I Don't Know What To Do With My Life," and "Ever Fallen In Love?" (which, in a much slower form, was a huge hit for the Fine Young Cannibals).

Shelley, along with original guitarist Steve Diggle and bassist Steve Garvey, and ex-Smiths drummer Mike Joyce, proved in their show that they still have it. In so doing, they also proved that the current "Manchester scene" is not a patch on the earlier days.

About half the show was new material from a forthcoming new album. None of it was a radical departure from the traditional Buzzcocks' sound — power chords, three part harmonies, melodic little solos — but it was all infinitely more entertaining than the mush being played on radio and the mush being claimed as the new product of Manchester genius.

The crowd, largely in its mid-twenties to early thirties, was more than happy to buy the old product. And the Buzzcocks were more than happy to refresh those old memories.

Pete Shelley still looks and sounds exactly as he did a decade ago. That distinctively whiny voice, and that look of being a complete little twerp, are still present. He and Diggle were wearing jackets that well have been saved from the band's original incarnation — when the band set out to look like the Who and the Kinks.

But if the band's look and sound haven't changed significantly, neither have their energy, tightness and enthusiasm. Shelley has never been the most physically active of performers, but his voice and guitar-playing were in fine shape, and Garvey and Diggle were hopping about like hyperactive rabbits. Joyce, of course, was rarely given the chance to rock out like this behind Morrisey and Marr.

It's a sad commentary on modern music when a band can come together after ten years and blow away the vast majority of musicians out there. But, it is a telling tribute to the resilience and staying power of good music.

Horrible Whore cliched

BY AARON BOLES
Varsity Staff

Whore
directed by Ken Russell
starring Theresa Russell

Ken Russell's new movie *Whore* is a work of wonder in that it succeeds in failing in every possible aspect. The acting is lousy, the characters are shallow, the scenes last much too long, the script sucks, the ideas are trite, and the directing is sloppy.

This horrendous bore of a film is intended to be an exploration into the life of a street prostitute: how did she get there? What does she do? Where is she going? To answer these questions, the film uses a few techniques: direct monologue from Theresa Russell staring as the title character, flashbacks to her days before she sold sex to make a living, and the episodes that happen in an average day — abusive pimp, drinking problem, and weirdo Johns.

This movie is so bad, I kept hoping Richard Gere would pull up.

The biggest and most glaring problem is Theresa Russell; she is obviously uncomfortable with the role, so much so that the movie can do nothing but fall apart around her. She has no grasp of what a tough street-smart woman is like so she sneers a lot, chops her "g's", and flips her hair defiantly from side to side. To add variety she sometimes pouts. But even worse than her stiff, unnatural mannerisms is her delivery, which is annoyingly singsong and sounds like the type of acting usually found in Junior high-school productions. Someone needs to teach her what "active voice" is.

The other two characters in the movie are a benevolent street dweller and, of course, the evil pimp; both are performed by competent actors but since their characters are so transparent their roles don't work either.

In fact, poorly conceived characters are another disastrous feature of the movie. The pimp is purely evil, the whore is basically decent but has been dealt a raw deal in life, and the bum is a kind-hearted scammer; we've all seen these characters before, and we've probably seen them in better movies.

Ken Russell suffers from chronic cliches which move from his creation of hackneyed characters to his cliche laden plot. When we hear the whore (who remains nameless throughout the movie) tell us how she ended up in the world's oldest profession, it sounds like something out of a grade 10 sociology text: no education, young marriage to abusive husband, victimized by pimp and therefore unable to get out. Consequently, the audience learns nothing it doesn't already know, and is left wondering why Russell couldn't have come up with an even slightly original and interesting story.

Of course the truth is that there is no real story. The film starts in the morning as the whore stands on street corners waiting for tricks, as the day progresses she tells us a little about herself, she gets a customer, fights with her pimp, and the movie ends. Actually, this is so bad that I kept hoping Richard Gere would pull up in a Lotus and ask Russell to spend a week with him in a hotel.

But no, *Whore* pretends to be more realistic than that, as evidenced by the explicit sex, coarse language and brutal violence rampant in the film. There are two particularly tasteless scenes involving rampant vomiting. None of this, however, makes the film gritty or starkly realistic; they are pathetic attempts to kick some life into a dead movie through sensational images.

Once can see how Ken Russell though he was making a film that would be sympathetic to the plight of women forced to degrade themselves to make a buck, but since he gave so little thought to the premise and the characters, his failure ironically appears to be exploiting prostitutes in a crueler way than the men who buy their services. My suggestion to the director is to make a documentary next time, it would be much more provocative than this lame brand of pseudo-honesty.



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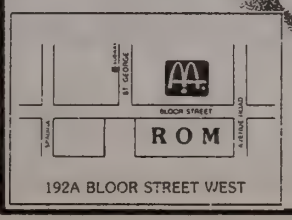
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mcdonald's

Riding examines sexual psyche

BY ANGELA PIRISI

Whale Riding Weather
Factory Theatre
to November 17

Bryden Macdonald's new play at the Factory Theatre, *Whale Riding Weather*, is described as being about sex and poetry but this is a bit vague. Sex, yes, because it's about the intertwining and co-dependent existence of three homosexual men. The poetry arises from the thoughtful verse that escapes each one's mouth.

Lyle (Allan Gray), who opens the play with a dramatic monologue about the crudity and falseness of humanity, is witty and constantly plays with language while raving and whining on and on. Meanwhile, his initially-mute lover, Auto (Randy Hughson) becomes verbose and explosive only later as he creeps out of his inexpressive, claustrophobic state.

As caged animals, Lyle and Auto go on living for years, exclusively in one another's company. The result is stagnation and pent-up hostility towards each other and the outside world. In their tiny slum apartment, they have nothing but keepsakes and souvenirs of long gone times — most of which we discover are nothing more than in the imagination of the maddened and paranoid Lyle. Auto never questions or criticizes anything in his ramblings but passively assents.

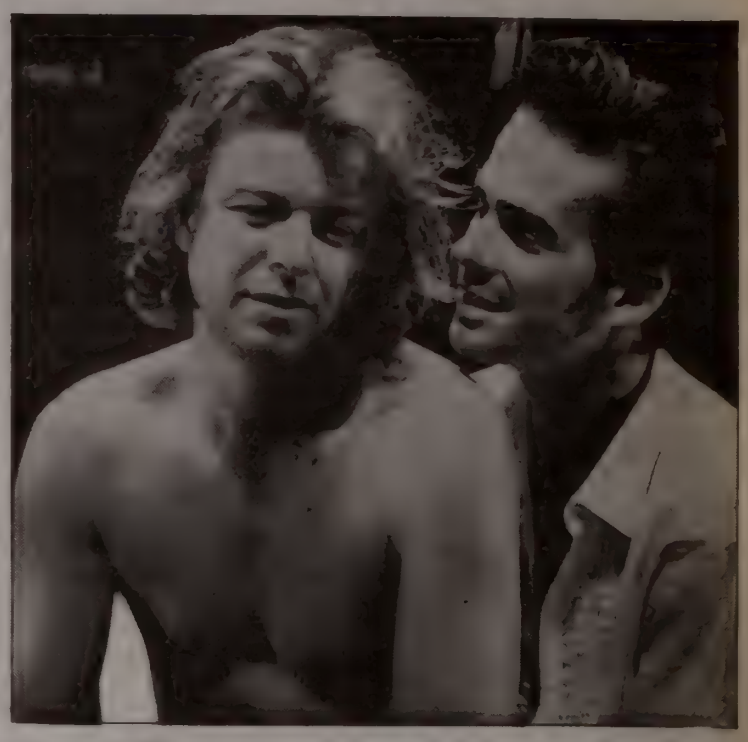
Their relationship continues like this for several years, until the arrival of a stranger provokes the desire for separation in them. Jude (Patrick Galligan), evocatively named after the patron saint of lost souls, becomes involved in a love affair with Auto and awakens his thoughtful articulateness. Prior to this, all Auto could do to cope was to experience panic attacks and lose the power to speak altogether.

In the end, the break-up of the two men's destructive union is inevitable, as Auto accusingly asks Lyle, "What did you save me from — myself?!" We are not enlightened about Lyle's fate when he is left alone in the smothering abode, although we do notice a change in his state of mind. His paranoia about solitude and being pursued by enemies seems to leave him. He also decides to set free the boxed stray cats which he has adopted over the years.

The cats are significant as a metaphor for the locked-up, crippling existence that Auto and Lyle lead. But the occasional reference to the imprisoned pets is unsubtle and contrived. In the closing scene, Auto sees that the cats are gone. And Lyle explains that he only just discovered how unhealthy and cruel it was to keep the animals together in an enclosed space. This observation shows that he has recognized the suffocating nature of their own situation.

This play is satisfying by virtue of the rich and thoughtful language. But it does sometimes feel that the playwright is really pushing an idea with various punchlines. Regardless of the staged and contrived aspects of it, the acting makes the script live, and the universality of the theme is also helpful in appealing to us. As for the rest, there is one set, few props, and little or no sound. But most of the action is in the words, not the visuals. There is humour and wit, as well, which lightens the morbid kind of ambience.

The only real drawback in this piece of drama is the fact that there is no intermission during the performance. This gets to be tedious as you'll experience harmonious sighing with the entire audience. There is a lot to take in from seeing the play but upon leaving, you have to wonder how much is owing to being enthralled and needing a break.



Frontal nudity, yeah!

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Should've taken more pills last night, wouldn't have to work. Everyone hates each other. Boy I love November. What a great month to die. .

Look, old alphabet soup

ABC
abradadabra
MCA records

ABC. The mere mention of the group takes one back to the early 80's era of British synth pop at its finest. 1982, a year when you could hear bands like ABC, The Human League, Dexy's Midnight Runners, Flock of Seagulls, etc. invading the airwaves. With their 1982 album The Lexicon of Love, ABC were the epitome of this era, and the first album was somewhat of an 80's pop classic. Not much has been heard from ABC since their heyday, which isn't to say they haven't been making albums, (they've made tons), it's just none of them have really clicked. *Abracadabra* won't change things much.

After releasing the inevitable greatest hits package last year, ABC are left with the problem of what to do next. Songs like "Look of Love" just aren't on DJ's playlists anymore (unfortunately), and they've already had their novelty hit with "When Smokey Sings." So what's a fading pop act from the 80's to do in the fickle dance oriented 90's? Jump on the bandwagon, it seems. ABC have joined club culture, or tried to. They've even enlisted Black Box to pump some dancefloor credibility into their usually sickly sweet pop. Which is kind of like Marie Osmond asking James Brown to give her soul. But it's not a bad try.

The first time I listened to this I thought it was bloody awful. Bad singing, irritating hooks, and trite lyrics: "I was baked alaska/burning deep inside", or "I was a stallion/ I was a mule." Pretty lame indeed. True, ABC's later singles, like "How to be a Millionaire", and "When Smokey Sings", were pretty trite, but on *Abracadabra* ABC verges on just plain tacky.

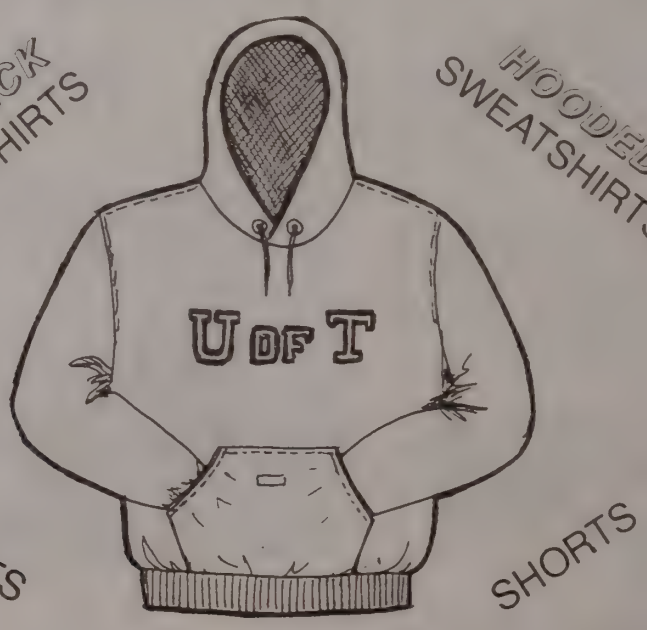
Still, after a few listens, you can almost detect a catchy tune behind Martin Fry's distinctive, and flat, singing. "Love Conquers All", and "Say It", the attempted floorfiller (remixed by Black Box) possess cheesy hooks capable of grabbing a listener, and "All That Matters" is a slick piece of enjoyable dance pop, owing heavily to Soul II Soul. But for every decent tune, there's a half assed piece of tedious fodder to follow that. ("Satori" and "This Must Be Magic" among the worst.) I'm not slagging off ABC for the hell of it — in fact, I really wanted to like this album . I loved the early 80's stuff, and the pop comeback is my favourite story. But, though this isn't as awful as I first thought, it's pretty disposable stuff. Which reaffirms my theory that after a band releases a greatest hits package it's all downhill from there. I'm dreading to think what the Eurhythmics will come up with next.

HUGH GRAHAM

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BY WAYNE ABRAMS

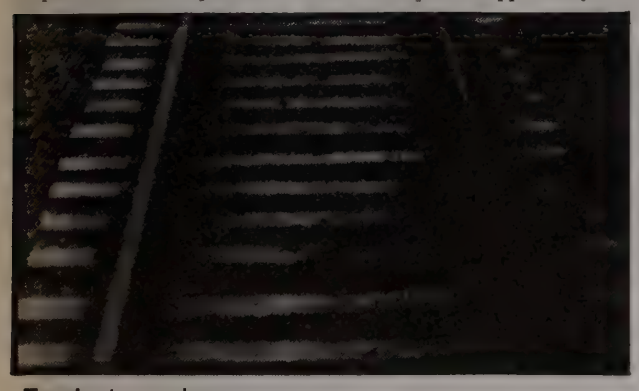
Last train home

Train Of Thought
Canadian Reflections
2 pm -- CBC
November 15

In late 1989, VIA Rail announced that service on its south line, The Canadian, would be discontinued. The Canadian provided service from Montreal to Vancouver via Toronto, Sudbury, Winnipeg and many small communities in between. During the ensuing storm of protest, critics argued that the transcontinental train represented an essential part of the Canadian experience, that many fragile rural economies would be further damaged by the cuts, and some even invoked environmental concerns. In spite of the protest however, the Via Rail Canadian rolled westward into history on January 14, 1990.

When the last train left Union station, Toronto Filmmaker Marta Nielsen was on board with her camera crew to document the occasion. Nielsen says she wanted to make a film that "captured the essence of what it is to take the train across Canada." The result is *Train of Thought*, an award winning 19 minute documentary to be shown on Canadian Reflections on CBC this week that "allows the Canadian, through the words and stories of it's passengers, to plead its case."

Neilsen says she originally wanted to do a photo documentary of the last trip, but decided that film would be more appropriate to capture the total experience. It was also a perfect opportunity to direct her first film. Nielsen has worked as a sound editor since 1979, and has been twice nominated for a Genie award for best achievement in sound.



Tracks to nowhere.

Train of Thought is not a traditional documentary. There are no learned intellectuals dispassionately dissecting the national mood, no editorial comments. All footage in the film was shot on the last run of the Canadian, all the commentary is from various passengers and crew. By the end of the film, one understands that when the Canadian was removed from service, a part of the Canadian consciousness was also removed. In the words of passenger Adolph Hungry Wolf, it was the closing of not just a chapter in Canadian history, but "...the closing of the first book of Canadian History." Everyone interviewed expressed strong sentiments about the train and what it represented to Canada. Fred Graham comments in the film, "the backbone of the nation is falling apart..." Graham, a retired conductor, had reason to be emotional. He was on the first Canadian in 1955 and had the dubious honor of being on the last one.



The shadowy pit stop of a train no more.

Many of the other passengers interviewed also talked about their deep sense of loss, and almost everyone had a favorite train story. Watching the country go by, and listening to the comments, one does get a sense of the fellowship in taking the train — it was a shared experience for the passengers. It was more than just a means of transportation, it was an event in itself. This comes across very well in the film.

Train of Thought is an excellent first effort from Nielsen. She chose to examine an issue of national importance from a grass-roots level, with effective results. Her film retains its relevance as the government embarks on yet another round of negotiations concerning national unity and reconciliation. While the politicians debate the abstractions, *Train of Thought* shows the specific results of government policy — it shows the people affected, it gives them a chance to voice their concerns.

The Canadian was axed in the name of fiscal restraint, and the government continues to preach this message even today. While perhaps necessary, fiscal restraint has resulted in what people like Marta Nielsen feel are draconian measures such as the rail cuts, reduced funding to the arts and education. Nielsen's film raises an eloquent voice of protest at one measure she found too outrageous to bear quietly, and its message deserves to be heard.

Charles 3 CD set chronicles the labourious birth of soul

Ray Charles
The Birth of Soul
Atlantic Records

In a sea of mediocre box sets, only a few near perfection (James Brown's *Star Time* comes to mind). This 3 CD set, documenting all of Charles' recordings from 1952-59 comes pretty close to falling in the latter category.

No complaints about the song selection; even the less important tracks have something to offer. The sound is fabulously clear and crisp, especially given the age of the source tapes. And the accompanying booklet is informative and thankfully not overly fawning.

Charles began his career attempting to be the next Nat King Cole, as is evidenced by his jazzier recordings on the first CD. However his material soon became more R & B based with a bit of New Orleans thrown in, great early examples being "Mess Around", and "I Got a Woman".

Through the second CD of the set, one can see Charles beginning to incorporate gospel influences into his music, helping develop soul out of R & B. Particularly important was the introduction of call and response vocals.

These ideas come to fruition in the indispensable third disc of the set. With the marvellous Raeletts backing him up, Charles rips through classic numbers such as "That's Enough", and "What I'd Say" with electrifying fervor.

The birth of soul, yes indeed.

JOHN TESHIMA

Swervedriver
raise
A&M

The best part of this album is possibly the weird, out-of-focus, pseudo-psychedelic photographs that frame the liner notes like strips of film. It's always good to start a critique with something positive, so that being said, I can go on to say lots of negative things about the music itself.

Swervedriver is a band with an identity complex. I came to this conclusion after listening to only two of the nine tracks on their album, *raise*, and by the end, I still hadn't changed my mind. The lead singer can't decide whether to moan like Robert Smith or sneer like Miles Hunt, so he does both — usually in the same song. The band, on the other hand, wants to make noise. Lots of it. And lots of different kinds — the drummer wants to rock, the guitarists have their feet permanently stuck to their distortion pedals, and the bassist could be a member of the Cowboy Junkies.

Somehow, the guys hang together for nine tracks, which are all variations on the theme of "a journey by car" (an apt topic, considering the band's name). With songs like "Son of Mustang Ford" and "Pile-Up", you have lots of time to listen to what the band has to say about this well-worn musical topic — which isn't much (if you even bother to sift through the noise to get to the words). Forty-five minutes later, when they got to their final song, "Lead Me Where You Dare", I just wanted to be led to the "Stop" button on my stereo.

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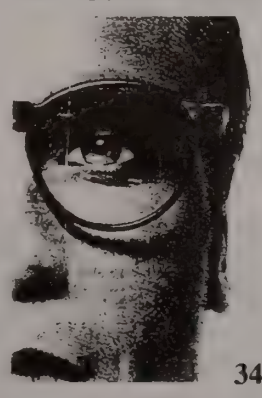
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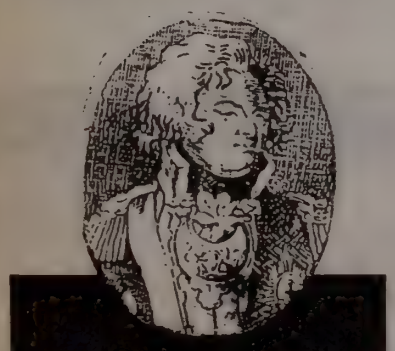
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TUESDAY EDITION
NOVEMBER 12, 1991

Bows to eastern wishes?
CIAU VP hands in resignation

The vice-president of the Canadian Interuniversity Athletic Union has resigned effective at the end of last year.

Robert Pugh announced his resignation last Tuesday.

This news got little attention around here but you can be sure there was a lot of celebrating in the schools on the east coast.

Ho: from the hip

This past summer, they had publicly called for Pugh to step down after he struck a committee to look into complaints about the recruiting practices of the schools in the Atlantic Union Athletic Association.

They felt Pugh should have minded his own business, stayed in Ottawa, and let the AUAA clean up its own house.

What sparked Pugh to go east was a complaint from Jack Drover, Mount Allison's hockey coach, who was fed up with what he considered to be increasing violations of recruiting regulations.

The CIAU is usually closed-mouth about these matters but sources indicate that the last straw for Drover was when a hockey player went up to him and said school X had offered him a certain amount of money to go there. The player asked if Mount Allison would match the offer. His complaint sparked the CIAU to mount an investigation of the recruiting practices of all AUAA schools in every sport and some schools were actually charged.

AUAA Officials angered at Pugh crackdown

All the AUAA schools involved were cleared of the charges with the exception of the University of Cape Breton's football team. The Capers were found guilty of paying for some of their players' tuition, room and board and return airfares.

The punishment, however, was a mere $1,000 fine, their only victory of 1990 was annulled and their games were not allowed to be televised for a certain amount of time. I should mention that Cape Breton wasn't even planning to field a football team in 1991 because of a lack of funds.

The CIAU wanted to send a message that recruiting violations weren't going to be tolerated but instead their actions seem to indicate - hey listen, we know what's going on, just be more careful next time because it looks bad when the public hears about it.

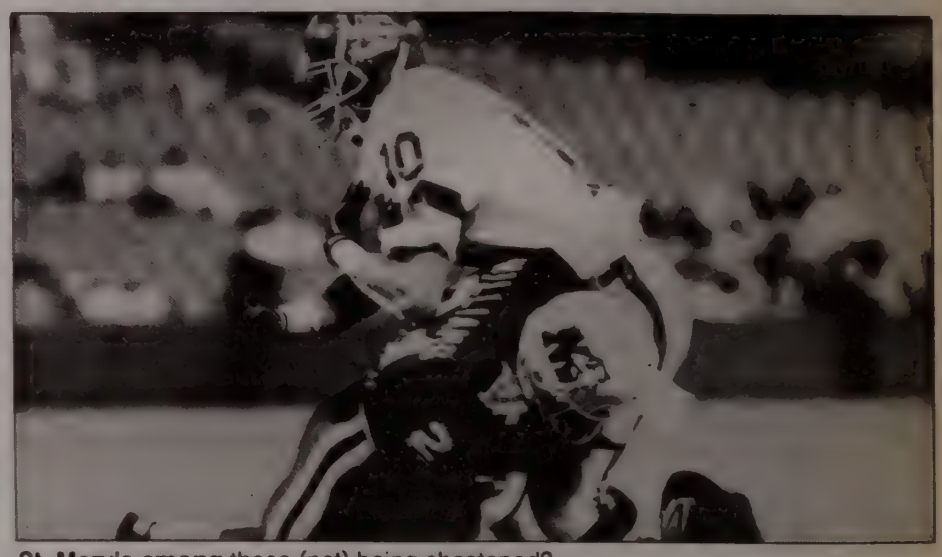
AUAA officials were outraged that Pugh cracked down on them in the first place. The few coaches that I talked to out there said Pugh should have left them alone or should have investigated the recruiting practices of the other conferences instead. They charge that the problem is nation wide and not restricted to the east. They felt Pugh went out of his way to embarrass them and he should have stepped down because of his actions.

Well, this past week, it looks like they won.

Semi-pro Canadian basketball: The complaint you often hear from Canadian university men's basketball players is that they don't get a chance to continue on with their athletic career after they graduate. They are obviously not good enough to play in the NBA and only a very few can play on the national team, in Europe or in the World Basketball League.

Well, in 1992, they will be able to offer their services to another league, Pro-Basketball Canada. It will be an eight-to-12 team league with franchises in Halifax, Vancouver, Victoria, Kelwona, B.C., Edmonton, and perhaps in Toronto if a bidder can be found. Unlike the WBL, it will operate in the winter, there will be no height restrictions and most importantly, there will be a quota for Canadian players.

The league's president is Ted Stepien whose name has popped up around here before when he tried a few years back to move his Cleveland Cavaliers of the NBA to Toronto. When that failed, he brought the ill-fated Toronto Tornadoes to Varsity Arena and that team also moved on.



St. Mary's among those (not) being chastened?

Sad-sack Rams: You have to feel sorry for Jim Cairns, the head coach of the 0-7 Ryerson Rams hockey team. He already has trouble luring top hockey talent to his school because, among other things, Ryerson doesn't offer a program in physed or general arts.

To make matters worse, his contract was cut down from the usual 12 months to nine months. A purely economic decision, of course, but it meant that while all the other university coaches were luring potential recruits, Cairns was on holiday. When asked whether he would quit because of what the Ryerson administration did, he responded frankly that there just weren't any jobs out there so he's got to make the best out of the situation.

The best they can do this year will be to battle once again with Queen's for the prestigious position of doormat in the OUAA East Division.

Rugby too successful: Queen's won their sixth straight Ontario Universities Athletic Union rugby title with a 6-3 win over McMaster two weeks ago. Ironically, their success will cost them their coach, Al Ferguson, who led them to five of those crowns. Without a national championship for his team to shoot for, he didn't feel motivated enough to go on for another year, saying his team could can't get any better, it could only get worse. He had kind words to say about the U of T team which the Golden Gaels eliminated 24-15 in the semifinals.

"They certainly gave us a scare when they came back to tie us 15-15 with about 20 minutes left," Ferguson said. "But with ten minutes left we got a 24-15 lead and we were able to win rather comfortably."

Water Polo Blues undefeated

The men's waterpolo Blues finished off an undefeated season with four victories over this past weekend at the Queen's Tournament and are looking to win their first OUAA title since 1967.

"I think we have the momentum behind us going into next week's playoffs," said Blues' right winger Mike Mandel.

Men's Water Polo

The Blues gradually improved as they played over the weekend, peaking in a decisive 16-9 win over Ottawa on Saturday.

"We played hard from the start and just never let up," said Mandel.

John Gyuran led the Blues' scoring in that game with four goals, and captain Chris Bard and Peter Rady-Pentek each contributed a hat-trick.

"Once again, we showed our depth. Rob Bertelink, Gerard Klaus, John Szabo, Jeff Baker, Chris Fleising and Andy Csidei each added singles," said Mandel.

Prior to that the Blues faced Royal Military College and humbled the Redmen 22-2. Left Winger Chris Bard put in a strong effort for the Blues with five goals, and Jeff Baker connected for another four.

"I think we executed well in this game, and showed the kind of teamwork which should let us win next weekend," Mandel said.

Against Queen's the Blues played a defensive style, and managed to scrape up a 17-4 victory against a floundering Queen's squad.

Baker had a solid effort with three goals, and goalie Tom Zureik played well in net blocking 15 shots.

The Blues started slowly in their first game against Carleton. They initially lagged behind, but somehow managed to rally back and win the game with a solid 17-11 victory.

The Blues' leading goal scorer was John Szabo, with six goals and two assists.

"We may face Carleton in the semi-finals of the OUAA playoffs, and although it won't be tough, they're not just going to roll over and die as in past years," said Mandel.

The Blues feel confident going into the championships this weekend.

"We've beaten all of our opponents this year, and they haven't been wimpy victories either," said Mandel "This year, teams like McMaster are going to have to show us that they deserve to be there."

A definite improvement can been seen in this year's team over the somewhat lethargic unit last year.

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This week's schedule

Date	Team	Opponent	Venue	Time
Nov. 15-17	Women's Basketball	U of T Tournament	Sports Gym	7:15 pm
Nov. 15	Men's Volleyball	Queen's	Sports Gym	4:30 pm
Nov. 16-17	Women's Volleyball	Ottawa,	Sports Gym	
Nov. 16	Men's Waterpolo	OUAA playoffs	50M Pool	

U of T Winners

Cross Country: U of T's runners captured the schools first two national titles of the year winning both the men's and women's team competitons in Victoria, B.C. this weekend. Nuber-one ranked Toronto won the men's portion with 34 points while Sherbrooke was a distant second with 53. **Brendan Matthias** blew away the field in the 10km course winning easily in a time of 29:30 while the second-place runner from Sherbrooke was almost a minute behind. **Tim Phelan** was fourth and **Sam Babe** was ninth.

Blues Notes

The women were ranked fourth in the country heading into the competition, but strong individual performances in the 5km course from **Tammy Roberts** (6th) and **Ali Evanoff**(7th) enabled the Blues (65 points) to finish ahead of fourth-placed Victoria who had 71 points. queen's, who won the Ontario Women's Interuniversity Athletic Association championship over the Blues last weekend, came in fourth with 87 points.

Men's Hockey: U of T dropped a pair of games on the road over the weekend. They lost to the second-place Concordia Stingers 4-1 on Friday night in Quebec in regular season play. The Blues also lost a 9-5 exhibition match in Hamilton, New York, to Colgate, former superstar Montreal goalie Ken Dryden's old team. Toronto had a 3-2 lead in the second but Colgate scored four straight goals to win easily. **Greg van Sickle** and **Dean Haig** had two goals each to lead the Blues in a game in which they were badly outshot 49-25. Penalties hurt the Blues as seven of the goals they surrendered were on the power play.

Men's Volleyball: The men's volleyball team travelled to Laurentian university this past weekend and managed to win three straight matches, 15-13, 15-11, 15-13. Hillar Sora played an excellent game for the Blues and shone in all aspects.



Joan Stock & Co. rallied and Blues brought home the title *Mark Lyall*

Sensible Sport of Safe Sex

BY TED GRAHAM
Varsity Staff

Magic certainly isn't the first sports figure to be struck by tragedy.

There was Len Bias' death from a cocaine overdose just before he was to embark on a promising career for the Boston Celtics. There was Lou Gehrig who became afflicted with the crippling condition that became synonymous with his name.

But what is unique about Johnson's condition is what it reveals about the dangers of being an extremely eligible bachelor who partakes in promiscuous activity in his travels.

His doctor has revealed that Johnson's condition came about due to an unprotected sexual encounter — no doubt a casual "roll in the hay" while on the road.

Although promiscuity is no way limited to athletes, they are often in a position where casual sex is readily available.

Road trips offer players a chance to partake in one night encounters without worrying about any sort of commitment — it's just simple sexual gratification. The athlete sees himself in a situation where he can't forgo this "opportunity".

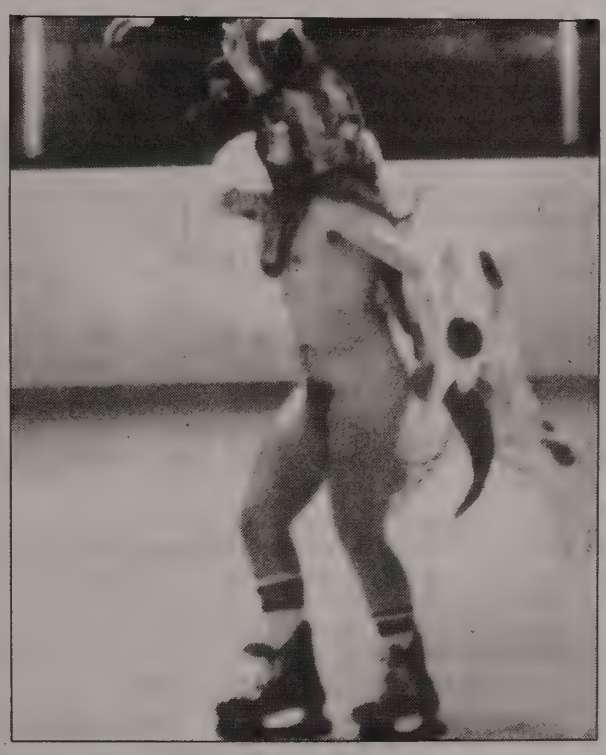
Most people have been recommending "safer sex" to solve the problem but the real problem is the attitude towards sex in general. Men tend to goad each other on when it comes to meaningless sex. It is very rare when teammates ask "what's she like?" or "is she intelligent?" instead of "did you — her?".

Promiscuity is expected where restraint is shocking.

The "No means No" campaign is, unfortunately,a band-aid remedy which tries to stop a particular instance of animalistic sex rather than the attitude in general. It is only when people appreciate sex as a meaningful experience as well as a long term committment that this dehumanizing activity will stop.

If you have any self-respect for yourself and your body, an athlete or anybody else for that matter, should take the attitude that "I am worth more than a casual meeting of sweating bodies — I am worthy of a long term romantic relationship".

We are not beasts on this earth to procreate. We have an incredible amount of latitude with respect to our relationships and we should take the time to make informed and sober decisions regarding this very important issue.



Just remember what happened to Magic Johnson is not an accidental outcome.

It directly reflects a prevelant attitude and one that should change...immediately.



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BY ALEX FERRON
Varsity Staff

Bad snap spells end for Western

Golden Hawks win Yates Cup

The Western Mustangs' cupful of miracles finally ran out last Saturday afternoon.

In the unlikeliest of upsets, the Mustangs flat-out lost the Yates Cup to the gritty, if unspectacular Wilfrid Laurier Golden Hawks 13-12 before a capacity crowd at London's J.W. Little Stadium.

All year the Mustangs had teetered on the precipice of defeat, only to come back on the strength of John LeClair's pinpoint arm and Tyrone Williams' circus catches. The duo of LeClair and Williams not only brought them to the championship, it ensured an undefeated campaign on the way.

Laurier 13, Western 12

This time, however, there would be no miracle finishes. Despite Williams and his clutch pass catching, the Mustangs lost like mortal men.

Mortality is a new feeling for this Western Ontario squad. They had seen it in other teams this year — eight times before to be exact. This year's Mustangs hovered over their opponents like the proverbial scavenger, playing solid football, patiently waiting for that one crucial mistake: the interception, the wayward punt.

On that cue, the Mustangs' machine would begin to rumble, attacking the opposition with lightning bolt force. When the dust settled, the scores and the teams would change — but the headlines would remain the same. Western wins.

Wilfrid Laurier was only too aware of Western's explosive nature. In this year's regular season meeting between the two giants, the Hawks were cruising towards what they thought was a win, until Western scored four touchdowns in five minutes, leaving WLU to wander off the field bewildered losers.

In London, it is probably comforting to believe that the Golden Hawks, lips bitter with the taste of defeat, rolled into their town bent on exacting revenge. Comforting, yes. True, no. From the opening kickoff to the last seconds it was Western's game to win. They lost.

Mortality is a new feeling for this Western Ontario squad

When Western jumped out to a 12-4 lead in the first half, the match seemed to be following the UWO plan. But under the surface, the Mustang attack was suffering badly. All through the year, the Mustangs had prefaced the Air LeClair bomb-dropping attack with its powerhouse running game. Second year fullback Tim Tindale had come out of nowhere to post record breaking rushing numbers in 1991.

But the gaping holes through the line that Tindale had grown accustomed to turned into walls of solid brick. Tindale's lack of speed, never a factor in the year, suddenly became a huge liability; he could not make the adjustment to the outside.

The failure of the Mustang running game effectively shut down the pass, making what should have been a Western blowout into a close, defense-oriented affair.

Laurier's offense wasn't firing on all cylinders either. They romped through other opponents by way of their deadly run and shoot offensive scheme, but pivot Bill Kubas' partially separated shoulder injury midway through the first half meant that any reprise of the gamblin' Golden Hawk offensive exploits would not come courtesy of the passing game.

A Kubas quarterback sneak vaulted Laurier into the lead, but a missed two-point conversion left the score at a shaky 13-12 for the visitors, with one minute left in the game. It was at this stage that Western went into its miracle routine.

LeClair and Williams became an unstoppable two-man gang. After steady gains took them to midfield, a deep strike to Williams put Western in field goal territory with thirty seconds left on the clock.

Then the unthinkable happened. Flushed out of the pocket by Laurier's *nonpareil* front three, LeClair panicked, scrambling twenty yards back to midfield before being sacked. With any other team, the game would have been over. The fans would have packed up the seat cushions and headed for the nearest LCBO. But in London, miracles aren't just a possibility — they are expected.

Every fan and his mother knew where the second down play was going. Tyrone Williams, sideline pattern, just beyond the first down marker. If anyone had lingering doubts about Mr. Williams' ability, they were erased by Saturday's fourth quarter.

In triple coverage, three dwarfs and Tyrone Williams went up for the ball. Needless to say, it was Tyrone who came down with the pigskin, the first down, and what an ecstatic London throng thought was the championship. A chip shot field goal was all that stood between Western and yet another Yates Cup. A missed field goal would ensure the single point that would send the game into overtime. To borrow the words of every confidence man worth his salt — they couldn't lose.



Tyrone Williams: in the end just a man *Steven Leung*

But football, like any other ball game, is a sport of inches. The snap was six inches too short, kicker Frank Jagas picked up the ball and made a frantic rush towards the first down marker. He didn't make it. It was over.

Perfection is a veneer, an illusion. For the Western Mustangs, perfection came not in their own exploits, but in the mistakes of others. Last Saturday, borrowed time came to its natural end. The '91 Mustangs stared into the dark chasm of defeat one time too many.

In the end, they finally fell in.

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Varsity Events Calendar

FREE WEEKLY LISTINGS

TUESDAY NOV 12

UNIVERSITY OF TORONTO ROLE PLAYING GAMERS -- Weekly meetings, 5:00 - 10:00 p.m.. We play AD+D, Champions, SFB and more. For more info call Dougat 351-8025. International Students Centre.

SOCIALIST CHALLENGE FORUM -- "Gay and Lesbian Liberation", speaker: Tom Patterson. Sidney Smith, room 1073.

PHILOSOPHY COURSE UNION -- Colloquium. Three speakers will discuss whether or not Philosophy progresses. Refreshments will follow

WEDNESDAY NOV 13

U OF T INTERNATIONAL SOCIALISTS -- Public Meeting: Violence Against Women - a socialist analysis. Sidney Smith Hall, room 2131. 4:00 p.m.

U OF T PEN -- International Writers in Prison Day - 6 authors to read from their works. George Ignatieff Theatre, Trinity College. No admission cost, but donations appreciated.

GRADUATE CENTRE FOR THE STUDY OF DRAMA PRESENTS "THE ART OF SUCCESS" -- The Canadian premiere of Nick Dear's play; The Art of Success is a portrait of William Hogarth. Directed by Craig Walker. Through to the 16th, at 8:00 p.m. Nov. 17th at 2:00 p.m. Tickets: $6 students/seniors, $8 adults.

UNION OF POLITICAL SCIENCE STUDENTS -- Semi-Annual Social! For all political science students, professors and TAs. Free pizza, loonie beverages, incredible conversation. International Students Centre. 4:00 - 7:00 p.m. Free admission and free pizza.

THURSDAY NOV 14

KRISTJANA GUNNARS READING -- Governor General's Award nominee will read from Zero Hour (1991). Charbonnel Lounge, Elmsley Hall, St. Michael's College, 81 Mary Street. 3:00 p.m.

CAREER CENTRE -- Career Puzzle: Piecing it Togther. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Room 185. 10:00 - 1:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible Study. South Sitting Room, Hart House. 12:15 p.m.

FRIDAY NOV 15

VICTORIA FILM SOCIETY -- "Mean Streets". Northrop Frye Hall. 7:00, Free.

U OF T COMMITTEE ON HOMOPHOBIA -- Lesbian and Gay Awareness Week Planning Group: weekly meeting. GSU Lounge, basement, 16 Bancroft. 5:00 p.m.

STRESS? DISTRESS? LEARN TO RELAX -- with Lauren Goldhamer. 12-12:45, 1-1:45. Counselling & Learning Skills Service, Koffler Student Services Bldg. Rm. 182.

LGBOUT -- 1. Dyke Discussion group, 5:30 - 7:00 (Women's Centre). 2. Coming Out Group, 5:00 - 7:00 (I.S.C.). 3. Weekly Meeting, 7:00 - 9:00 (I.S.C.) International Students Centre.

SATURDAY NOV 16

ROM 11 DEFENSE COMMITTEE -- Demonstration in support of ROM 11 and against Police Violence. Christie Pits (Christie Subway Station). 12:30 p.m. Free.

CAREER CENTRE -- Career Puzzle: Piecing it TogtherCareer Centre Seminar Room 185. 9:30 - 4:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.

ARAB STUDENTS ASSOCIATION -- Hangar Dance. Doors open at 9:00 p.m. I.D. Req'd. The Hangar, 100 St. George St. 9:00 p.m. Cost: $5.00 ASA members. $7.00 non-members.

Classified

Varsity Classifieds cost $8.50 for 25 words ($3.25 for students), and $6.50 each for six or more ads. 20 cents for each word after 25. Additional **bold type** $2.00. Drawer rentals $10 per month. No copy changes after submission, no telephone ads. The advertiser agrees that the publisher shall not be liable for damages arising out of errors in advertisements beyond the amount oaud for the ad, based on the severity of the error. Submit in person or send with payment to **Varsity Classifieds, 44 St. George St., Toronto, Ont. M5S 2E4**. Deadlines: Monday issue - Thursday noon, Thursday issue - Monday noon. Enquiries 979-2865.

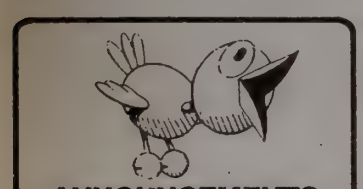


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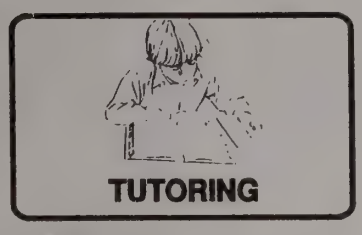
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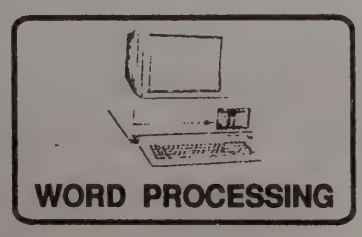
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The VARSITY

VOLUME 112, NUMBER 23, MONDAY, NOVEMBER 18, 1991

PRAYING AND SACRIFICING AARDVARKS AT THE ALTAR OF PHALLIC FETISHES

79 fired U of T workers rehired -- for 4 weeks

BY MAYLIN SCOTT
Varsity Staff

U of T may be the only employer around to fire its staff -- twice.

U of T president Robert Prichard announced Friday, in an open letter to the university community, that 79 people fired last week from the Faculty of Medicine would be reinstated for four weeks while the department undergoes another review process.

Last Wednesday, workers in the service areas, such as the photo copy centre and the Instructional Media Services, were fired without warning, violating the university's staff policy which calls for consultation with the staff at the beginning of organizational change. The cuts were intended to save the faculty $3 million annually.

"They've canned departments," said one part-time employee who was laid off. "I came into work (Wednesday) and was told to hand in my keys and leave within one hour. I heard that some employees were escorted out by police."

In his letter, Prichard took full responsibility for the manner in which the staff were fired.

"My job is to do my best to make sure that mistakes don't happen and when they do, to do my best to correct them and to learn from those mistakes," he said in a later interview. "I hope we'll meet all three."

But critics said the university's actions are too little, too late.

"I guess basically what we feel is that it looks as if it's just something offered to placate people," said Judith Eichmanis, president of U of T's staff association.

"At the end of the review, things will probably stand as they are."

She said a review process at this stage is not effective.

"When we talk about consultation, it says in the general manual on staff policies that consultation take place at the beginning of reorganizational change," she said. "That began a year ago. I don't think four weeks is anywhere long enough to look at it. They've eliminated whole sections of jobs."

Michael Finlayson, vice-president of Human Resources, admitted that the university did not follow the staff policy on consultation, but said giving notice would have caused security problems.

"The problem in leaving them in their old jobs was the computers. If you release people and then give them access to the university's computer system, you worry about security."

He said the university gave a more generous severance package than is required by university policy and also hired a firm to help the fired workers find other work. The increased severance package will still be offered if the returning workers cannot keep their jobs at the end of the review, he added.

"People have gotten the impression that we're insensitive, callous, sons of bitches," he said. "I think that's a little harsh. But we did not follow that technical point of consultation and we're trying to make up for it."

He said he was not overly optimistic that all the workers would get their jobs back.

"They may find other ways to cut, but it seems to me highly likely that many of the decisions made will be confirmed. But with a consultative process, there could be new innovative ideas.

"It is hard, but it gives in effect anyone another four weeks to adjust. And if they lose their jobs, they'll have

See Stronger, page 7.



It's that time of the year again -- waiting for the mice to pass. *Mark Lyall*

Student writing skills down

BY MICHELLE HUANG

The university system cannot teach students effective writing skills while enrollment continues to grow and budgets shrink, says a U of T writing instructor.

Roger Riendeau, who teaches writing at Trinity and Innis colleges, said the use of writing as a tool for evaluation in a variety of disciplines has risen so much that the skill has inadvertently developed into its own branch of study.

But university resources have not expanded accordingly, he said, which can feed the false perception that the level of literacy among today's university students has dropped.

Anderson Silber, an English professor at Victoria College, noted that many classes have grown in size, and therefore teachers are unable to give students the same amount and quality of feedback they once did.

"Students are getting, on the whole, less detailed comments on essays, and probably spending less time with faculty members in their offices," he said.

John Kirkness, the provost's advisor on undergraduate education, said the English department currently offers a class on effective

See Full page 7.

Queen's threat reflects attitudes

BY KRISHNA RAU
Varsity Staff

Queen's University is no more sexist than any other campus, says a female student journalist who was threatened with rape and death.

Five days after *Surface*, a bi-monthly newspaper published by the arts and science faculty, put out its October 24 edition, a letter, made from a collage of newsprint, arrived at its offices.

"Congratulations!," the letter said. "Here's your politically correct death notices. We're gunna rape u dykes...In fact, we will kill any and all feminists slowly. Yes, we think all strate men are rapists. Suck all cocks. U silence us white men."

The other side of the letter listed the eight women who appeared on the paper's masthead and said "Surface. A message for the fucking feminist bitch dykes cunts."

Suzanne Kim, the editor of *Surface*, said the letter reflected attitudes on the campus.

"It's really a symptom of violence against women. This letter is another attempt to silence women.

"What I'm noticing more and more on campus is that as women become more and more vocal, they get more threats."

But she said there is as much sexism and violence against women at other universities.

"Sexism is rampant on campus," said Kim. "But we're no different from any other campus.

Kim said many people on campus viewed the death threat as a reaction to the controversial content of the issue -- which included a poem with such lines as "We think all strate men are rapists (and dead men don't rape again)."

"There's a sentiment out there and in student government that we somehow deserved this death threat," said Kim. "Nobody deserves this."

She said the paper's staff did not see the threat as a legitimate complaint about articles.

"We do see a separation between the content of the paper and the death threats."

Kim said the poem was written by a gay, white male, and the content of the issue was decided on by the entire masthead, which includes men.

The Queen's Women's Centre also saw the death threat as an attack on women.

"There's this feeling that this is a backlash because it was directed against the women on *Surface*," said Margaret Thompson, a member of the Women's Centre collective.

"*Surface* is such a progressive paper and it's such a voice for marginalized groups that people resent it."

The issue and the threat both arrived at a time when sexism on the Queen's campus is under examination once again.

On November 6, a hearing of the Sexual Harassment Board into nine men who attacked an anti-date rape campaign was adjourned until January.

In October, 1989, the men, who lived in a Queen's residence, posted signs with slogans such as "no means kick her in the teeth" in their windows during an anti-date rape campaign sponsored by the student government.

The threats also coincide with the beginning of the trial of Robert van Oostrom, a Queen's graduate charged with four counts of sexual assault and one of uttering a death threat. All of the complainants are Queen's students.

NDP shortfall may force cutbacks

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- A $670 million drop in tax revenue means Ontario will probably axe even more money promised for colleges and universities this year, critics warn.

Ottawa announced Nov. 13, it had miscalculated the amount of income tax it would collect this year and is $2.1 billion short. Ontario's share is $670 million.

Treasurer Floyd Laughren made it clear the next day that this means further cuts to services -- though he didn't specify where the cuts would be.

Odds are Laughren will knife post-secondary education, critics say.

"Should there be cuts next week, if I were a betting person, I would expect that we would be hit -- though I hope we won't, because there's nothing left to cut," said Laurie Kingston, chair

See Cutbacks, page 2.



Writing skills are deteriorating. *Mark Lyall*

Inside

Topless student goes to trial, page 3

Trudy Desmond voices jazz, page 8

Brendan Matthias: striving for the Olympics, page 13

HART HOUSE

So many things to so many people

Upcoming Events

THE JUSTINA M. BARNICKE GALLERY
November 14 to December 12, 1991
WEST GALLERY: Telford Fenton, "Drawings"
EAST GALLERY: Bernard Gamoy, "Exile"
Artists will be present Thursday, November 14, 6:00 - 8:00 p.m.

HART HOUSE CHAMBER WINDS' ANNUAL CHRISTMAS CONCERT
November 24th, 3:30 in the Music Room. Reception afterwards.

HART HOUSE STRING ENSEMBLE FALL CONCERT
W.A. Mozart: Divertimento K. 137, G. Mahler: Adagietto from Symphony No. 5 for strings and harp, G. Holst: St. Paul's Suite. Monday, November 25, 1991. 8:30 p.m., Music Room, Hart House.

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Hart House committee shelves graphic *Psycho*

BY MICHELLE HUANG

The Hart House Library Committee has shelved a plan to make *American Psycho* part of its library collection.

The committee decided last Wednesday to offer its copy of the controversial novel to Robarts Library, which already has a copy.

The book has never reached Hart House Library's shelves since it arrived in mid-October when a Hart House employee expressed concern that the book -- well-known for its graphic descriptions of violence against women -- would be easily accessible if placed in Hart House Library.

Myra Emsley, secretary to the Hart House warden, said she is satisfied with the committee's solution. Robarts is more suited to housing the novel, Emsley said, since people there will not come across it while simply browsing; those who do borrow it are likely to be aware of the content.

"If they want to read it after knowing what's in it, that's their choice," she said.

Robarts' copy of *American Psycho* is currently on the restricted shelf instead of in the stacks. Borrowers must request it from the circulation desk.

There is the possibility, however, that Robarts will turn down the gift, according to Gayle Garlock, the associate librarian in charge of collections.

The library has a general policy against carrying more than one copy of a book, unless there is a specific request to do so, in order to economize on space, Garlock explained.

He added that the Hart House Library offer might be accepted if he finds a single copy of *American Psycho* is not meeting current demands at Robarts for the novel.

Hart House Library acquisitions subcommittee chair Mark Opashinov said the committee will have to come up with an alternative if Robarts does not accept the book.

Cutbacks predicted

continued from page 1.

the Ontario Federation of Students.

Hans Daigeler, Liberal critic for colleges and universities, agrees.

"Given the hesitancy of the treasurer to protect anything, I think this does not look good."

Officials from the Ministry of Colleges and Universities were unavailable for comment.

Universities still haven't figured out how to cope with the province's $13 million cut in funding last month. This was part of Ontario's overall $600 million budget cut, made in a bid to deal with rising welfare and firefighting costs.

At the University of Western Ontario, where departments are examining what can be ditched, the possibility of further rollbacks is grim, said vice president Academic Tom Collins. Western lost $879,102 last month.

"If they take more back, it's desperation time."

Some say there are other ways for Ontario to make up the $670 million without more cuts.

The government should let the deficit rise, said Peter George, president of the Council of Ontario Universities.

"Maintaining the deficit is just a political symbol. Is there really a significant difference between a budget deficit of $9.7 billion and $10.3 billion?"

He pointed to U of T's recent sacking of 71 medical school employees as an example of what further restraint will bring.

Daigeler suggests renegotiating salary agreements with civil servants, which have gone as high as 11 per cent. Alternatively, he added, Ontario could raise $500 million yearly by charging provincial sales tax on top of the GST.

"There are other means available."

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Stuart Smith says statistics speak

BY MAYLIN SCOTT
Varsity Staff

Canadian universities should release statistics on how well they perform in both research and teaching, says the writer of a report on the state of university education.

Stuart Smith, head of the Commission of Inquiry on Canadian University Education spoke at a Nov 14. meeting of U of T's Academic Board to discuss some of the underlying strategies and assumptions behind his report, released in October. It stated that Canadian universities were basically healthy although it made several recommendations to improve the quality of teaching.

"I did not want to write a report saying we need more money or else," said Smith. "I think it's going to be tough to compete for public funds.

"I came to the conclusion that the public is being well served on average. Right across Canada people can get a good education near where they live. There are no institutions where people have come to say that their degrees from there are valueless. While there are no Harvards, the public system is serving us well."

However, the challenge of the future is to maintain high teaching standards in the face of underfunding, he added.

"It is not unreasonable for people to aspire to university, so I couldn't write a report to say close the gates," he said. "So it came down to teaching more for less. It is not a challenge that is unusual. Industry finds it has to do the same, putting out more product with fewer resources. But what bothered me is that universities have come to adopt a system that rewards activities that go in another direction.

"Individuals in the university are advanced by peer evaluation due to contribution to new scholarly research. Faced with the challenge to teach more for less, we reward the opposite."

REPORT

Commission of Inquiry on Canadian University Education

He said the government should take responsibility for ensuring universities maintain a balance between research and teaching.

"I say this with trepidation because we know how governments can mess things up. But universities should compile statistics to shed light on the learning and teaching side."

In his report, Smith recommends the creation of an academic auditing committee that would help universities gather and publicize statistics on teaching and research. Statistics would include studies of graduate satisfaction and employment opportunities, undergraduate retention, classroom sizes, numbers of courses being taught by TAs, the percentage of the university budgets going towards teaching improvement, and the number of candidates judged for tenure on the basis of teaching or the basis of research.

"I am hoping that when the university presidents go to visit the ministers (of Colleges and Universities), the ministers will say are you providing this information," said Smith. "I strongly advise that you do.

"Universities are both teaching and research institutes and if we forget this then we are at peril."

U of T president Robert Prichard said the university's Academic Board is looking at tenure and how it is judged through an examination of the Yip report.

U of T has also formed a group, including faculty and students to look at the recommendations of the Smith inquiry to consider if and how the university can implement them.

Tenure proposal eyes teaching

BY MAYLIN SCOTT
Varsity Staff

U of T is one step closer to promoting teaching excellence -- although it all depends on how you interpret it.

The Academic Board of Governing Council -- U of T's highest decision making body -- voted last Thursday in favour of granting tenure to candidates who achieve "high quality in both research and teaching".

This is one of the recommendations of the Yip report on changes to U of T's policy on academic appointments. Previously the university's policy specified tenure could be granted to those who "demonstrated excellence in one of research or teaching, and clearly established competence in the other."

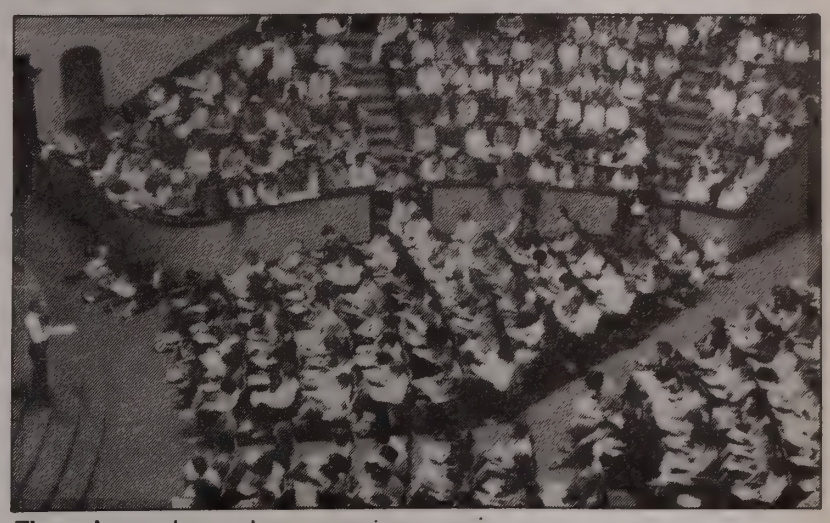
But members of the board expressed concern at the meeting on how the words "high quality" would be interpreted.

"The whole purpose of the report is to restore to prominence the undergraduate teaching," said David Tinker, a professor in the department of biochemistry. "The difficulty is how such a policy is to be enforced. It clearly will be different in each division. The statement is so general. What is high quality in teaching?

"It's also difficult to assess over different departments because of different teaching loads," he added. "This difficulty would lead to the downplay of research. It's doing lip service to high quality research."

He said the wording needs more criteria to judge "high quality".

Gary Heinke, dean of the faculty of Engineering, said he was concerned about the interpretation of the wording to mean an equal level of "high quality" for both teaching and research and the difficulties of measuring those levels.



Those huge classes keep cropping up.

"I am also troubled that the Yip committee has presented a change from the past," he said. "They have provided no evidence that what we had in the past was unsatisfactory.

"I will most strongly vote against it. I do not believe we have made wrong tenure decisions as a bulk based on current criteria."

But Cecil Yip, who chaired the committee that wrote the report said the committee had not intended to say that anyone receiving tenure in the past should not have received it.

"The committee's intention has been to show that teaching is important to the community and the report reflects this," he said.

Rick Martin, representing full-time undergraduates on the board, said too much emphasis is being placed on the wording.

"There is no question that the university is choosing more people for research than for teaching. It's not the wording but the basis on which people are chosen that is important."

U of T president Robert Prichard said he supported the principle but only in a certain

See Yip, page 7.

Topless student goes on trial

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- A Guelph University woman arrested for walking around topless is challenging the charge in court, claiming her constitutional rights to equality have been violated.

Gwen Jacob, who was to appear in court on Friday, was charged with two counts of indecency for appearing shirtless in Guelph on July 17 and 18.

Jacob says she wasn't wearing a shirt because it was too hot. A man and a woman complained to the police, however, resulting in her arrest.

But Guelph's finest needed a bit of an anatomy lesson.

"The cop was telling me that my genitals were exposed," Jacob said. "I told him my genitals were quite comfortably covered. Then he arrested me."

She said the charge violates her equality guaranteed under section 15 of the Canadian Charter of Rights and Freedoms.

"It's the only thing I can think of where men and women can be doing the same thing and the women can be arrested."

Jeff Wright, Jacob's lawyer, said they're arguing that a woman's exposed breasts are the same as men's, and don't violate Canada's indecency laws. If a court were to rule that And, if a court were to rule they were obscene, it would be discriminating on the

Last week, a judge in Rochester, New York overturned the 1989 convictions of 10 women found guilty of exposing their breasts in public, ruling that women's breasts are the same as men's.

Jacob said this sets an important precedent for her case, but others aren't so sure it will do her much good.

Queen's University professor Gayle MacDonald, a sociologist who specializes in the Charter and sex equality rights, said that although she agrees with Jacob's argument, sexism in the legal system may work against her.

"I think she's going to have a difficult time arguing the case, because she's working against a legal system that doesn't protect women.

"It doesn't give us protection from sexual assault, or for equal pay, so I don't think it'll be much different here."

The legal system is often more lenient on male flashers than women who expose their breasts, she added.

"I had people flashing me when I was going to university and that was never taken seriously."

CORRECTION

In the Nov. 12 story on daycare, the cost of daycare should have been attributed to Deanne Fisher. The Varsity regrets the error.

NEWS continues on page 7

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CLEAN WORKS

EDITORIAL

U of T shame

The manner in which the U of T administration has handled cuts to the faculty of Medicine is sickening.

Last Wednesday, 79 employees were notified that they had lost their jobs and were asked to leave the building. Many had only an hour's notice. They were watched by campus police as they packed their belongings and cleared their desks, and some were escorted out of the building. The locks were changed behind them.

Now, in the see-saw game of employee relations that U of T loves to play, they've swung around, said they're sorry and asked them to return — for four weeks.

After that, they'll almost certainly lose their jobs again. Only this time the university can claim they gave appropiate notice.

Saying they're sorry doesn't make up for the lousy way in which these employees were treated. John Dirks, dean of Medicine, ignored the manual on staff policies that states employees be informed at the beginning of any reorganizational change. These workers were only given one hour's notice.

Now the workers are invited back for the consultation that was their right in the first place. But, it's hard to see any point. U of T has also made it very clear that if the decisions are upheld by the dean again it's bye-bye. No doubt with another police escort.

This is nothing new. Remember, this is the university that had three strikes on its campus last year. This is the university that gives no job security to senior tutors and tutors — many of whom have taught at the university for decades — but cuts their jobs at will.

U of T is not a community in any sense. If it were, the university administration would stop using its employees as pawns and treat them with the respect and openness they deserve from an academic institution. They would stop trying to pit faculty against other constituencies of the university, as Dirks did last week when he suggested that layoffs would help faculty keep their jobs. They would realize that service staff are needed by both faculty and students to keep this university running. And they would realize that treating one sector disgracefully has repercussions on the morale of all.

No one is denying U of T is in severe financial straits and that cutbacks are going to be necessary — cutbacks that will hurt someone, whether students, faculty or staff.

But if the university is really sincere about mending bridges, there are a variety of things they can do.

They can start consultation processes with staff and faculty about departmental cutbacks. These are the people that know the department just as well, perhaps even better than the deans. They could have solid, innovative suggestions about how to save money.

President Robert Prichard and his top administrative staff could reveal their salaries and expense accounts — there could definitely be savings there. They could announce, as Ontario's college presidents did recently, that they will freeze their salaries.

But above all they must implement a fair staff policy — one that would force the university to give reasonable warning when jobs are to be cut.

If the university doesn't take steps to improve its employee relations, what goes around is going to come around. Students, faculty and staff — all potential donors and influencers of donors, are far more likely to remember a strike or an unfair layoff than any glorious academic laurels bestowed on the university. They would know the human cost of those laurels.

The VARSITY
U OF T'S TWICE-WEEKLY STUDENT NEWSPAPER 25,000 COPIES

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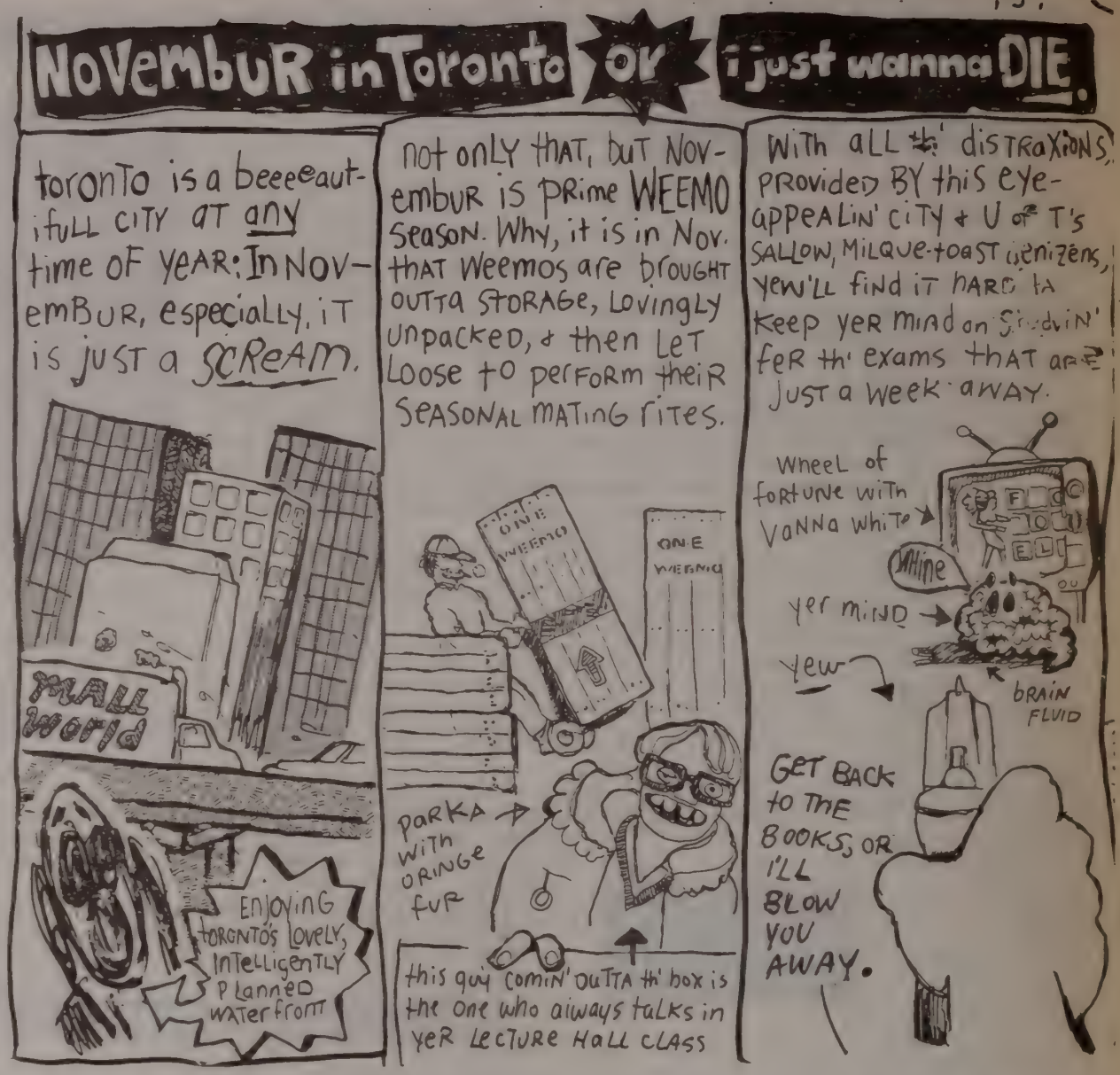
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Prudish prattlings need to be challenged

BY WYNNE HARTVIKSEN

In the sports section of last Tuesday's *Varsity*, there appeared a condescending and insulting opinion piece on sex, promiscuity and AIDS.

I hope the opinions found in this pseudo-sports piece do not reflect those espoused by the paper. They may, in fact, mirror those of a bunch of really uptight Victorians.

The article, written by Ted Graham, basically blames people who test positive for the HIV virus for contracting it in the first place. Graham's argument, too reminiscent of those that blamed AIDS on gays, drug users and people in the Third World for my tastes, goes on to explain that it is people's pleasure-seeking attitudes towards sex that place them in danger.

He very somberly espouses the belief that sex should take place only in "a long term romantic relationship" and not "in a casual meeting of sweating bodies". Graham obviously hasn't had a casual meeting of sweating bodies worth talking about.

What is ignored is that sex is not inherently evil, that it won't kill you"

What is ignored for most of the article is that sex is not inherently evil, that it won't kill you and that with safer sex, you can have sex with as many people in as many ways as you want with a minimal risk of contracting the HIV virus.

The belief that promiscuity is evil, is not new. It is the same one that condemned women, who dared to express their sexuality, as "whores".

The myth of promiscuity in the lesbian and gay communities has made it easier for many to ignore the problems faced by over ten percent of our population. The "moral majority" finds it easy to dismiss those they deem "sexually lose".

In his ramblings on sexual attitudes in our times, Graham also lectures that we "are not beasts on this earth to procreate". Gee, I'm glad he told me this little jewel of knowledge or I might have begun to wonder what was wrong with everyone I knew who was having sex and not producing off springs.

I have a question. If sex isn't for pleasure and it isn't for reproduction, why the hell is everyone doing it?

The article, apparently disgusted with sexual attitudes, does a grave injustice to the women on this campus and elsewhere who have faced the brutal reality of violence against women.

Graham writes that "the No means No campaign is, unfortunately, a band aid remedy which tries to stop a particular instance of animalistic sex". The No means No campaign tries to stop rape, not a wild night of sex. To insinuate that rape is simply "animalistic" is an insult to women everywhere who have faced this form of violence. The campaign is not "a band aid remedy" but the first of many steps in educating and talking about the crime of acquaintance rape.

Disgusted as I was with most of the article, I barely contained myself from vomiting over one of the last lines. Attempting to make this piece of poorly thought out dribble into a sports article, Graham discusses Magic Johnson, who recently reported that he tested positive to the HIV virus.

Graham writes "Just remember what happened to Magic Johnson is not an accidental outcome". What does he think, that Johnson planned to contract a virus that could result in AIDS? That he really wanted to die? Maybe in Graham's mind, a person might desire having a disease that usually means immense suffering but I doubt anybody does.

Johnson's infection with the HIV virus is not just an accident, but is another indication of the far reaching effects of a virus that does not discriminate, that can be contracted by almost anyone, that can be prevented by certain mesures, and that a cure must be found for.

Graham and all those who think as he does, should really begin to educate themselves about the difference between the truth about AIDS and the fiction created around it by narrow-minded prudes.

Graham's opinions reflect a prevalent attitude and it is one that should change...immediately.

back talk ...

Not

We are writing this letter in order to express our extreme anger at the administration and those involved with the unfortunately successful "No Smoking" policy in the HANGAR. We think that it is absolutely horrible that we can now, after lounging in the HANGAR, leave smelling as fresh and clean as when we entered. It was a sad day when we realized that we would never again carry that distinc and "oh-so loved" aroma of exhausted butts and ashes.

Damn the people who went to great lengths in putting up those intimidating, fancy-shmancy "NO SMOKING" signs which have striken fear into the hearts (and lungs) of smokers everywhere. The thought of paying $2,000, as indicated by the "NO SMOKING" signs, is just too overwhelming.

Never in a million years, did we believe that the "No smoking" policy in the HANGAR would be enforced with such intensity. We put forth a plea to remove those hideous "NO SMOKING" signs and reinstate smoking in the HANGAR.

-NOT!-

Jason Goldshlager
Steve Gaines
LWR Athletic Centre

More letters, page 5.

Predicting Varsity *Supplements*

Just wishing to see a man die

Timothy Long

Like any crudely assembled series of hieroglyphs, *The Varsity* has always meant different things to different people. To some it's a beacon of compassion in an unjust world; to others it's a source of timely campus news; to yet others it's a complexly coded, personal insult from life on other planets.

To me, *The Varsity* has always meant one thing: tradition. When I was growing up in Exeter, Ontario, our town library received its subscription copy of *The Varsity* every Monday and Thursday at noon; at that time, all work in town would stop, and a great, afternoon-long *Varsity* festival would begin. It was wonderful: the children would play tag and drink lemonade; the women would ritually slay elk and caribou; and the men would retreat to a local grove to toss logs and perform strange, manly dances.

It was thus fitting that when I came to university, I had but four ambitions:

1.) To expand my mind through the study and contemplation of great literature
2.) To interact with people of diverse backgrounds, cultures, and interests
3.) To shoot a man in Reno just to watch him die
4.) To write for *The Varsity*

I'm proud to say that I accomplished all four. Over the past five years, I've written over 1,000 articles for *The Varsity*, both under my own name and under my two pseudonyms ("Krishna Rau" and "L.L. Herczeg"), dealing with everything from underfunding to personal hygiene to arena football to the Punic Wars to contract bridge strategy to the love that burns brightly between a young man and his coterie of imaginary friends.

And has the experience proved rewarding? You bet! I've honed my writing skills, met lots of great people, and even had a television series based loosely upon my experiences at the paper (some of you may remember it; it was called *Gilligan's Island*). I'd therefore happily encourage all undergraduates with at least five years' professional writing experience and total mastery of three foreign languages to come by and help put together Canada's leading student newspaper. More specifically, I'd encourage them to come down and help us with one or more of the following fascinating supplements the paper has planned for the spring semester:

Libel Supplement: In return for *The Varsity*'s endorsement in last year's provincial election, Ontario's NDP government granted the paper a one-day exemption from all defamation laws. The result is this hard-hitting eight-page pullout, scheduled for January 10 and featuring such deftly written, meticulously edited, and wholly fictitious stories as "Engineering Faculty Names New Chairman: David Duke" and "President Prichard linked to Kennedy assassination, Challenger disaster".

At that time, all work in town would stop, and a great afternoon-long *Varsity* festival would begin

Humour Supplement: In this laff-packed extravaganza, scheduled for February 17, the normally dour *Varsity* staff lets its hair down while at the same time maintaining its profound commitment to social change. Here's just one example of the many mirthful anecdotes to be found in this special supplement:

A man eating in a restaurant finds a winged insect floating in his soup. He says to the waiter, "Excuse me, sir, but there's a fly in my soup."

The waiter replies, "That's not a very important problem, compared to sexism, racism, and homophobia."

All punchlines will be italicized to maximize hilarity.

Plant Rights Supplement: Everyone knows that the killing of animals for human consumption is wrong. But what about plants? Don't they, as living creatures, also possess an inalienable right to live without fear of human appetites? In this disturbing March 10 supplement, *The Varsity* explores the issue of plant rights from both perspectives (ours and the wrong one) and provides compelling new evidence that plants can feel pain and, under optimal laboratory conditions, play basic chords on the banjo. As a bonus, we'll also provide a full page of sumptuous, totally non-organic recipes, including Dirt Casserole, Tic Tac Souffle, Iron Ore Alfredo, and Polynesian-style Lysol Spritzers.

So come one, come all, to *The Varsity* recruiting kiosk, open 24 hours a day in the basement of the Bloor Street Mr. Submarine. As one *Varsity* editor puts it, "You'll be delighted you came - and we'll be even delighteder."

back talk ... letters to the varsity

Research

As a member of the university research community for over six years, I have relied extensively upon the services recently slashed by the Faculty of Medicine, and I fear research will be profoundly affected by these cuts.

Perhaps the most devastating loss is the closing of the Materials Distribution Centre, which negotiated the lowest possible price for hundreds of vital laboratory items, such as pipettes, chemicals, and glassware, and provided these for immediate release or same day delivery. Through their huge stock purchases, savings to researchers were significant. With the loss of this valuable service, research time will be lost as we individually locate and contact suppliers to negotiate prices, and our scarce research funds will be tied up in material purchases as we try to anticipate our impending needs.

Throughout my contacts with the Materials Distribution Centre, and the other vital Central Service facilities, I have been impressed with their reliability, punctuality, economic efficiency, and personable service, all managed with a notable lack of bureaucracy.

Perhaps the Faculty should re-examine its commitment to research and consider both the tangible and intangible benefits of centrally located services to the University community.

Bonnie Walsh-Szeredi
Biotechnology Service Centre
Banting Institute

Correct

Re: Political Correctedness (sic) Nov. 12

Regarding the whole issue of the Political Correct (sic) that was featured in the November 12 edition, Politically correct by whose standards? Who the hell sanctions Political Correctiveness (sic) anyway?

Furthermore, it is quite absurd that in an issue on the Politically correct, the cover page contained use of language that was Religiously wrong. Naomi Klein has used the name of Christ in a vain and blasphemous manner. Church going Christians, no doubt take great exception to that offence.

In future, instead of offending the Christian population of U of T, I would suggest that Ms. Klein use less offensive words such as Shit, Damn and Hell.

Sean M. Kerner

Correct 2

Re: The Backlash Against the Politically Correct.

I would have included a page on "things that speak for themselves."

1) A reprint of the page 3 article on "Queen's paper gets death rape threats."

2) Verbatim quotations from Metro Toronto Police officials explaining how another "black youth" accidentally gets shot in the back.

3) Verbatim quotations from June Rowlands and her campaign manager John Laschinger on "black youths", "the drug problem", or "bogus refugees".

4) A transcript of the comments made by either Senator Hatch or Simpson during the Clarence Thomas hearings.

5) Quotations from Mulroney on the evils of apartheid in South Africa - superimposed over a picture of the Canadian Army training their guns on Mohawk people.

6) Any number of comments from that swelling angry mob of bitter Rotarians - the Reform Party - on immigration.

7) The Police and hospital reports on protestors in Kingston, who got the shit kicked out of them when they protested a Preston Manning speech (an incident that went by largely unreported).

8) The Faculty list of the "Liberal" Arts departments - with the names of tenured women professors "starred".

9) An index of all the articles printed in the Globe and Mail, the Wall Street Journal, Time magazine, Maclean's, Atlantic, Harpers etc. on the evils of political correctness.

Meredith Cartwright
Queen's

Ted 2

Re: "Sensible Sport of Safe Sex", Nov. 12/91, pg. 25.

The headline, "Sensible Sport of Safe Sex" is a misnomer as the writer does not use Magic Johnson's case to advocate safer sex, but instead moralizes that sexuality in general be suppressed, unless it is in the context of a "long-term romantic relationship." While sex in this context can be especially enjoyable, this does not make it wrong for people to engage in casual sex so long as they use condoms (a word not used in this article on "safe sex").

Since the early days of the AIDS epidemic, homophobes have used the association of the disease with homosexuals to reinforce their position that homosexual practices should be suppressed.

Now that prominent heterosexuals such as Magic Johnson are becoming infected with HIV, prudes such as Graham are using the fear of AIDS to support their position that casual sex is wrong. The fact is that HIV is spreading not because of casual sex, but because of unprotected sex. A person can have as many partners as they want and not be at risk if safer sex is practiced.

The "No means No" campaign is not, as Graham suggests, "a band-aid remedy" for "animalistic sex", but an important means of raising society's consciousness that unconsenting sex must not be tolerated.

It is my hope and expectation that Magic Johnson will become an influential advocate for the prevention of AIDS through the practice of safer sex, rather than supporting a return to traditional morality's condemnation of casual sex.

Drew Mineault
U of T Committee on Homophobia
Vic III

Herczeg

Thank you so much for that wonderful review of the illustrated life of Jesus (the Varsity, 4 November 1991). I am sure the millions of believers in the Christ presented to them by the moribund "organized" religions will be glad to know that they are to be saved from the "fetishism" of (gasp) "scripture-oriented" Faith by great spirits like Denys "Hands of Lead" Arcand et al.

I have often lain awake at night worrying about the rather parochial character of the University of Toronto. It is good to know that The Varsity is already there for me, standing on guard against closed minds and limited points of view.

John Loukidelis
Law II

Herczeg 2

How dare you. You, L.L. Herczeg of the Varsity staff, how do you live with yourself seeing as you know so much. Your article: Messiah in Pictures, in review of the "book" (and I use that term lightly) by Joseph Rhymer, is as appalling as it is untrue. Check your facts

See Back talk, page 6.

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back talk ...

Continued from page 5.

Herczeg or hold your tongue; Christianity fading into insignificance. Come, come Mr/Ms Herczeg; a person of your obvious "intelligence and enlightenment" (and yes, I use those terms lightly too) must surely realize that Christianity and the love of Jesus Christ is actually on the increase.

How can the Varsity actually print this, I wonder to myself, as the so called Official Voice of U of T. The only things that this project is the Official Voice of, are the slanted, perverse and self-important views of its staff!!!

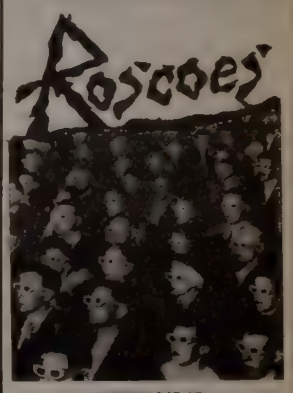
Would the Varsity dare to print an anti-black, anti-woman or anti-gay article? Right, of course not. Yet they chose to enrage the thousands of Christians supporting this project with incidental fees.

To you Mr/Ms Herczeg; you seem to agree with Mr. Herczeg's (sic) slop and share with him the habit of using Scripture entirely out of context to fit your anti-Christian views. As for your ideas of the Bible as a fetishistic work, I gag, thinking of the phallic fetish the Varsity seems to embrace.

Reading the "Varsity Letters Policy", I see that "letters that attempt to incite violence or hatred against an identifiable group will not be printed" yet the Varsity seems to welcome their staff to do what they oppose so earnestly. Yes Mr/Ms Herczeg, us Christians are an identifiable group and I'm happy and proud to be a member. Unfortunately for you Mr/Ms Herczeg, us Christians ar the majority.

I have not even attempted to point out all the fallacies in Mr/Ms Herczeg's article. Better get the large, Christian Community to pray for Mr/Ms Herczeg, he needs help but is too "intelligent" to realize it.

David Burns
Erindale
4th year



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Stronger staff policy is needed

continued from page 1.
notice this time."

But Eichmanis said she is concerned about the psychological effects on the employees.

"Most are in shock. I can't see them coming back. On the other hand, some may come back for financial reasons. It's another month's pay. I think what they're being offered is an increased severance package."

She said staff morale has been down since the cuts.

"Our phones are ringing off the hook. There's a sense of outrage and also a lot of fear. I wouldn't be surprised if this sparked another union drive."

Faculty members expressed their anger at the way the university has handled the firings at a recent academic board meeting.

"The moral outrage is so deep as to be beyond belief," said professor David Tinker, of the department of biochemistry. "I passed a professor in the hall weeping. That's the extent of feeling."

Eichmanis said what is needed is a stronger staff policy, one that is binding on the university.

"I found it a little astounding that the faculty is so shocked and bewildered," she said. "From our point of view, this has been going on for years. It may be only one or two, but it's been the same thing. The 79 is just more visible."

Finlayson said the manual on staff policies is currently under review.



Med Sci in better times. *Mark Lyall*

Full-year course replaced

continued from page 1.
writing, but the course's great popularity diverts the department's resources away from literature.

The department is set to replace the full-year course with a half-year course, in an attempt to stretch its available resources, he said.

A variety of changes within academic circles and the workforce have taken place to collectively put more emphasis on writing skills. Riendeau said the essay, which is replacing the multiple choice exam, tests decision-making, organizational, analytical and communication skills all at once.

At present, he said, many professors end up teaching not only their specialized discipline, but also the discipline of writing.

Gabrielle MacDonald, director of New College's working lab, added that with the advent of computers in the workplace, more employees are expected to generate reports and correspondence completely on their own.

"Using computers commits you to a lot more than just computer literacy," said MacDonald. "Less often will people delegate their written work to people who will catch their errors."

U of T administered an english proficiency test to all incoming students up until about five years ago, and MacDonald said the test acted as a minimum standard students knew they were expected to reach.

"When we dropped the test, it was striking how soon the drop in students' levels in writing appeared (at New College)," she said.

But MacDonald added that students should not despair if their writing skills are not up to par.

"These skills are teachable and learnable," she said.

Yip report called symbolic

continued from page 3.
context.

"What I understand the purpose of this proposal to mean is to say we want significant contributions in research and teaching and we should have committees who view both. I don't think that calls for equal, but a high threshold in each.

"My point of context is that I worry about high quality standing alone. Rather the trouble with the words is to link what we mean by that, back to our mission of being an internationally renowned research institute."

Student reaction to the passed proposal was cautious.

"It's a symbolic change," said Deanne Fisher, liaison for the Association of Part-time Students. "I'm not sure in a practical sense, what change it'll make. A lot of us don't know what goes on in tenure committees. It's more of a political statement, it says at least we're attempting to get good teaching."

Michol Hoffman, University Affairs commissioner for the Students' Administrative Council said she was surprised at how much debate there was on the issue.

"I thought both excellence in teaching and research was something they were committed to," she said.

"I think it is a step in the right direction but it is not enough. The words are only "high quality" and not "excellence". The words are also open to interpretation."

She said she hoped there would be a voting student on all tenure committees and that student course evaluations would be taken seriously.

Croatian students speak at U of T

BY ANDREW LESK

Two Croatian students from Zagreb, Yugoslavia on a North American tour stopped at U of T Nov. 13 to answer questions about conditions in their country.

Nina Obuljen and Natko Bilic ended a two week tour of eastern Canadian and US cities with a stop-over at the Medical Sciences auditorium. Speaking before a crowd of 70, the two students answered questions about conditions in Croatia and the reasons for their brief North American visit.

"In Croatia, we have to fight two battles," said Obuljen. "One is the field, the other is propaganda."

She said the two were originally part of a group of students protesting the war with a hunger strike. They have visited the United Nations, Washington, McGill university and Ottawa, in an effort to "explain as best we can what is happening," she said. Their plane tickets were purchased courtesy of the Jewish community of Zagreb, and they have relied on personal donations to meet their other expenses.

The two students said they received a copy of a letter, signed by some of the professors and students at their university, calling for an end to the war and an end to the enlistment of students. Obuljen said she believes also that many Serbs are against the war.

Victor Rajik, president of the Croatian Students' Association at U of T said he hoped that the visitors' personal stories would "reach U of T students in general," not just the Croatian community at the university.

But Sonja Jervic, president of the Serbian Association at U of T said "Everyone can tell a story, and Serbs have stories just as Croatians do."

Jervic said her group also plans to sponsor some lectures.

"If people understood the history of Yugoslavia, they would understand our fears and struggles."

"We have never tried to elicit sympathy," she added.

News Shorts

Relaxation offered for stressed out students

U of T is offering help for students who are stressed out.

For the rest of the term, the Counselling and Learning Skills Service is sponsoring free relaxation classes held every Monday and Friday at the International Student Centre.

"I'm basically teaching muscular relaxation," said Lauren Goldhamer, a certified movement analyst, who is conducting the classes. "It's not exercise, although we've done some movement to make people aware of what tension there is in the body.

"We all hold tension in our muscles, but by becoming aware of it, you focus on it and it dissipates."

Goldhamer said it is important that people don't wait until they're totally stressed out before learning to relax.

"It's like adding extra noise," she said. "The body pulse, the heart rate is beating too hard and the palms are sweaty. How do you function? As your physiology clears, so does the mind.

"It's a good idea to take some time out and relax and have your mind clear for exams, or to study, or for relationships, particularly at this time of the year."

Professors send Rae underfunding postcards

Taking a tip from students, Ontario professors will also be sending postcards to Bob Rae to protest cutbacks in post-secondary funding.

The Ontario Confederation of University Faculty Associations is launching a postcard campaign to tell the provincial government that universities need more cash.

"We basically want to make sure that universities get more funding both now and in the future," said Glen Brown, communications officer for OCUFA. "We're calling on Bob Rae to make good on his commitments and reverse 15 years of underfunding. We want him to address problems such as overcrowding and deteriorating buildings and to expand equity programs and lower user fees to promote accessibility."

He said the campaign is similar to the one the Ontario Federation of Students is planning.

"We thought it would be a way to send a whole lot of people's complaints at once."

He said the postcards will be distributed to faculty and collected by OCUFA.

"We will deliver them and make sure they'll be noticed," he said. "It's one more bit of evidence that there is a strong feeling that something needs to be done."

He said despite the recession, there are ways to find more money to fund universities.

"I think there is an obsession with some magical limit on the deficit that doesn't come from any sound economic planning," he said. "The response to the deficit from the business community is a strong lobbying effort. It seems to have spooked the government. They are more concerned about the deficit than anything else.

"There's also the issue of tax reform. The NDP were elected to see that the wealthy would pay their fair share of taxes, and they've done nothing on this."

OCUFA plans to deliver the postcards to Queen's Park at the end of November. The association has 12,000 members.

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VARSITY REVIEW
MONDAY EDITION
NOVEMBER 18, 1991

The stylized songs of a vocalist's dreams

BY C J WREN

Trudy Desmond
George's Spaghetti House
November 19-24

Ted O'Reilly (an album producer who is also responsible for jazz on CJRT) told me the story of 'chick singers'. These songstresses worry more about their hair and looking good than about the music. "They often don't know one end of a song from another," he went on to say, "and are impossible to work with...talk about blonde jokes, you should hear the 'chick singer' jokes that are told in jazz circles. Trudy Desmond," he explained, "isn't like that."

Others are quick to agree. Further testimony was offered by Neil Swainson (a highly respected bassist who has played with Desmond). "She lets the musicians have a fair amount of room to play behind her...[some] singers are somewhat primadonna-ish...Trudy is considerate of the musicians. She's respectful of them."

Although she is based in Toronto, Trudy Desmond hails from Brooklyn. Her background is the Jewish upper middle class. "The *last* thing I'm supposed to have done is to become involved in a music career," she said during a telephone interview from New York. "My childhood was spent in a very restrictive, religious environment. When my parents sent me away to summer camp, that was my first taste of freedom."

At age 15, she started hanging out with the black kitchen staff.

"If you've got your shit together, you shouldn't fall apart."

"We used to have little jam sessions. I remember them writing lyrics out for me on the paper that they wrapped the meat in," she recalled. The alarmed reaction of the camp owners was to notify Desmond's parents who then made a special trip to camp. "They freaked out (as everyone else did) because this was a nice Jewish girl with the black help. They wanted to make sure that I would never do it again. Of course, I ignored that."

Desmond went on to univeristy where she entered and won a number of jazz contests. Varied and plentiful work followed in L.A. and Toronto. However, the pressure of being pulled in too many different directions began to exact a toll. Feeling the need for personal time away from 'the business', Desmond quit—completely. She successfully operated an interior design firm (Desmond Interiors) in Toronto. This afforded her the opportunity to reflect on the question of "what do you want to be when you grow up?" as she remarked in all seriousness.

Within the last 3 years, she has emerged as a pure jazz singer. She points out that "[now] I'm singing for the right reasons. My audience knows that I'm happy." Fellow chanteuse Taborah Johnson, who worked with Desmond at the Church Street Cafe, echoes this sentiment: "Trudy has an absolute love for what she's doing. I've always admired it."

When love is not enough, Desmond also has an impressive level of professionalism to fall back on. Referring to a show in which the sound system failed she pointed out that "the sound system goes. So what? If you've got your shit together, you shouldn't fall apart." The same philosophy holds for forgetting lyrics: "If you really know your material — inside out and backwards — you should be secure enough to be able to just have fun with it." That's exactly what she did when she lost her place during "If I Were A Bell". She turned the line "if I were a salad, I'd be splashing my dressing" into a humorous scat around "Thousand Islands...French..."

Desmond's current run at George's Spaghetti House (from November 19-24) will be featured on CBC's *Jazzbeat*. When questioned as to Desmond's special qualities, *Jazzbeat's* executive producer Alain De Grosbois responded "Oh! It's her voice! Of course, she sings on key which is rare nowadays...very rare. For me, someone singing off key is like fingernails on a chalkboard." Shelly Berger (a Toronto bassist who sometimes plays with Desmond) affirmed that "a lot of singers have a few notes slip out of tune. In all the time I've played with her, she has never once sung off key."

Desmond's 1988 debut recording *R.S.V.P.* is featured regularly on CBC's Disc Drive. Jurgen Gothe admires her approach to jazz standards: "Jazz singing is a stylized art form. Therefore you owe to it to approach it with tradition. Most singers don't do this."



Trudy Desmond.

A traditional approach to standard material does not mean that Desmond's treatment of it is standard fare. In fact, Don Thompson (a musician/arranger as well as music instructor at York University) told me that "she'll find new ways of doing the same old overdone tunes...turning them into something other than...what everyone else does." Desmond explained her method with "I do standards that we're used to hearing, only done the way I *feel* them. If I were to do the [usually fast-paced] 'It's All Right With Me' now, I'd probably do it as a ballad because it's really poignant. This [song is about a] woman saying 'The man I'm falling in love with is second best and I'll give in but...'"

Within the last three years she has emerged as a pure jazz singer.

Why is it, then, that Trudy Desmond, who is ranked (by international jazz critics and musicians alike) among vocal greats like Sarah Vaughan, Billie Holiday, Ella Fitzgerald and Peggy Lee remains relatively unknown? In a word — marketing. Everyone I spoke with (from *The Jazz Report*'s editor, Bill King to CKLN's Hal Hil) offered variations on a theme with words like promotion, image and timing. Desmond admits that jazz is "an area of music that is not commercially a powerhouse."

The fact that *R.S.V.P.* is on the Unisson label (one both small and Canadian) means that, according to Desmond, "it never got the proper distribution. So a creative success never got anywhere, from a business sense." This should not be the case with Desmond's latest project. She has just returned from a recording session in New York were she worked with such jazz notables as Bob Cranshaw (bass player with Sonny Rollins), Roger Kellaway and Randy Brecker. Until this release is available, your only chance to hear this gifted vocalist is to track down a copy of *R.S.V.P.* Otherwise head on down to George's...and listen...all you who have ears.

Angels with popcorn at Frame flick

BY STEVE GRAVESTOCK
Varsity Staff

Angel At My Table
directed by Jane Campion
at the Carleton

New Zealander Janet Frame's autobiographical trilogy could have been made into a lurid movie — a mix of *Rocky* and *I Never Promised You a Rose Garden* with literary credentials. As a college student, Frame was so shy and recessive she was misdiagnosed as schizophrenic. She spent eight years in a mental hospital and endured over 200 shock treatments, but she kept writing — it was her life line — and after receiving a prestigious literary award she was released.

Angel at My Table, the new film adaptation of Frame's autobiographies, downplays the lurid aspects of Frame's life. Instead, director Jane Campion and screenwriter Laura Jones come up with a beautiful, lustrous work about a particular kind of intellect, a mind that's inspired by what's usually dismissed as marginalia.

The film has an almost clinical tone though not in the psychological sense. It's detached from Frame's perspective but enchanted by it too. There's no simplistic psycho-analysis. The film is more concerned with capturing her sensibility.

Because the filmmakers avoid pushing up the big dramatic scenes (when Janet's in the hospital we never see her write, so it's a huge surprise when we find out that she's published a book) the movie has a cumulative effect. It expands emotionally in a way that a work with a stronger, more dramatic narrative might not. It helps that Laura Jones is a master at rendering unresolved, unarticulated emotions; and that Campion's direction is fluid, subtle and oddly cerebral.

The film's divided into three sections. The first is the most magical, chronicling Janet's first exposure to books and her close relationships with her three sisters. There's one exquisite scene where the sisters dress up and act out a fairy tale from the Brothers Grimm (the first book Janet reads on her own initiative). The second isn't as consistently good ;the third is the most resonant — it's where we finally realize that it's her art that holds Janet together. (We've been told this earlier in the film. However, we don't quite believe it *because* we've been told rather than shown.) The final, brilliant scene shows Janet living in a trailer outside her sister's house. Her life has been reduced to her writing but she's happier than she's ever been. It's her apotheosis and the scene, in the way it captures an artist's joy in creation, may be the best of its kind ever committed to celluloid.

She spent eight years in a mental hospital and endured over 200 shock treatments, but she kept writing.

One of the aspects that shows how well crafted this film is is the way in which the three actresses who play Janet (Alexia Keogh, Karen Fergusson, and Kerry Fox) blend together. There's nothing jarring about the transitions and Campion has directed them to act in similar styles. Each actress prefigures and recalls the others. Incidentally, each actress is splendid, particularly Keogh. When she first appears, she looks like John Candy as Peppi Longsocks with a huge clump of red hair and a sturdy little body. You can already see Janet's strength as an adult.

The film breaks new ground in the same way that Gillian Armstrong's *High Tide* or Plath's poetry did. Watching the film you get the feeling that there's a new world being opened up.

Angel at My Table doesn't present us with the categories we're accustomed to seeing. It's willing to drift, to feel its way along in a way that few movies are.

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November...November...November

The madly deep lie

BY L.L. HERCZEG
Varsity Staff

It is in November that trains of depression replace trains of thought.

November, November. Time with a vengeance. Time on time. The time when the mind withdraws from the press of the outside and turns to the powers that dwell within.

November — forgetting what day it is.

November — feeling fleshy inside the skin.

November — listing and listening.

November — remembering the dead.

At its centre of gravity, *Truly, Madly, Deeply* does just that: it remembers the dead. Although this movie wants to be approached and enjoyed on many different planes — black humour, social commentary, romance — I found its preoccupation with ghosts and their acts of love hitting me right on the head.

The scenario is quite brave and simple; indeed, so simple and brave that it calls to mind the wondrous world of Mozart operas. And, like Mozart, it also uses music as a plot device, a magic wand that joins lovers and separates the wheat from the chaff.

This is heady stuff: the long-expired husband of the film's lead character, thanks to the sleight of hand offered by music, just comes back from the dead. The husband's return couldn't have been staged more tactfully: while playing the piano accompaniment to a cello piece on a quite evening at home, the social recluse Nina starts hearing the cello, first faintly and then sounding with full gusto, of her dead husband (a professional cellist), and when she turns toward the source, well, there he is.



Dead can play.

The film relates how Nina gets weaned from the past by her husband's incarnate ghost, finding new attachment just as she revokes her old ones.

To dispel awakening suspicions, this is not a ghost movie, although director Anthony Minghella obviously enjoys playing with the outlandish humour of ghost stories. For example, Jamie, the dead cello-player husband, starts bringing over his buddies from the other side to binge on the silver screen, their only wish being to watch non-stop Hollywood movies. If the judgment of the dead is of any indication, Hollywood will gain posthumous immortality.

The deceased husband Jamie is an unknown quantity, and that's not bad for a ghost. Part bohemian, part domineering living-room emperor, Jamie temporarily fills the gap of a very perceptive companion to Nina, slowly directing her to take control of her life. Too bad that Jamie's role conforms to that of a benevolent self-aggrandizing professor type who guides an erratic female through a difficult patch of her life until she is reclaimed by demands of reality. This high-handed attitude of the dominant male figure proves that basically dismissive treatment of female neurosis by men hasn't changed much since Freud.

Alan Rickman, who played the terrorist boss in *Die Hard*, deserves credit for occasionally smashing the inherent sexism of his role with an occasional subversive smile or look.

But the figure of Nina, the yearning widow, is at least as problematic. By day, she is a worker with an advocacy group called "The Council for Racial Equality," deflecting sexual overtures from fellow-workers and her boss, but at night she sheds her armour to worship her husband's memory. She is presented from the outset as her male partner's subordinate, a "flesh of my flesh, bone of my bone" Eve straight out of Milton's book, smacking of indecision and unfulfillment in the absence of her guide.

The film actually opens with Nina being in therapy, complaining about the inner voice which she says instructs her in her most prosaic actions, such as how she should brush her teeth and the like. It is emblematic of the whole movie that Nina's privacy is shattered again and again by male intruders, guys that descend on her like vultures on a prey on the pretense of fixing up her defunct apartment and killing the rats who as of lately seemed to be getting the upper hand. One of the men even buys airplane tickets to "go to Paris for a week and make love."

Eventually, Nina finds a suitable lover, but the suggestion lurks that her primary motive for doing so is her desire to beget children.

The film is also somewhat superficial in presenting Nina as an

See Necromad, page 11.

Livin' trash

BY ALEX FERRON
Varsity Staff

Hip-Hop cinema. For a little while after the remarkable *New Jack City*, that sounded like a good thing. Lots of young black people makin' movies, makin music, makin' lots of pop culture noise.

Now, Hip-Hop cinema seems to mean one thing. Get a rap artist to do a bit part in your stupidly written "slapstick" comedy, (complete with nubile babes, phat rides and lotsa sex) and watch the moola roll in.

The latest so-called hip-hop assault on common decency is Michael Schultz's *Livin' Large*. Schultz isn't really a hip-hop type (he made his big splash many moons ago with what they say is a cult classic, *Cooley High*), but he's black, and that seems to be good enough for the Hollywood marketing types who can smell a big load o'kash from miles away.



Hip-Hop culture?

Livin' Large is merely a stupid teen comedy that happens to star black people. It is not art. It could never be art.

Call me a pretentious sucker. But this movie grates my soul because it is calculated to appeal to Mr. Lowest Common Denominator. And now it seems that Mr. LCD is the rap fan, the mindless automaton who'll shell out eight bucks if he thinks the movie will reflect his culture, his tastes in life.

But the b-boy is not an automaton. A couple more movies like *Livin' Large* and there will no longer be a willing audience to exploit.

That is the plan. Once the last drop of blood is bled out of the "New Black Cinema" there'll be other arenas to exploit, other themes to rip all hell out of.

But back to the film. The simple fact is, your average situation comedy has more laffs than this bomb. *Livin' Large* isn't quite sure if it wants to be a keystone cops flick or a comedy-drama.

Yes, there is the requisite pandering to literature freaks, with a Dorian Grey sub-plot to amaze and horrify the viewer, and it does succeed on one level: It's horrifying to imagine that someone could come up with such an asinine idea.

The only saving grace of the flick is Afrika's (of the rap group Jungle Brothers) street-savvy narration. I wouldn't see it just for this, since the action he narrates is undiluted garbage.

At the risk of sounding arrogant, I could write a better picture in my sleep. So could about a thousand other people I know. But we'll never get the chance.

Don't support this filth. You deserve better.

A success of art at Gill

BY SARA MARCINKIEWICZ

The Art Of Success
directed by Craig Walker
Robert Gill Theatre
to November 24

The Canadian premiere of Nick Dear's *The Art Of Success*, running at the Robert Gill Theatre until November 24, is a lascivious portrait of the life and times of William Hogarth who was famous for his etchings of "The Rakes Progress" and "The Harlot's Progress" which visually depicted the corruption and vice of eighteenth century London. The play explores subjects which are as topical today as they were in the eighteenth century — political corruption, exploitation of sexuality, the freedom of speech, and the responsibility of the artist to his society.

The play, loaded with anachronisms, spans the events of ten years which are compressed into one hectic night in Hogarth's life. The newly married Hogarth meets with his old friends of the 'Beefsteak Club' (which includes playwright/novelist Henry 'Harry' Fielding), and discusses copyright laws, censorship, and safe sex. At Newgate Prison, he sketches Sarah Sprackling, an infamous murderer who is to be hung the next day. He also reunites with his old 'love' Louisa, a whore, who chucks him out into the street with only a bed sheet when he doesn't pay her. On returning home, he is confronted by his wife and the escaped Sarah. Hogarth's wife, Jane, is disturbed about his pornographic sketches of her as he imagines her with other men. Sprackling wants his sketch of her returned.

The whole cast gives strong performances. William Hogarth played by Antun Percic is a humorous foul-mouthed larger-than-life self-made success who grew up in a debtor's prison and married the bosses daughter. He adeptly shows Hogarth as both strong and weak, independent and yet servile to Walpole. Jonathan Hartman's Robert Walpole steals the stage whenever he appears. He plays a menacing Prime Minister who is the political ally to the perfidious Queen Caroline, played by Carmen Jerome-Parks, serving her above and beyond the call of duty as her desires dictate. David Prosser as the frustrated playwright Harry Fielding gives conviction and subtlety to a man whose attempts to expose Walpole's corruption victimize him.

The women in this play are sexual objects; Sarah Sprackling (Jennifer Roblin) would rather murder for food than become a whore, Louisa (Marianne Armstrong) is a lewd prostitute who is trapped by her circumstances and Jane Hogarth (Colette Stoeber) feels the pressure of her husband's perversions.

Minda Johnson should be commended for her set and costume designs. The set, adorned with red drapery, dilapidated windows, and wooden doors, is both functional and ingenious; with very little effort it transforms from a room in a brothel, to the Queen's boudoir, to a London street, and to the back of the river Thames. It also contains a screen on which Hogarth's sketches are projected. The costumes are appropriate for each character ranging from the rags of the prison inmates to the flamboyance of the Prime Minister.

Director Craig Walker deftly handles the fine balance between heavy social commentary and the robust ribald comedy of this entertaining and provocative play.

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Pleasant strolls in the orchard

BY GEORGIANA UHLYARIK

The Cherry Orchard
Tarragon Mainspace
to December 15

The Tarragon prepared to kick off their 21st season with a stir.

Gathering some of Canada's most respected actors, Elizabeth Shepherd, Gary Reineke and Tom McCamus, to form a cast of fifteen under the direction of the "unpredictable" Derek Goldby, assisted by former prima ballerina Veronica Tennant, the Tarragon was ready to start its voyage through the Russian classic: *The Cherry Orchard*.

Founded in 1971 by Bill Glassco, The Tarragon has become one of Canada's most influential theatrical institutions. Its focus is in the development of original Canadian scripts and their production, assisting in the development of the likes of Judith Thompson, David French and John Murrell. It would seem an odd choice to launch the season with Chekhov's last play, a classic written in 1904.

Goldby's production bluntly juxtaposes past and future in the present moment.

The Cherry Orchard contains all the Chekhovian elements: the glorious past, the uncertain future, the ambitious peasant and the forever student, lost love, death and simple beautiful language.

Lyubov Ranevskaya, classically portrayed by Elizabeth Shephard, returns from Paris after five years, penniless, forced to face the last three weeks before her precious cherry orchard and estate will be auctioned off. Surrounded by Chekhov's typical Russian entourage, her family and friends are in a state of transition. They are forced to leave behind their dreamy old way of life and face the changes and challenges of an unfriendly tomorrow. Chekhov provides only a skeleton of information in terms of plot and character; the director, actors and audience have to fill in the rest.

The Cherry Orchard mirrored Russia's situation at the turn of the century. Chekhov sensitively captured the turbulent times to come. It would only be a short time until Lenin's Russian Revolution and the birth of the Soviet Union.

Although there seems to be hope in the spirit of some of the characters, "Welcome to the new life!" Petya, the eternal student, exclaims as he exits, the play insists on the eerie feeling people seem to face when great transitions await.

Tarragon's choice becomes more appropriate in this light, as we ourselves are faced with Western civilization's 2000th birthday, an event many are skeptically anticipating. And within Canada we are presently dealing with uncertainty, both financially and culturally.

Derek Goldby's production bluntly juxtaposes past and future in the present moment. The shock is absorbed throughout all the elements of the play. The most astounding tension is achieved between Guido Tondino's post-atomic, graffiti smeared, stark set and Sean Breaugh's lacy, furry, delicate costumes. Visually, an abrupt collision is generated.



Hey, just because something grows, why should it be cut?

Using David Mamet's American adaptation of the text, the soul of the characters and their language, clash. During the entire first half, the actors are made to look as though they are choking on their lines. Gary Reineke who portrays Gaev, the talkative old brother, has one of his lines transform from "Why, this orchard is even mentioned in the Encyclopedia!" to "...argh..argh...but....Encyclopedia.." Suffocated by emotions, only fragments of thought can be heard; the conversation becomes a blend of incomplete ideas left hanging heavy in the air.

For this to be effective, all the actors have to be in tune. Unfortunately, Booth Savage, as the peasant turned businessman

See Fault, page 11.

Blah lah lah goes the song of Singer's sterotyped tale

Play croons off key

BY ERICA SESSLE

Singer
Bluma Appel Theatre
to December 7

Let me tell you a story. Once upon a time, there was a very grand and very rich non profit theater company, prospering and producing in the largest city in Canada. Now, this organization was called the Canadian Stage Company, and it was run by a very beautiful man named Bob.

One day Bob, who was called the Artistic Director of the company, decided that he was going to direct a play. This play, written by a British playwright named Peter Flannery, was about a Polish Jew who, surviving Nazi persecution in Auschwitz, immigrates to England with his artist nephew Stefan and friend Manik, only to become London's slimiest and wealthiest slum landlord and a living embodiment of evil.

But the man, named Peter Singer, redeems himself, begins an art gallery, and falls in love with a young and beautiful girl who happens to be the daughter of his Nazi oppressor. After confronting the father, Singer and the beautiful girl leave each other, not to meet again for twenty years. During the next two decades, Singer, with his artist nephew, devotes his life to feeding London's homeless. At this point they are reunited with Manik, now severally mentally damaged, who had been separated from them after the slumlording days. Singer and Stefan take in the old friend, only to discover that Singer has been recommended by the Prime Minister for a Knighthood. Once again his life changes.

But I digress. This play, about remembering and forgetting the past in order to accept it, is full of wit and sorrow, dramatic tension and depth. But most of all it is full of a theatrical potential so strong that it attracted our hero, Bob, to it. This, however, is where our fairy-tale ends, as unfortunately they require happy endings.

A script full of such humanity and honest sentiment deserves more than this heartless and degrading production. Someone once told me that when producing political theater, one must ask oneself 'who am I creating this for, who is my audience?' so as to be able to provoke and to challenge their ideologies. In the case of Singer, the subject of this piece of political theater is none other than Toronto's slightly liberal minded, white Protestant middle class, people who attend this theater company because it is comfortable and provides them with the self satisfaction of supporting the arts in Toronto. One would think that this type of audience would be very easy to challenge and that Singer would be the perfect piece to do this with.

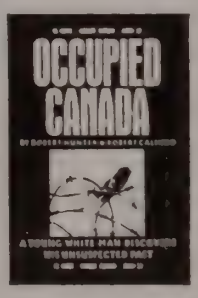
Not so. Director Bob Baker succumbs not only to destroying the story's potential but also to do it in a manner that ridicules the humanity of the piece through religious, racial and sexual stereotypes. A lavish set and costume design created by the talented Leslie Frankish crumbles behind such direction. The actors also suffer from the play's destructive interpretation. Although Robert Haley delivers a beautiful performance as Manik, this is the only constructive casting decision made by our hero. To choose Tom Wood, an actor lacking in energy and talent, to play Peter Singer and to expect him to carry such a role for over three hours is a choice of very poor artistic judgement. Perhaps Bob Baker's personal relationship with Tom Wood has clouded his artistic objectivity.

I believe that it is a shame for the richest non profit theater company in Canada to fall prey to the amateur direction of its leader. One would hope, if not believe, that with Canadian Stage's resources the theater experience would be one of less waste and greater panache.

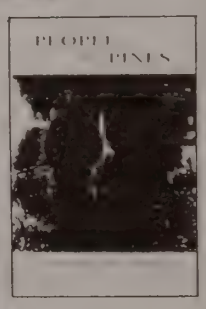
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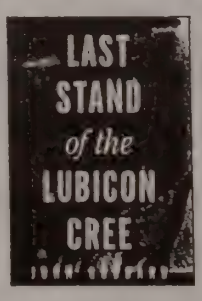
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DAYTONA BEACH 1962 30th 1992 SPRING BREAK

BY STEVEN HAYWARD

Defy Gravity
Bloor Cinema
to November 21

Gravity defies family

"My family is not like the ones on television," a sixteen year old boy once said to Micheal Gibson, director of *Defy Gravity*, the latest Bloor Cinema offering.

"Last Thanksgiving," the boy continued, "my father pulverized the family turkey with a potato masher."

"Is that normal?" the boy asked Gibson, unknowingly inspiring a feature length motion picture.

Defy Gravity dramatizes an adolescent's struggle to cope with the breakdown of his family and to fit into his society. Gibson feels that his film presents a realistic version of the dilemma facing modern adolescents. Gibson sees that the problems facing the youth of today as essentially ethical in nature; individuals are caught between conflicting moral obligations impossible to resolve within the society they are a part of. Patrick, the adolescent protagonist of *Defy Gravity*, is torn between being loyal to his father, the demands of his school, and the pressures of his peer group.



The happy family.

Patrick's father (RH Thomson) is an ambitious, and relatively inspired inventor who cannot translate any of his inventions into a financial success. Nevertheless, the family is able to maintain a reasonably comfortable level of existence thanks to the inherited wealth of Patrick's alcoholic mother. Patrick's father resents the fact that he is forced to live off the money of his father-in-law — a "great man" whom he did not "see eye to eye with." Each night ends with a violent confrontation between the two parents as a result of the father's increasingly desperate attempts to win the respect of his wife and children and prove himself the successful breadwinner he has always envisioned himself to be.

Patrick's mother, unable to communicate with her perpetually enraged spouse expresses herself through a massive portrait which she constructs in the attic of the family home. When Patrick discovers his mother's secret artistry, he is particularly touched by the image of a frightened girl peeking tentatively out from behind some colorful shrubbery. It is a moving image of a woman unable to confront the hopelessness of her life, but is presented slightly too obviously.

Life is made even more difficult for Patrick by the lack of understanding displayed by his friends and teachers. During the movie, Patrick not only witnesses the disintegration of his family, but is also expelled from school, rejected by his peer group, and accused of being insane by the girl he likes. In short, everything goes wrong at once. While it may be true that this is the way that life tends to treat us, it is not the way movies should. *Defy Gravity* could have provided a comprehensive investigation of one of the aforementioned issues, but instead, gives only a cursory glance at each, doing none of them justice.

Aside from its author trying to tackle too much, there are other criticisms of *Defy Gravity* which deserve mention. First, the role of Patrick is miscast. The movie requires him to be an insecure fifteen-year-old, but the way he dresses, speaks, and looks makes him seem like an extremely poised twenty-year-old. Second, the film is horrendously overacted in parts. I found myself wishing that someone would come on camera and whisper. It would have been so effective...

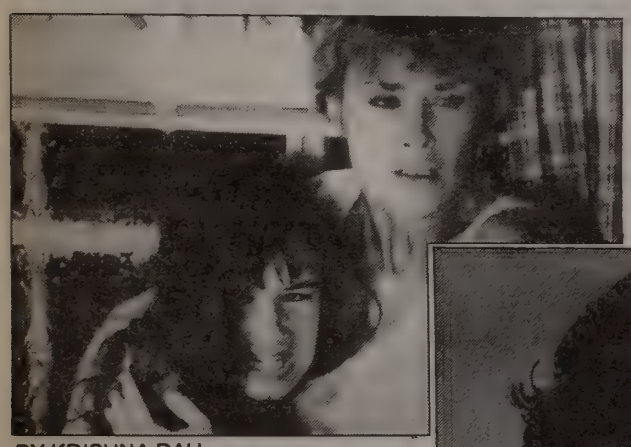
Initially this movie seems like a low budget, poorly written Canadian film which you should try to miss. But it isn't. There is something about this unglamorous portrayal of a fucked up adolescent which is downright infectious. Even though I didn't really like it, I thought about it repeatedly. Gibson does not deny that people need to assume certain roles in order to survive, and presents a powerful version of what happens when those illusions begin to crumble.

"There are times when it's all over the place," Gibson told me. "And there are moments when it really works."

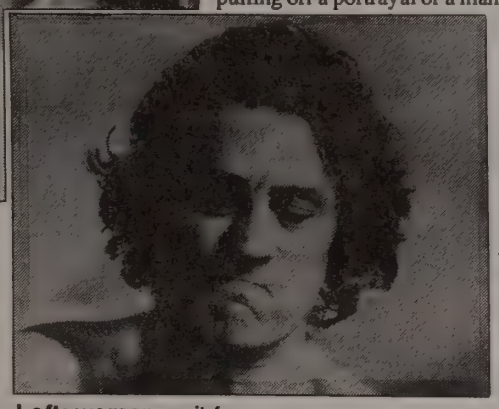
I couldn't have said it better myself.

But how else can you be scary?

Fear fails to overcome stereotypes



BY KRISHNA RAU
Varsity Staff



Left: women wait for men.
Above: Nope, I can't get no satisfaction.

A film directed by Martin Scorsese and starring Robert De Niro as a psychopath isn't supposed to fail. But, amazingly enough, *Cape Fear* manages the feat.

The film is a remake of a 1962 classic suspense thriller that starred Gregory Peck as the hero and Robert Mitchum as the villain. The original was a psychologically grim portrayal of the disintegration of a lawyer, and the abandonment of previously cherished values under the relentless attacks of a vengeful ex-con.

The remake is an opportunity to watch De Niro eat human flesh.

The plot of Scorsese's version remains essentially the same. Max Cady (De Niro) went to jail for assault and rape. After 14 years, he is released and sets out to seek revenge on Sam Bowden (Nick Nolte), the lawyer who failed to get him off and who buried a file that would have helped his case.

De Niro looks the part. He seems as if he's been working out for the past year, his hair is long and greasy and his body is covered with religious/psychotic tattoos.

Unfortunately, that's about the only positive thing one can say.

There is no doubt that De Niro could have given a stunning portrayal of a psycho if he had been given the opportunity. He isn't. Rather, all he does is babble religious gibberish and commit various vile acts. There is no complexity, no exploration of Cady's depths, no attempt to induce fear through anything other than violence.

We don't feel suspense or terror because of intense psychological drama here. We feel terror because we're waiting to see what disgusting thing Cady will do next. And that makes it similar to thousands of other films.

Nick Nolte is his normal wooden self. He is simply not up to pulling off a portrayal of a man who is slowly disintegrating under the weight of his inner demons. When he hires men to beat up or kill Cady, he acts as if he were buying a pack of cigarettes.

Jessica Lange, who plays Bowden's wife, is given no role to do anything with. Her character is the stereotypical neurotic, clinging, bitchy wife who nags and nags. Her job is to cling to her husband's arm and cry.

Similarly, the fifteen-year-old daughter (Juliette Lewis) is portrayed as a moron. Rebelling against parental authority is one thing, but how many fifteen-year-old girls are going to want to sleep with a brutal multiple rapist who's killed the family dog?

But, then, one of the major problems with this film is its portrayal of female characters and its use of them as plot devices.

Cape Fear is one of a growing number of horror films that exploit women's fear of assault and rape. They're not clever, these films, they're not cathartic. They just tell women "Your chances of being raped are incredibly high, and I'm going to use that to scare the hell out of you and make lots of money."

Rape is not a man's fear. But this film, and others of its ilk, tap into the male ego and tell men something may happen to "their" women. So, the hormonal sense of possessiveness kicks in, and as in the film, men come over all patronizing and protective when their belongings are threatened.

Scorsese also insists on injecting a tone of moral disapproval into the whole proceeding. There's a nasty *Fatal Attraction*-type subtext running through *Cape Fear*. Bowden is having an affair, albeit thus far a platonic one, and his family is falling apart. Thus, the punishment Cady visits on him is presented, in part, as punishment for his infidelity and for the failure of the nuclear family unit.

When the other woman gets drunk in a bar, she gets picked up by Cady and brutally raped. In the film, promiscuity and sex are evil, and any woman willing to be picked up deserves what she gets.

Scorsese makes a few token nods to feminism along the way. Nolte makes a lovely speech telling Cady that just because his victim was promiscuous does not give him the right to rape her. And the victim makes an even lovelier speech about the biased and hostile attitude of the judicial system towards women who have been raped.

But these few acknowledgements do not balance the overall portrayal of women in the film.

But, even leaving aside the problematic attitudes of the film, it's still not worth seeing. It's hard to believe, but Scorsese and De Niro have actually made a bad film.

Necromad

continued from page 10.

anti-racist, but even as it is, it manages to raise a damning voice of racist attitudes in English society. For example, two of Nina's Chilean friends, one a doctor, the other a filmmaker by training, have jobs as unskilled helpers in a restaurant.

Truly, Madly, Deeply has two shortcomings. First, it paints with very thick brushes, and second, it places too much weight on the main character, Nina. This leaves the rest of the movie very predictable, even hackneyed. It also means that if you don't like Nina, chances are you won't enjoy the movie.

Still, *Truly, Madly, Deeply* leaves a memory that's hard to rub out. There is something quaint and fascinating about the idea of this woman enmeshed in a relationship with the dead. Necromantic is not the right word to describe it, but neither is romance.

One fault

continued from page 9.

Lopakhin, is not. He stands out, as he should, but for the wrong reasons. Savage comes across as an actor who forgot his lines, not a man consumed with the shame of his parentage. Chekhov's Lopakhin has only one goal fostered by a deep buried hatred for his ancestor's way of life, which in time transforms into a hatred for the orchard. Saying: "Yeah..yeah, I was little peasant. 'Little peasant' she used to call me" without any look of painful remembrance, but rather just a smirk and the rise of an eyebrow, cannot evoke my sympathy.

Despite this blemish, Tarragon's *The Cherry Orchard* is successful. Tom McCamus as "endless misfortune" Yepikhodov, along with Paulina Gillis' Dunyasha and the red-faced Reineke give memorable performances, making this production worthwhile, one of Tarragon calibre.

The Cherry Orchard, under the reins of Derek Goldby, becomes a journey through the river of emotions, leading us all toward our inexorable fate.

An orchard worth walking through.

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An Open Letter to All Governing Council Members

To date, the one positive repercussion from the recent fiasco at the Faculty of Medicine is the way that all constituencies of the University are as one in their condemnation of the way that those appalling events were allowed to unfold. Although we knew we were all in for difficult times in the immediate future, the process that the University used **to rid itself of 79 of its most loyal employees** shocked and angered literally thousands of people who study or make their working lives at the U of T.

While we applaud the Faculty Association for their efforts to redress this situation, their notice of meeting in the *Globe and Mail* of November 16 called these firings "unprecedented". Unfortunately, this is not the case. We have seen all of this before. True, it has never happened to so many at one time but we can point to countless examples of individuals being treated in ways which were in **contravention of the Manual of Staff Policies.**

It must be pointed out that the 10 members of CUPE Local 3261 in the Faculty of Medicine whose positions were eliminated, were all relocated within the university under the provisions of their collective agreement. We are not suggesting that it would be possible to relocate all those 69 employees who were without the protection of a collective agreement and were fired. They must, however, have the guarantee of due process. Ask the 6 former employees at the Faculty of Music how much they were consulted before being unceremoniously dumped last June. Ask the ex-secretary at the Faculty of Medicine who was told she would have to go because the new associate dean was bringing in someone he described as his "own girl" from a local hospital. Ask the employee who lost the opportunity for a promotion because someone had a friend from outside the university who needed the job. The list of violations goes on and on. . . .

Many of the employees we represent are deeply committed to this university and feel that the practice of adversarial labour relations has no place in an institution where **the needs of students are of paramount importance.** Sadly, it is this same loyalty and commitment to the stated aims of the University, that disadvantages administrative staff when compared to more realistic employees who have the protection of a Memorandum of Agreement with the University or of the Ontario Labour Relations Act.

The reaction of the university community since November 13 indicates clearly that **mere statements of good intentions or of willingness to abide by current policies no longer have any credibility. The Governing Council must recognize its obligations to its loyal employees by establishing a Memorandum of Agreement** which guarantees employee rights while ensuring the University will continue to have the ability to manage itself in the most efficient manner possible.

Judith Eichmanis
President, University of Toronto Staff Association

Protest the Firings!

University of Toronto Staff Association General Meeting

Friday, November 22nd

2:30 p.m.: RALLY at Simcoe Hall

3:00 p.m.: UTSA Meeting
(Medical Sciences Building, Room 3154)

Everyone welcome!

81 Staff Positions Eliminated in the Faculty of Medicine -- Statement by UTSA President Judith Eichmanis, Wednesday, November 18th:

The UTSA Executive Council condemns the reprehensible conduct of the senior management of the Faculty of Medicine. We are all aware of the financial constraints under which the University is operating, due in part to repeated government cutbacks in funding. However, until this morning, we were under the impression that senior management wishes to work together with the administrative staff in devising strategies to meet these challenges. The arbitrary and insensitive conduct displayed by the Dean of Medicine and his senior management staff exacerbates a difficult situation which calls for co-operation and consultation. In this retrogressive action, we see no signs of the "Healing Arts," but rather only unnecessary pain and suffering. This is a black day, not only for the staff in the Faculty of Medicine, but for all who care about the quality of life and employment conditions at the University of Toronto.

For further information, contact the UTSA office at 978-8844.

utsa

VARSITY SPORTS
MONDAY EDITION
NOVEMBER 18, 1991

Hawks climb every mountain

BY ALEX FERRON
Varsity Staff

If "Climb Every Mountain" isn't already the Wilfrid Laurier Golden Hawks' theme song, it should be.

First the Hawks stunned the number one team in the nation, Western, to win the Yates Cup. And last Saturday, led by game MVP Andy Cecchini's clutch rushes, the Hawks added another bulky trophy to their collection, coming back from the dead to trounce the Queen's Golden Gaels 42-22, winning the Churchill Bowl in front of 12,200 fans at SkyDome.

Churchill Bowl

Laurier 42, Queen's 22

The Golden Hawk win completed the Vanier Cup picture. Earlier in the day, Mount Allison beat Saskatchewan 31-14 to gain a berth in the Canadian college classic.

It looked at the outset that Wilfrid Laurier had come to do anything but play. While the tricolor from Queen's methodically drove downfield, jumping out to a 22-3 halftime lead, the Hawks inadvertently entertained the crowd with a comedy of errors.

Three first half turnovers kept the noisy Queen's fans amused and the Golden Hawks off the scoreboard, save for a last minute field goal.

"We'd never seen them (Queen's) before," said Wilfrid Laurier defensive lineman Reinhardt Keller. "We took it easy at first, because we really didn't take them seriously."

The 18 point halftime deficit didn't seem insurmountable, but with WLU's sputtering offense, the odds were against another dramatic comeback.

But the oddsmakers hadn't taken into account Hawk running back Cecchini's Muhammad Ali impersonation.

The fact that he could float like a butterfly and sting like a bee was common knowledge. The fifth-year back set the all-time OUAA rushing mark this year, while scoring 8 touchdowns.

And Cecchini floated and stung like never before during the second half of Saturday's semi-final clash. He was a one-man-wrecking crew, gaining yardage by the handful, frustrating the tricolor defence.

The Hawks pulled to within 9 points of the lead, after a bad snap which sailed over Queen's punter James Galloway's head into the endzone was covered by Hawk Dan Tosello for the touchdown.

Early in the fourth quarter, the Hawks continued their comeback charge by way of their main battering ram, Cecchini. He made an eight yard plunge to paydirt, shaving the Gael lead to a paltry two points.

But the showstopping portion of Cecchini's Ali impersonation was yet to come. After Cecchini led another drive deep into tricolor territory, he suffered what seemed to be a debilitating injury. Hawk attendants were forced to carry Cecchini off the field; it looked like his day had come to a premature close.

Looks, however, can be deceiving. In the best exhibition of the Ali Rope-A-Dope since the Thrilla In Manilla, Cecchini came back two plays later to score, stunning the sluggish Queen's defence, who had given him up for dead. The swift six gave Laurier their first lead of the day, and what proved to be the football game.

"We stayed calm, we didn't get excited," said a jubilant Cecchini amidst a mob of WLU supporters. "There was lot of calm talk during half-time. Coach (Rich Newbrough) just said 'This'll be the last game ever for some of you, don't let it end this way.'"

Like the Golden Hawks, the Andy Cecchini show wasn't about to close up shop. There were messages to be sent, you know.

Cecchini scored another touchdown, and rumbled 66 yards to set up a Bill Kubas score, just to remind the folks at Mount Allison the Golden Hawks were a 24 carat outfit.

"We're a bunch of characters that have a lot of character," said Cecchini, who finished the day with 187 yards on the ground. "We probed down deep into ourselves today, and we came up big when we needed to."



Laurier hammered the Golden Gaels to take the Churchill Bowl

Steven Leung

Brendan Matthias - Olympic hopeful

BY TED GRAHAM
Varsity Staff

Brendan Matthias has a very simple goal. He wants to be the best.

This 22 year-old has already proven he's the top university cross-country runner in Canada - winning the CIAU final by over a minute and leading the U of T squad to its first national title since 1982.

"Peter (U of T head coach Peter Pimm) told us to be bold and make a statement. So I did and hammered the course."

Men's Cross-Country

Matthias' next challenge will be making the 1992 Barcelona Olympics but to do so he has to run the standard of 3.27 in the 1500m — twice. The stipulation about repeating the standard (a stipulation which bothers Matthias) is one set by Canada and not the powers that be from the Olympics.

He says that there are about six other guys who have a shot at qualifying but there are only three serious contenders and he believes he's one of them.

In the meantime, Matthias' workout will include building up his mileage and working on hills. He'll probably take the next term off to train seriously - tests and papers are hard to complete when you have three two-week training sessions in Florida and you have to be in peak physical condition just as finals come around.

Last year, Matthias left school to train in Florida to correct the problems he had been going through since he entered university.

Coming out of high school, Brendan had run 3.39 — the 13th fastest 1500m ever in the world for a junior, quite an achievment for an 18 year-old.

After being scouted by some top schools in the south, Matthias opted for the comfortable environs of Toronto and the excellent coaching he received from Peter Pimm at the U of T Track Club.

But with university comes an adjustment in lifestyle.

"During first year I got sick because of the late night noise at residence plus the fact that I partied a little bit too much."

During second year, he experienced more of the same and gained a few pounds to boot. Generally dissapointed with how things were going, Matthias packed his bags and headed south.

From January to March last year he thrived in the warm weather, competing in numerous road races — winning $5000 in five races, enough money to pay for his whole southern stint.

"There was one race where I came second and won $2000 but I missed winning the first place prize of $4000 by two seconds. Of course it didn't help matters that I was dehydrated and had a cold."

Matthias said the money earning possibilities as well as general exposure for runners in the U.S. are much better than in Canada.

"They appreciate simpler things down there."

Next stop was Belgium for the World Cross Country Championships. But Matthias turned in a sub-par performance which he attributes to the fact that he was "flat" coming off an injury to his achilles.

Upon returning to Canada he won the 1500m at the national trials in Victoria qualifying him for the Pan-American championships in Havana and the World University Games in Sheffield, England.

He missed the University games due to lack of funding from Canada — he would have to shell out about $1000 of his own money if he wanted to attend.

He also opted to stay away from the Pan-

See Brendan page 16



Brendan Matthias

Mark Lyall



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Women's Basketball Blues come home with the title

Mark Lyall

Blues prevail again

Swimming: The U of T men's swim team outclassed 10 other top teams from Canada and the US to win the Challenge Cup in Sherbrooke, Quebec on Saturday.

The Blues were led by sprint freestyler **Ron Watson**, who won six of the eight events he competed in. "Ron went from being a provincial level athlete to an international level swimmer while at U of T," said coach **Byron MacDonald**. "He definitely has a good shot at the Olympic trials."

The female swimmers finished third at the Challenge Cup, led by rookie **Rebecca Glennie** who won three events.

On Friday, after a long bus ride, the women's team defeated Laval University in head to head competition, while the men lost. **Andrea Papamandjaris** won the 100m, 200m and 400m freestyle against Laval. Glennie won the 800m freestyle, 200m IM and 200m backstroke.

"Rebecca is very versatile, and will be a big contributor to the team," said MacDonald, who flew home while the rest of the team is still on the road because of a suppposedly bad back.

Blues Notes

Women's Volleyball: The women's volleyball Blues were successful in two consecutive games this weekend, against Ottawa and Carleton. Ottawa perished 15-2, 17-15, 15-5 in Saturday's game, and Carleton lasted all of 44 minutes, going down 15-5, 15-7, 15-2 on Sunday. **Suzanne Deschamps** had an excellent game for the Blues, attacking well on offense.

Women's Basketball: The women's basketball Blues continued their winning streak over this past weekend at the U of T Tournament, defeating Bishop's 74-49 on Saturday and beating Western 58-50 on Sunday. **Tina Ellison** led the scoring for the Blues on Saturday with 14 points, and **Joan Stock** and **Denise Scott** each got 10 points.

Men's Basketball: The men's basketball Blues split a pair at the Pinky Lewis Tournament at McMaster, losing the first to Brock 97-84, but defeating McGill 101-80. **Linas Balaisis** and **Scott Bleue** had strong games for the Blues. The men face Bishop's next weekend. "I'm happy with the play. We could have done better but we could have been worse. Overall I'm pleased with the effort of the guys," said Blues' head coach **Kenneth Olynyk**

Berton Ung and Florian von Guttenberg.

Varsity Events Calendar

FREE WEEKLY LISTINGS

MONDAY NOV 18

SRI CHINMOY PEACE MEDITATION AT U OF T -- Free workshop in meditation, learn relaxation and meditation techniques. Get to know the deeper, richer meaning of inner life and outer activities. International Student Centre, 33 St. George St. 7:30 p.m. - 9:30 p.m. Free Admission.

COMMISSION OF INQUIRY FOR THE INTERNATIONAL WAR CRIMES TRIBUNAL -- O.I.S.E. Auditorium, 252 Bloor West.

STRESS? DISTRESS? LEARN TO RELAX WITH LAUREN GOLDHAMER -- 3-3:45, and 4-4:45. International Student Centre, Pendarves Room.

DEPARTMENT OF HISTORY, FACULTY OF ARTS AND SCIENCE -- 100 Years of History: An Exhibit. John P. Robarts Research Library, Exhibit Area. For more information call 978-5800. Mon. - Fri. 8:30 a.m. - 12:00 a.m. Sat. 9:00 a.m. - 10:00 p.m., Sun. 1:00 p.m. - 10:00 p.m. Free. Guides for the exhibit are available between 12:00 noon and 6:00 p.m. Continues until November 30.

UNITED COALITION AGAINST RACISM FILM SERIES -- "Sisters in the Struggle": Black women across Canada discuss their work against racism and sexism. International Student Centre, 5:00 p.m. Co-sponsored with Women's Centre.

NEWMAN CLUB -- Addictions Series, Workshop on the "Addicted Society". Newman Centre, 89 St. George St. 7:00 - 9:00 p.m.

TUESDAY NOV 19

UNIVERSITY OF TORONTO ROLE PLAYING GAMERS -- Weekly meetings, 5:00 - 10:00 p.m.. We play AD+D, Champions, SFB and more. For more info call Doug at 351-8025. International Students Centre.

SOCIALIST CHALLENGE FORUM -- India in Crisis. Speaker: Raghu Krishnan. 4:00 p.m. Sidney Smith Room 1073. All welcome!

U OF T STUDENTS FOR THE ETHICAL TREATMENT OF ANIMALS -- Vivisection Debate (Dr. Donald Barnes vs. Anne Walker). Medical Sciences Bldg., Auditorium. No cost, 8:00 p.m.

CAREER CENTRE -- Career Puzzle: Piecing it Together. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while identifying occupations consistent with those interests. Career Centre Seminar Rm. 185. 2:00 - 5:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.

UNIVERSITY OF TORONTO ANTI-RACISM TEACH-IN COALITION -- Anti-Racsim Teach in Planning Meeting. (Teach-In will be held on January 24, 1992 at Hart House). Basement GSU, 16 Bancroft Ave. 5:00 p.m. Please join us.

WEDNESDAY NOV 20

INTERNATIONAL RELATIONS SOCIETY -- Hon. Lloyd Axworthy, "Canada's Role in the Emerging International System " (Refreshments will be served). Combinations Room, Trinity College. 4:30 p.m.

CRIMINOLOGY STUDENTS ASSOCIATION -- Discussion: the role of the parole and probation officer within the criminal justice system. With Patricia Mieir - Court Liaisor Officer with 15 years experience as a probation and parole officer. Claude T Bissell Bldg., room 112. 5:00 - 6:00 p.m.

FACULTY SEMINAR SERIES -- Dr Elizabeth Thorsen, "Stress in the Professoriate: Institutional and Persona Factors". Benson Bldg., room 330. 4:00 - 5:30 p.m.

NEWMAN CLUB -- Authentic Peruvian Supper. Newman Centre, 89 St. George St. 6:00 p.m., $4.00.

NEWMAN CLUB -- Rebuilding the Americas Series. Sara Jimenez, mayor of a shanty town outside Lima, Peru, will speak. Newman Centre, 7:30 p.m.

GRADUATE CENTRE FOR THE STUDY OF DRAMA -- "The Art of Success". The Canadian premiere of Nick Dear's play about the artist William Hogarth. Directed by Craig Walker. Until Nov. 23 at 8:00 p.m. Nov. 24 at 2:00 p.m. Tickets $8 student/seniors, $8 adults.

DIABOLO'S LATENIGHT -- Open stage, licensed, all ages pub. All acts welcome, call Hal at 979-2831. University College, Junior Common Room. 9:00 - 1:00 a.m.

THURSDAY NOV 21

WOMEN'S STUDIES UNIVERSITY OF TORONTO PRESENTS MARLENE BRANT CASTELLANO -- Mohawk professor, Professor of Native Studies, Trent University. "A Native View of Traditional Balance in Male/Female Relationships. Koffler Institute for Pharmacy Management, Room KP108. 7:00 p.m. Free.

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible Study. South Sitting Room, Hart House. 12:15 p.m.

CAMPUS CHAPLAINS ASSOCIATION -- Discussion on Grief. Knox College, Upper Common Room, 59 St. George St. 4:00 - 5:30 p.m.

WOMEN STUDIES STUDENTS UNION -- Reception for visiting professor Marlene Brant Castellano. Senior Common Room, New College. 5:00 - 7:00 p.m. Free.

TEACH IN ON SEXISM AND VIOLENCE AGAINST WOMEN -- Graduate Students Union, 16 Bancroft Ave., Basement Lounge. Noon. To plan for event in March 1992.

WOMEN'S CENTRE AT U OF T -- Features the film Another Love Story, and an informal discussion with lesbian, bisexual and straight women about safer sex. International Students Centre. 5:00 - 6:30 p.m. Free.

MODERN LETTERS CLUB -- Regular Meeting. MLC is a U of T writing and literary group. Newcomers welcome! Hart House, North Sitting Room. 4:00 - 6:00 p.m.

PAKISTANI STUDENTS ASSOCIATION -- Samosa Party, bring a friend. 7th floor Library Science. F.L.I.S. Office. $3.00. 6:00 p.m.

FRIDAY NOV 22

REZNIKOFF'S -- U.C. Pub Back Again. Come and dance at the place where the party never ends. U.C. refectory. 9:00 - Late. $1.00 U.C. Students, $2.00 everyone else.

STRESS? DISTRESS? LEARN TO RELAX -- with Lauren Goldhamer. 12-12:45, 1-1:45. Counselling & Learning Skills Service, Koffler Student Services Bldg. Rm. 182.

SATURDAY NOV 23

LIFELINE CHRISTIAN FELLOWSHIP/BAPTIST STUDENT MINISTRIES -- Sports Activity Night: Volleyball, Broomball & Pizza too!! Join students and friends from U of T campuses, Sheridan and McMaster. Erindale College Gym. 7:00 p.m. $4.00.

SUNDAY NOV 24

PRESBYTERIAN CHAPLAINCY -- Worship Service and Communion. Knox College Chapel, 21 King's College Circle, 7:30 p.m. Free Refreshments.

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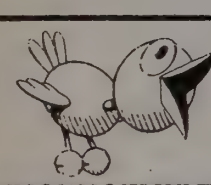


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ANNOUNCEMENTS

MATEMATICA
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VIVISECTION DEBATE
featuring Dr. Dan Barnes & Anne Walker. Free admission! Med. Sci. Auditorium. Tuesday, Nov. 19, 8:00 p.m.



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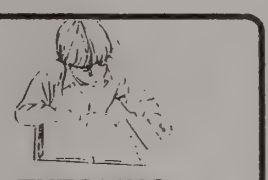
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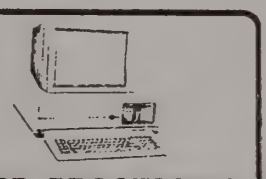
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Sports Editor Election

Tuesday, Nov. 19
10 am to 5 am
All Varsity staff are eligible to vote.

Candidates:
Ted Graham
Florian von Guttenberg

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Waterpolo Blues

BY SOFIE KOULEAS
Varsity Staff

The Varsity Blues men's water polo team proved they were the best in Ontario by winning the Ontario Universities Athletic Association title on Saturday.

Men's Waterpolo

It was the Blues' first title since 1967.

"Incredible," said rookie Chris Fleisig, who scored a goal in the final match against McMaster. Fleisig thought it was a team effort. "The guys played great. It was excellent."

The Blues earned a berth in the final with a 12-1 thrashing of the Western Mustangs in one semi-final. The other semi saw the McMaster Marauders defeat the University of Ottawa Gee-Gees 8-4.

The final pitted the home-town favourite Blues against a tough Marauder squad. The Blues had defeated McMaster twice this season but head coach Peter Lohasz knew it would be a battle to make it three in a row.

"Each game we played against them was close. The first game we won by one goal, the second game we won by two."

McMaster opened the scoring at 2:58 of the first quarter. Rookie John Szabo countered moments later for the Blues, getting his first of three for the evening.

The lead shifted two more times before Toronto took control, making it 3-2 at the half.

Toronto stretched its lead to 5-2 before McMaster started pressuring, but outstanding goaltending by fourth year phys-ed student Alex Fischer kept Toronto's lead intact.

McMaster closed the gap in the fourth quarter. With less than two minutes remaining in the game, and Toronto up 6-5, the Blues showed their strength by scoring four unanswered goals. John Gyuran, Brian Turner, Rob Bertelink and Szabo each scored to put the game out of reach.

Both Turner and Fischer were named to the tournament all-star team.

Both players had had outstanding seasons. Turner who represented Canada at the 1991 Junior World Championships said it was an honour to be named a first team all-star.

"This win was great. We played well, especially in the last quarter when we came out strong," said Turner.

"This is very special," said Fischer, a four year veteran, of his first title. "Peter (Lohasz) has worked hard all year to bring us together.

Lohasz, who was named OUAA coach of the year, felt his team's key to success was their confidence.

"We learned to win. We learned to believe in ourselves," he said.

In the final game this proved to be the difference as the Blues held together as a team.

With only two starters graduating and a deep bench the Blues appear to have a strong nucleus of players for the 1992-93 season.

STUDY IN FRANCE



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(416) 964-2569, Ontario (800) 387-5603, Canada (800) 387-1387.

UCF Laurentian University / Université Laurentienne
Blyth&Company

Information Session
University of Toronto
Tuesday, November 19, 1991
2:00 - 3:30 p.m.
International Student Centre
33 St. George Street

Brendan Barcelona bound?

continued from page 13

American Games in Havana worrying about the possibility of injuring himself before the World Championships in Tokyo.

"I put all my eggs in one basket but I ended up having a bad July and I didn't even make the standard (to qualify for Tokyo).

He ended up taking the month of August off and returned to U of T this fall refreshed and ready to go hard.

Right now Matthias is trying to make ends meet on his carding budget of $350 a month but he says it's hard to pay travel expenses on that kind of money. With the government cut backs, he doesn't see that situation changing soon.

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•ASSU •Women's Centre
•Innis College •University College
•New College • Victoria College

DAILY BREAD FOOD DRIVE
NOV. 18 - 29

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•SAC HANGAR •VUSAC •SCARBOROUGH (2)
•KOFFLER CENTRE (2) •SID SMITH (2) •MED SCI.
•ROBARTS LIBRARY (2) •SIG SAM LIBRARY

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NOTICES

ANNUAL GENERAL MEETING
Croft Chapter House
Wed. Nov. 27 6pm
all welcome to attend for the release of the 90/91 audit

OPT-OUT Cheques are available at 12 Hart House Circle. Students who have already applied to opt-out must bring a student card to claim their opt-out option.

The SAC Board accepted Peter Guo and Bart Arsenault's motion to strike a By-Law Committee. This committee is to review SAC's structure and recommend changes (small & big). The committee must include two non-SAC Board members. We need you to help change SAC . Forward names and letters to Peter Guo.

EXTERNAL MEETINGS
Nov. 18 7:30 - 9pm "Tuition Policy"
Nov. 20 6pm - 8pm "OFS Information"
both meetings will take place at
12 Hart House Circle

PROJECT AID
Applications are due January 10, '92.
Get your requests ready!!

FEATURING THE EPISKOPON SKULL

The VARSITY

VOLUME 112, NUMBER 24, THURSDAY, NOVEMBER 21, 1991

WORSHIPPING AT THE BLACK LEATHER SHOD FEET OF LEONARD COHEN

Supercomputer crashes fourteen more jobs lost

BY MICHELLE HUANG

The supercomputer is shutting down.

U of T must close Canada's only supercomputer facility in March because essential funding from the Ontario government looks uncertain, says a university administrator.

Jim Keffer, vice president of research and international relations, said the province has not rejected outright U of T's application to fund the Ontario Centre for Large Scale Computation for the next five years, but the university had expected a decision by Oct. 15, a pre-arranged deadline with the government.

"It turned out Oct. 15 came and went and we began to get nervous," he said.

The university had to give the centre's 14 contract employees adequate notice that their jobs might be in danger and therefore had to act on the assumption new funding would not be forthcoming, Keffer said.

"There was no option except to say no answer is tantamount to `no'," he said. "We had to have an answer...We acted carefully and responsibly."

Gordon Cressy, vice-principal of development and university relations, agreed.

"Every sign we've had is that there is no money and we're taking them at their word and their [financial] reality gets worse everyday," he said.

But according to Gordon Stokell, manager of research at the Ministry of Colleges and Universities, the government will still consider funding for the centre.

A consultant`s report commissioned by the province speaks in favor of Ontario having a large-scale computational facility and the ministry will hold a public meeting on Nov. 27 to review its recommendations, he said.

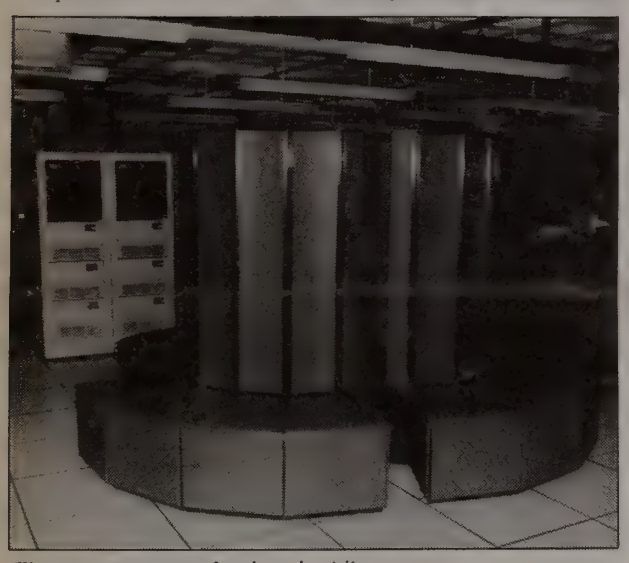
"Certainly the government has not walked away from this. It is still open for discussion and debate."

The centre revolves around the powerful Cray supercomputer, which is used for research projects across the country, Keffer said.

Many of the projects can continue on other computer systems, albeit at a slower rate, he said.

"There will be a class of problems for which there is no substitute," he added.

See U of T, page 2.



The supercomputer has lost its power. *Mark Lyall*



Another issue bulldozing towards you. *Mark Lyall*

ROM 11 have day in court

BY NAOMI KLEIN
Varsity Staff

Chaos broke out in the courtroom on Monday when the remaining nine members of the "ROM Eleven" came to trial.

The Crown offered to drop all charges against the protestors who were arrested on charges of assaulting and obstructing police outside of the Royal Ontario Museum during the controversial *Into The Heart of Africa Exhibit* in exchange for a six month peace bond, but two of the defendants surprised their own lawyers when they announced they weren't bargaining.

A peace bond is an arrangement where the accused agrees not to engage in unlawful activity for a period of time during which they may undergo a higher level of police scrutiny. If they break the law while under a peace bond, they can be charged with the illegal act *and* with breaking the bond.

"They have to keep the peace like everyone else only there is an added enforcement," said James Ramsay, the Crown attorney prosecuting the ROM trials.

But for Oji Adisa, a student at U of T when he was charged, and Devon Johnson, the peace bonds let the police off the hook. Adisa made a speech on the stand accusing the police of disrupting and abusing peaceful protestors demonstrating outside an exhibit he said "portrays Africans as barbarians."

"For a very long time in this city, the police and the injustice system have been getting away with a lot of things against our people. Peaceful protest got us our asses kicked," Adisa told the courtroom.

Adisa and Johnson decided to turn down the settlement against the counsel of their lawyers who then discharged themselves from the cases during the proceedings. The judge, John Kerr, also withdrew himself from the case.

According to Peter Abrahams, the attorney who dropped Johnson's case, he left after he decided the offer was in his client's best interest.

"He (Johnson) was clearly not following my recommendation and when that happened so publicly I felt I could not continue to represent him. I thought the offer was reasonable and fair.

"When the Crown offers to drop all charges for a peace bond it says something about the lack of merit and faultiness of the Crown's position," he said.

But Abrahams continues to maintain that Johnson's case is strong and supports his decision to bring the case to trial with new counsel.

"It does not have to do with my support for him or my agreement in principle. I believe he did nothing but that is a

See ROM, page 7.

Woman sexually assaulted at Innis

BY MAYLIN SCOTT
Varsity Staff

A woman was sexually assaulted Monday afternoon in Innis College.

"It happened in the basement, in the washrooms at Innis," said the woman, who wished to remain anonymous. "I was in a middle stall with a person to the left and to the right. The person on one side left, and there was no movement on the other. After five to ten minutes, I looked down and saw the man had a mirror under the stall and was watching me the whole time."

The woman said she left the washroom and went to find someone to report it.

"There was no one in the hall, and after a few seconds a man came out and came up to me and said 'you looked really good'

"He tried to pass me and I grabbed his jacket and said 'you're not going anywhere'. He grabbed my breast and ran off. After a while I stopped chasing him."

She said she reported the incident to campus and Metro police.

Sergeant Len Paris of the U of T police said they haven't caught any suspects yet.

"The basement is quite deserted. It has only washrooms and showers. There is a set of fire exit doors, used mostly to exit, but it does allow someone to walk in off St. George and go straight down to the basement.

"There are no windows, only long narrow corridors. It's not a good place to be alone."

He said there have been other incidents in the past that took place at Innis.

"A few years ago there was a similar incident with a women caretaker staff. The woman was grabbed in the Innis College basement.

"We did apprehend a male videotaping other males in the washroom, three months ago. He's still before the courts. There have also been cases of men looking over the partitions of washroom stalls at other women. There's been a few cases of that at Whitney Hall where there's co-ed washrooms."

The man is described as male, oriental, 5 feet 9 inches with a slim build. He's in his late teens and is young looking. He has dark hair, short on the sides and long and wavy on top and he wears dental braces. He was wearing black, lace-up boots, faded blue jeans, and a light gray downfilled parka with a light coloured t-shirt underneath.

"I would really like to see this man caught," said the woman. "It is really insidious what he is doing.

"There were other students around, coming in and out. I'm sure he had been in there for a long time.

Anyone having any information about the incident is asked to contact the university police at 978-2323.



Steps leading into the basement of Innis. *Mark Lyall*

Inside

Sexual harassment complaints double, page 3

Infidelities at UC, page 10

Screams and grunts of Grindcore collection, page 12

Trying to attract spectators with alcohol, page 13

U of T unlikely to keep computer

continued from page 1.

In these cases, Keffer said U of T will take steps to allow its researchers to complete their current work. Functions of the supercomputer may have to be transferred to other facilities, or researchers may have to rent time on other supercomputers -- all of which are outside of Canada, he said.



James Keffer

The province, the centre's primary backer, has invested $21.2 million in the facility since its beginnings in 1985 and U of T's current application was for $50.4 million over the next five years, Stokell said.

U of T had hoped the business sector would cover the remaining expenses, but Keffer said industrial use of the centre has been minimal, citing a bad economy.

U of T has had to make up the difference, approximately $1.5 million, an amount Keffer called "quite reasonable".

Keffer said it is unlikely that the supercomputer will continue even if funding is announced in the future. He said the delay would create a discontinuous state in the research and that the computer needs to be updated regularly.

Papers chew on waste policy

BY MAYLIN SCOTT
Varsity Staff

U of T is asking campus newspapers to improve their distribution or pay for the clean-up costs.

Janice Oliver, assistant vice-president of Operations and Services, presented waste reduction guidelines for campus publications at last Tuesday's University Affairs board meeting.

The guidelines state that each publication must hold its issues in dust free stands, and collect and recycle its copies. It further states that failure to comply with the guidelines could result in the individual papers picking up the tab for clean-up and recycling costs. It also recommends that papers meet the requirements of City of Toronto street-box regulations that there be 50 per cent recycled content.

She said the Metro Toronto guidelines, which came into effect July 1, 1991, require that newspapers be separated at their source to avoid ending up in the waste stream, which will not be accepted in landfill sites. There will be fines for violators.

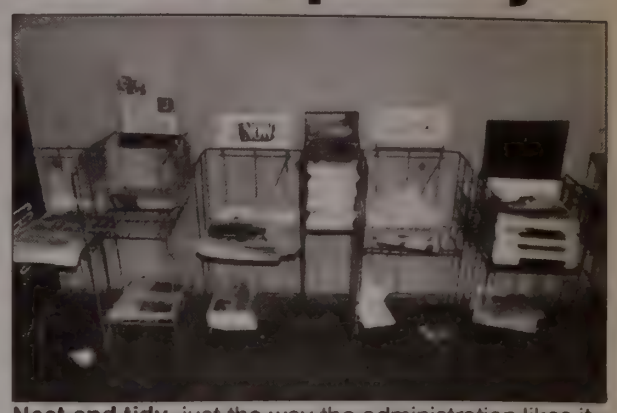
"Paper is one of the biggest components by far of the (U of T) waste stream."

But newspaper editors said there were problems with the policy.

Speaking at the meeting, *Varsity* editor Krishna Rau said while *The Varsity* is in favour of working toward a policy of waste reduction, the current policy would be unfair to the smaller college papers.

"It's not a problem for *The Varsity*, but in terms of the smaller college papers, boxes cost a fair bit of money. Also, in some of the areas where papers deposit their copies, it simply is not physically possible to have (boxes) in every place."

Rau also said it was unfair to charge the papers clean-up costs, because there is no provision that the papers will first be consulted.



Neat and tidy, just the way the administration likes it.

"Clearly it is in the interest of the paper to straighten up the mess," he said. "If such a problem were to arise, the papers would be happy to do it themselves."

But Oliver said the mess wasn't being controlled.

"One of the issues is when we go into a number of buildings it's a mess.

"Obviously we would have consultation with the newspapers. We don't want to censor their distribution."

Rau also said there was no provision for circumstances beyond the paper's control.

"It's no secret that groups who are not happy with a certain

See Waste, page 7.

ASSOCIATION OF PART-TIME UNDERGRADUATE STUDENTS AUDITED FINANCIAL STATEMENTS 1990-91

AUDITORS' REPORT

To the Board of Directors of
the Association of Part-Time
Undergraduate Students of the
University of Toronto

We have examined the balance sheet of the Association of Part-Time Undergraduate Students of the University of Toronto as at April 30, 1991 and the statements of revenue and expenses, members' equity and changes in financial position for the year then ended. These financial statements are the responsibility of the Association's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining on a test basis evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management as well as evaluating the overall financial statement presentation.

In our opinion these financial statements present fairly, in all material respects, the financial position of the Association as at April 30, 1991 and the results of its operations for the year then ended in accordance with generally accepted accounting principles.

Chartered Accountants

Toronto, Canada
July 19, 1991

ASSOCIATION OF PART-TIME
UNDERGRADUATE STUDENTS
OF THE
UNIVERSITY OF TORONTO
BALANCE SHEET
APRIL 30, 1991

	1991	1990
ASSETS		
Current		
Cash and term deposits	$ 11,98[illegible]	$ 34,022
Treasury bills	100,[illegible]07	269,784
Accrued interest receivable	[illegible],264	15,35[illegible]
Prepaid expenses	[illegible],134	[illegible],33[illegible]
	143,361	320,865
Capital, Note 3	[illegible],478	1,356
	$171,839	$177,[illegible]
LIABILITIES		
Current		
Accounts payable and accrued liabilities	$ [illegible],881	[illegible],21[illegible]
Special donation payable, Note 4	[illegible],96[illegible]	[illegible],359
Current portion of finance contract	[illegible],626	-
	[illegible],472	[illegible],[illegible]
Finance contract payable, Note 5	[illegible],106	-
	[illegible],578	[illegible],949
MEMBERS' EQUITY		
Balance per statement	[illegible],261	[illegible],928
	$171,839	$177,[illegible]

Approved on behalf of the Board

Director

Director

ASSOCIATION OF PART-TIME
UNDERGRADUATE STUDENTS
OF THE
UNIVERSITY OF TORONTO
STATEMENT OF MEMBERS' EQUITY
YEAR ENDED APRIL 30, 1991

	1991	1990
Surplus		
Balance, beginning of year	$ 39,459	$ [illegible],[illegible]95
Excess of revenue over expenses	[illegible],270	8,626
Adjustment	[illegible],127	(960)
Appropriated to reserve	5,000)	[illegible],[illegible]20)
Allocated to special reserve	[illegible],[illegible]18)	[illegible],421
Balance before special donation	[illegible],[illegible]84	[illegible],[illegible]58
Special donation, Note 4	[illegible],[illegible]56)	[illegible],[illegible]39)
Balance, end of year	[illegible],822	[illegible],[illegible]19
Reserve, Note 2b)		
Balance, beginning of year	[illegible],[illegible]30	[illegible],[illegible]30
Allocated from surplus	[illegible],000	[illegible],000
Balance, end of year	[illegible],[illegible]30	[illegible],[illegible]30
Special Reserve		
Balance, beginning of year	[illegible],771	[illegible],[illegible]48
Allocated from surplus	[illegible],[illegible]18	[illegible],[illegible]23
Balance, end of year	[illegible],[illegible]89	[illegible],771
Members' equity, end of year	[illegible],[illegible]41	[illegible],[illegible]19

ASSOCIATION OF PART-TIME
UNDERGRADUATE STUDENTS
OF THE
UNIVERSITY OF TORONTO
STATEMENT OF REVENUE AND EXPENSES
YEAR ENDED APRIL 30, 1991

	1991	1990
Revenue		
Fees	$254,[illegible]24	$240,[illegible]32
Interest	[illegible],[illegible]26	[illegible],548
Other, net of expense	[illegible],930	[illegible],[illegible]72
Coffee, net of expense	[illegible],784	[illegible]97
Miscellaneous	[illegible]81	[illegible]52
	[illegible],[illegible]25	[illegible],[illegible]31
Expenses		
Asbestos	[illegible],793	-
Associated Campuses	[illegible],[illegible]40	[illegible],[illegible]41
Audit and legal	[illegible],081	[illegible],[illegible]00
Award certificates	-	[illegible]3
Awards Dinner	[illegible],555	[illegible],[illegible]16
Bursaries	[illegible],830	[illegible],[illegible]00
Computer software and rental	[illegible],080	-
Conferences - IOPUS	[illegible],[illegible]54	[illegible],[illegible]77
- Other	[illegible]59	[illegible]7
IOPUS - fees	[illegible],000	[illegible],[illegible]87
Donations - regular	[illegible],740	[illegible],[illegible]51
Handbook	[illegible],[illegible]50	[illegible],[illegible]47
Home Mailings	[illegible],[illegible]45	[illegible],[illegible]46
Insurance	[illegible]96	[illegible]00
Meetings	[illegible],[illegible]61	[illegible],[illegible]28
Members' expenses	[illegible],[illegible]07	[illegible],[illegible]99
Miscellaneous	[illegible],[illegible]93	[illegible]78
Office	[illegible],[illegible]31	[illegible],[illegible]33
Postage	[illegible],[illegible]68	[illegible],[illegible]24
Public relations - internal	[illegible],[illegible]72	[illegible],[illegible]05
- external	[illegible],[illegible]93	[illegible],[illegible]1
Salaries and benefits	[illegible],[illegible]28	[illegible],[illegible]15
Scholastic awards	[illegible],[illegible]29	[illegible],[illegible]30
Service contracts	[illegible],[illegible]93	[illegible],[illegible]35
Subscriptions/misc. awards	-	[illegible],[illegible]29
Staff training	[illegible]95	[illegible],[illegible]35
Teaching awards	[illegible]38	[illegible],[illegible]43
Telephone	[illegible],[illegible]26	[illegible],[illegible]21
U of T Day	-	[illegible]14
Voice-Newsletter	[illegible],[illegible]68	[illegible],[illegible]32
Amortization	[illegible],[illegible]51	[illegible],[illegible]13
	[illegible],[illegible]45	[illegible],[illegible]72
Excess of revenue over expenses	$ [illegible],[illegible]79	$ [illegible],[illegible]25

ASSOCIATION OF PART-TIME
UNDERGRADUATE STUDENTS
OF THE
UNIVERSITY OF TORONTO
STATEMENT OF CHANGES IN FINANCIAL POSITION
YEAR ENDED APRIL 30, 1991

	1991	1990
Cash was provided by (used for)		
Operations		
Excess of revenue over expenses	$ [illegible],[illegible]70	$ [illegible],626
Add item not affecting cash		
Amortization	[illegible],[illegible]51	[illegible],[illegible]13
	[illegible],[illegible]21	[illegible],[illegible]91
Change in non-cash working capital balances related to operations	[illegible],[illegible]7	[illegible],[illegible]27
	[illegible],[illegible]28	[illegible],[illegible]18
Financing		
Finance contract payable	[illegible],[illegible]32	-
Investing and other		
Special donation distribution approved	[illegible],[illegible]56)	[illegible],[illegible]02)
Special donation payable	[illegible],[illegible]56	[illegible],[illegible]02
Acquisition of capital assets	[illegible],[illegible]22)	[illegible],[illegible]41)
Adjustment to members' surplus	[illegible]27	[illegible]27
	[illegible],[illegible]22)	[illegible],[illegible]41)
Decrease in cash and cash equivalents	[illegible],[illegible]62	[illegible],[illegible]93)
Cash and cash equivalents, beginning of year	[illegible],[illegible]36	[illegible],[illegible]29
Cash and cash equivalents, end of year	$[illegible],[illegible]98	$ [illegible],[illegible]36
Represented by		
Cash and term deposits	$ [illegible],[illegible]91	$ [illegible],[illegible]22
Treasury bills	[illegible],[illegible]07	[illegible],[illegible]14
	$[illegible],[illegible]98	$[illegible],[illegible]36

ASSOCIATION OF PART-TIME
UNDERGRADUATE STUDENTS
OF THE
UNIVERSITY OF TORONTO
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED APRIL 30, 1991

1. Organization

The Association of Part-Time Undergraduate Students was incorporated as a non-profit organization without share capital by Letters Patent dated April 18, 1988.

2. Significant Accounting Policies

(a) Capital Assets and Amortization

Capital assets are recorded at cost and are amortized using the straight-line method over the following periods.

Furniture and fixtures	- 5 years
Computer hardware	- 3 years

(b) Reserve

The association has the policy of reserving a sufficient portion of its surplus to maintain a minimum of $30,000 plus four months one-third of the current year's operating expenses.

3. Capital Assets

	1991			1990
	Cost	Accumulated Amortization	Net	Net
Furniture and fixtures	$49,547	$24,508	$25,039	$1,594
Computer hardware	[illegible],[illegible]61	[illegible],[illegible]22	[illegible],[illegible]19	[illegible],[illegible]26
	$[illegible],[illegible]08	$[illegible],[illegible]30	$[illegible],[illegible]78	$[illegible],[illegible]20

4. Special Donation

On January 23, 1990 the A.P.U.S. Assembly of Representatives gave approval for a $100,000 donation to be made to the Woodsworth College Building Project. Any income earned on this $100,000 from the approval date to the date of the payment will also be donated. As at April 30, 1991, an additional $14,956 had been earned and added to the donation payable.

ASSOCIATION OF PART-TIME
UNDERGRADUATE STUDENTS
OF THE
UNIVERSITY OF TORONTO
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED APRIL 30, 1991

5. Finance Contract Payable

The finance contract payable bears interest at 11.5% per annum and is being repaid by blended yearly payments of $8,211. The finance contract is secured by two photocopying machines.

The principal and interest repayments over the next five years are as follows:

1992	$ 8,211
1993	8,211
1994	8,211
1995	8,211
1996	8,211
	41,055
Less: amount representing interest	[illegible],[illegible]23
	[illegible],[illegible]32
Less: current portion	[illegible],[illegible]26
	$ [illegible],[illegible]06

Harassment complaints double

BY NICOLE NOLAN
Varsity Staff

Complaints of sexual harassment have doubled in the two months since the completion of her annual report, says Sexual Harassment officer Paddy Stamp.

Stamp completed the report in September, citing an average of 10 cases per month. Since that time, complaints of sexual harassment have risen to an estimated twenty cases per month.

Stamp says she is not sure why reports of sexual harassment have risen so sharply in such a short time.

However, she speculated that recent educational initiatives have raised the profile of the office.

"Everywhere I go to speak, I can guarantee that the next batch of complaints will come from that area."

Stamp -- who has been Sexual Harassment Officer since February 1991 -- presented the report Tuesday night to the University Affairs Board.

Stamp told the board that if she had known what orientation at the University of Toronto involved, she would have written a somewhat different report.

"The level of complaints during orientation skyrocketed. I believe there is a need for a code of conduct for orientation. There could be a consideration of events and a greater involvement on the part of the administration."

In her report, Stamp criticized the rigidity of the current three stage procedure for formal complaints, saying that the required first stage of mediation was not appropriate when a complainant alleged physical or sexual assault, or feared a future assault.

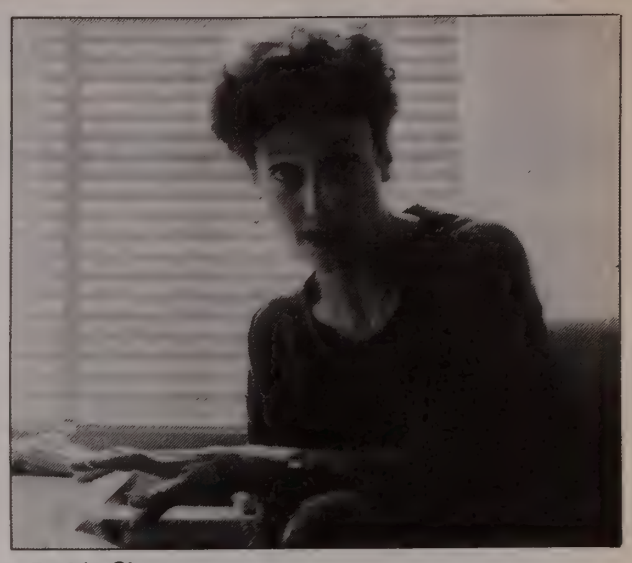
But she said that her primary concern was with responses she had received from complainants, saying that they avoided formal proceedings for fear of adverse publicity and repercussions. Fourteen of the 66 complainants who did not pursue formal complaints did not do so for those reasons.

Stamp said she could not pinpoint the causes of these fears, but suggested it may be related to recent highly publicized cases.

"I believe the Beverly Torfason case (against professor Richard Hummel, who was accused of repeatedly leering at her in the Hart House Pool) may be a contributing factor. Things like the Hill/Thomas case in the United States are also contributing factors. There is a fear that no one will take you seriously."

Stamp's report included four formal and 66 informal complaints. Out of these:

- ❑ faculty accounted for the highest number of respondents
- ❑ Graduate students and staff had, proportionally, the highest number of complaints.
- ❑ 84 per cent of complainants were female
- ❑ Five of the 66 informal complainants went on to pursue criminal proceedings.



Paddy Stamp

U of T fired up over employee layoffs

BY MAYLIN SCOTT
Varsity Staff

Members of the university community are still angry at the administration for firing 79 employees a week ago.

On Nov. 13, the employees, mostly from the service sectors in the faculty of medicine, were fired after one hour's notice.

U of T administration later admitted they ignored the university's staff policy -- which states employees should be consulted at the beginning of any organizational change -- and invited the workers back for four weeks to undergo another review process.

But critics are still mad at the university's treatment of its employees.

U of T's Staff Association is planning a rally outside Simcoe Hall this Friday at 2:30 pm to protest the firings.

"We're protesting the whole process," said Judith Eichmanis, UTSA president. "We want to draw attention to how this was done and we want to really address the concerns of these people.

"I think we're trying to focus on the fact that we don't have any kind of contract for these people."

U of T's Faculty Association also blasted the university's actions. At a special meeting held Nov. 19, UTFA passed a motion condemning senior administration and rejected "as unacceptable the four-week time period... for the consultation process."

UTFA called for "the unconditional reinstatement of the dismissed staff and consultation to be conducted by a university committee with broad representation."

Administrators with the department of Medicine were unavailable for comment.

Peter Guo, president of the Students' Administrative Council said SAC also feels the university acted badly.

"I think it sucks," he said.

"You don't treat employees like cattle. It's really reprehensible how they were brought in and told without any notice. It may happen in the private sector, but here, they should have been more tolerant."

He said UTSA has his support.

"No wonder labour relations have had so many problems in the past. If they treat workers as objects, who is going to want to sit down and seriously negotiate?"

Eichmanis said she wasn't sure how many employees had returned to their jobs but she knew of many who had come back to help out faculty and students by clearing up the backlog caused by their dismissal.

"Our people are nuts," she

See Relocation, page 7.

New behaviour guidelines set

BY SIMONA CHIOSE

Students entering U of T next year may encounter new guidelines governing their non-academic behaviour.

A preliminary report on non-academic discipline was submitted to the University Affairs Board of Governing Council -- U of T's highest decision making body -- on Tuesday.

Offences considered as violations of this code include:

- ❑ sexually or bodily assaulting another person
- ❑ causing a disturbance that obstructs any activity organized by U of T or interferes with the right of members to carry on their legitimate activities
- ❑ destroying property or damaging the U of T premises
- ❑ defacing U of T buildings, either inside or out
- ❑ gaining access to university computer facilities without legitimate authorization

Rick Martin, chair of the committee that drafted the report, said non-academic offences are currently punished by academic penalty..

He said the university's interest in writing the report is based not only on ensuring the ability of students to participate but also on protecting itself from legal challenges.

"If someone is at risk within the university and no measures are taken to alleviate the problem, the university may be held legally liable," he said.

Michol Hoffman, University Affairs commissioner for the Students' Administrative Council, said the report was a good start but there are things that still need clarifying.

She said the report which specifies that the investigating and hearing officers may be students isn't strong enough.

"We want it to say it "must be a student," she said. "Student control over student discipline is the most important thing."

She said she also objected to another aspect of the hearing procedures for offences of non-academic behaviour that allowed for appeals against the decision of a hearing officer, to be heard by the Discipline Appeals Board of the Governing Council.

"I looked at the Discipline Appeals Board at Simcoe Hall and there's not one student on it," she said.

She said she would like a discipline board consisting of seven students with faculty as advisors, but not allowed to vote.

"I do feel that students are capable judges of their peers," she said. "Administrative guidance is not misplaced, but if you're talking about students' lives, the students should be the judge."

See Responsibility, page 8.

NDP doesn't gut

Ontario's NDP has not gutted college and university funding any further, despite gloomy predictions from the university community.

Treasurer Floyd Laughren announced Tuesday that the province would deal with a $670 million shortfall in revenue from federal payments by cutting Ontario's internal spending, selling property, absorbing profits from the sale of Skydome and deferring capital spending.

None of these changes will affect post-secondary schools, said Shelagh Nemey, communications officer for the Ministry of Colleges and Universities.

"There are no cuts to baseline funding that I am aware of," she added.

Laughren, however, rehashed his warning from earlier this fall that the increase in next year's funding will be a record low.

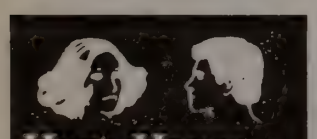
For members of the university community -- who were mostly bracing for fiscal carnage after checking the Ouiji Boards last week -- this constituted relatively good news.

"We're pretty relieved," said Laurie Kingston, chair of the Ontario Federation of Students. "We were expecting the worst, but all they said was that operating grants are going to be extremely low.

"It's like, tell us something we didn't know."

BY CLIVE THOMPSON

NEWS continues on pages 7-9



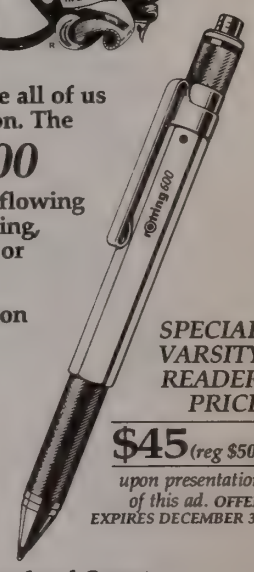
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EDITORIAL

Computer disaster

Fourteen more employees have lost their jobs.

Mere days after U of T fired 79 workers — on one hour's notice — the university has announced that it is going to release the 14 people who work on the university's supercomputer.

The university says it's because the provincial government failed to announce, by a preset deadline, whether it would give $50 million to the project.

But the question the university should be asking itself is why the project has been such a massive failure for so many years?

No one can deny the computer's value as a tool for research. The size, power and speed of the machine make it ideal for complex studies, conceptualizations and visualizations in scientific fields. Its throughput is an astounding 210 million megaflops.

But the 14 workers have just found out exactly how much of a megaflop the Cray X-MP/24 has been.

When the university purchased the computer in 1986, everyone was assured that the private sector would flock to use it. Corporations would be lining up to use the magnificent new machine, the administration said. In three years, commercial use would have covered the $12.9 million (in 1986) cost of buying the machine and the $2.5 million per annum needed to run it.

"There's an excellent climate for earnings," said the vice president for research at the time. "The committee didn't spend a lot of time on the earnings problem."

Well, it's now evident that they should have.

The earnings haven't materialized. The private sector never flocked to use the computer. The private sector couldn't think of a reason why they would need to use a machine capable of 210 million arithmetic operations per second.

The computer has been hemorrhaging money since the university bought it.

Mere months after the computer went into operation, the university was seeking an $8 million bailout from the provincial government. At the time, the supercomputer had already lost $1.4 million.

The university got the bailout, but the centre was renamed the Ontario Centre for Large Scale Computation and came under partial government control.

But, still the private sector stayed away in massive droves. Still, they could see no use for a computer with a clock rate of over 100 million ticks per second.

Between 1986 and the present, the provincial government has chipped in $21.2 million. In the same period of time, U of T has been forced to pay out $1.5 million.

In January, 1991, the university decided to stop messing about and asked the provincial government to throw in the $50 million for the next five years.

Not surprisingly, the government has hesitated.

The government is facing a huge deficit, a shortfall in federal transfer payments and a massive recession. In that context, it is not likely to give $50 million to fund a project that should never have been started.

It became apparent very soon after the computer was first turned on that it was a business megaflop. In 1987, it could have been sold for a total loss of $2.3 million. Had it been, the government and U of T would both have saved immense amounts of money in the long run.

Had the university ignored its "world-class" aspirations and thought about the human costs of this egomaniacal project, there might not now be 14 more people out on the streets.

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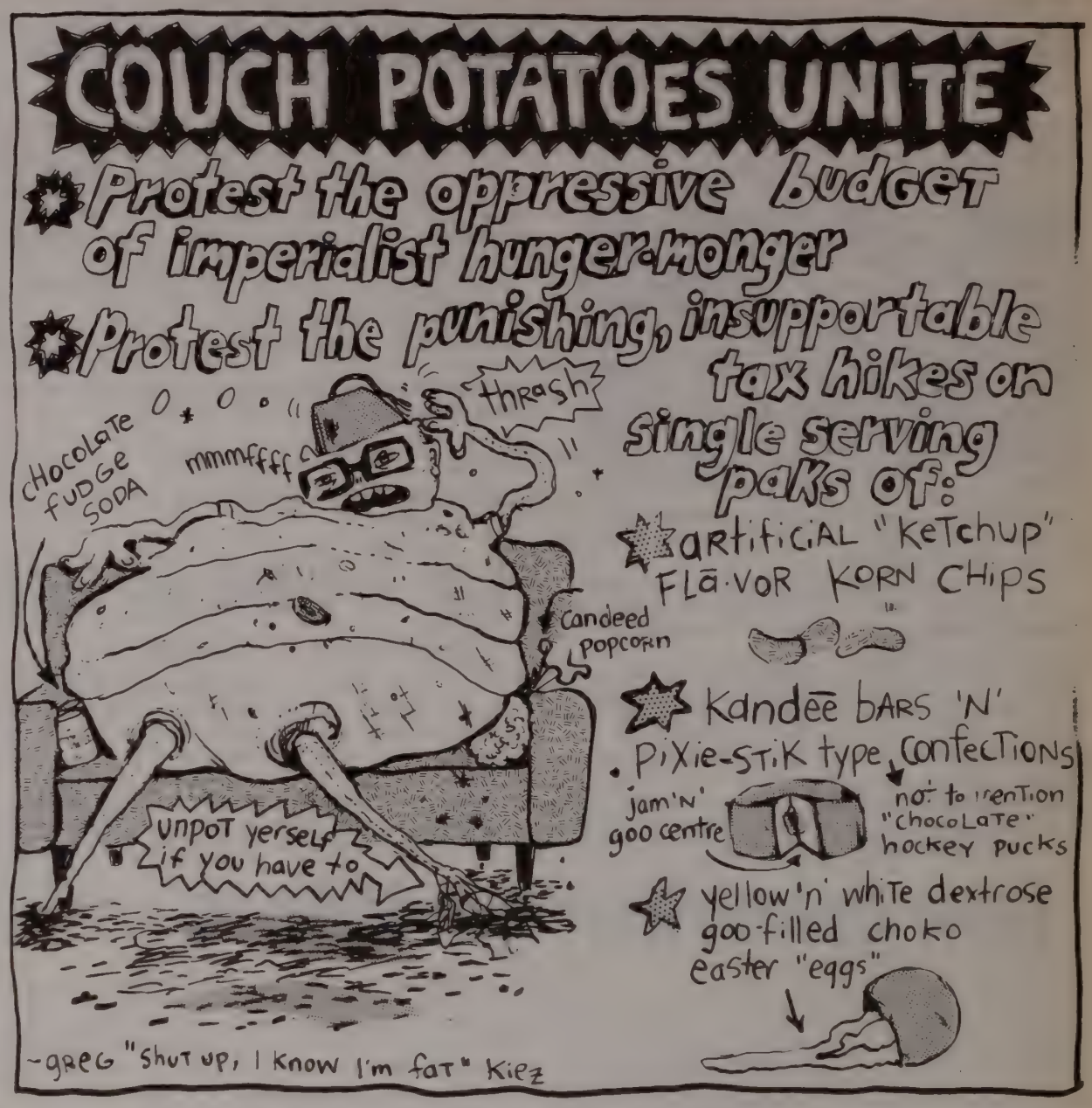
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back talk ...

Firing

Due process, not blood

The Staff Association is most concerned that the events of the past week not be used by the University administration as an excuse for a purge of senior administrators which would cloud the real issue. More blood on the ground will not guarantee employees due process. It will only satisfy some basic instinct for revenge. We will have none of it.

In our view, the only member of the senior University administration who has acted with any honour and integrity is Michael Finlayson, the vice president of Human Resources. He has had the courage to admit that the University has contravened its own policies and has pointed out how impossible it is to enforce them when autocratic deans refuse to listen. Any attempt to sacrifice Professor Finlayson, in particular, will be looked upon by our Association as a further signal that the senior administration does not intend to follow its own policies. It would be the total destruction of any shreds of credibility the University administration may have left.

The real culprit in this piece is the "gentleperson's agreement" between the University and its administrative staff employees. It is not enforceable. Conscientious managers make every attempt to follow policies, but what is the message to them now? If the Faculty of Medicine is not accountable why should anyone else be? Only a Memorandum of Agreement between staff and the University will give legal authority to the Manual of Staff Policies. Only a Memorandum will ensure that this way of dealing with employees will not occur again.

Judith Eichmanis
President, UTSA

Firing 2

The GSU is outraged at the treatment of the 79 administrative staff fired by Dean John Dirks, Faculty of Medicine. It is difficult to establish the chain of events that led to Dirks' action; however, a large part of the responsibility must be assigned to Prof. Finlayson. His disrespect for university policy demonstrates either an unwillingness or an inability to accept the responsibility his role demands.

We believe these cuts will cause delays in the length of time it takes a student to graduate. Without lab supplies, computer help and repair services on campus, we are looking at regular delays of up to a month. Students developing new techniques will be hard-pressed to get assistance.

Many of us spend a lot of our time in meetings helping develop policies designed to ensure the fair, effective functioning of the university. This action invalidates this work, and creates a deep cynicism towards a valuable process.

President Prichard recognizes the damage done. He has invited the fired employees to return to the Faculty for four weeks to "undertake the process of consultation and discussion that I should have required prior to the terminations." Not only is this process unlikely to produce a different result, it is cold comfort to those employees treated in such a contemptible fashion and to those of us who believed we could contribute to the enhancement of U of T through a partnership model. How can we have any faith we'll be taken seriously?

We applaud Prichard's honesty in making these statements. It is a refreshing change. The full reinstatement of these workers will demonstrate to the campus community his commitment to "openness, consultation and fidelity to our procedures and policies...".

Alice Pitt
President
Graduate Students' Union

Free

Re: SAC free film, presentation of The Rocky Horror Picture Show, Nov, 16.

I would like to apologize to those people who left the Rocky Horror, especially the guy who called me an "asshole". I am apologizing for shouting and yelling throughout the whole movie and ruining an otherwise typical and quiet U of T evening. Long live apathy and a snobism unparalleled even by Western.

Ken Chasse
Arts and Science
Fourth Year

Seth

As members of Seth Klein's residence last year, we take great exception to the characterization of Mulock House as being run by loud-mouthed homophobe bigot misogynists. Apart from being untrue, this sort of attack is a slap in the face to those who knew the house as a model of co-operation, one in which the beliefs and ideas of all residents were respected.

The only discussion which could conceivably form the basis for Seth's claims were ones in which his socialist dogmas were gently criticized. If Seth reacts to the fact that not everyone in his life shares his opinions by invoking charges of sexism/racism/homophobia, it shows only that the paranoia evident in his article is more far-reaching that we had dreamed. If he interprets honest discussion between people of opposing viewpoints as a step on the road to Fascism, then it is evidence only that Seth has finally lost it.

If any incidents of the nature Seth described were to occur in the house, the response of the residents would have been the same as that of Seth: revulsion. Seth never had to step in as junior Don and save the house from intolerance; the fact that he is now trying to do so after the fact is, to say the least, distressing.

Seth's tenure as junior Don in Mulock house is generally remembered with a great deal of fondness; it is with profound sadness that we learn our respect was not reciprocated.

Michael Blake
Sarah Hundleby
Sam Sasoo
Alan Merskey
Craig McKenzie
Chris White
Nicola Cason
James Stamp
Katherine Needham

Debate

As the debate on political correctness often forgets the issues in the rush to extremes, defining them clearly might counteract the frustration many of us feel faced with two armed camps whose arguments most often seem illogical or wrong.

See Back talk, page 5.

Responding to Sexual Harassment officer

Policy should include the classroom

Congratulations to *the Varsity* for its courageous and timely expose of "The Backlash Against the Politically Correct". Sadly though, there was one sour note in the contributed article by Paddy Stamp, U of T's current Sexual Harassment Officer. Ms. Stamp does not, by any means, deny her continued opposition to expanding the sexual harassment code to include incitement of group-prejudice in the classroom.

However, her opposition is subtly sugar-coated: first it appears beneath a title seemingly supportive of a future expanded code; secondly, it is cleverly intertwined with her definitions of the ideal-case and worst-case scenarios possible under the present limited code.

I have some questions for our Sexual Harassment Officer. Is it not possible, under certain circumstances, that an academic environment which shows evidence of intolerance might still be in need of a formal complaint procedure? Is it true that nothing else ever happens in classrooms except the "free exchange of ideas?"

A classroom situation is a power relationship. A Sexual Harassment officer, trying to remain distanced from this fact, is tantamount to a police officer, suggesting that a "domestic dispute" should not be the basis for legal action, but that the battered wife can always see her "political" concern "aired publicly" in the press, so what more does she want?

Nevertheless, the walking wounded of our emotionally battering academic system can rest assured that right there on their "politically correct" sides will be Ms. Stamp. She'll be offering tea and sympathy and soothing their activism-fevered brows with the consoling thought that she knows that "too often, what is presented as an attack on the academic freedom of the teacher...is in fact an attempt to protect the academic freedom of the learner." But as to making such protection a part of her legal mandate? Well, no she says.

Ms. Stamp apparently believes that her office has better things to do. She says there would be "little merit" in expanding the sexual harassment code to "protect the academic freedom of the learner." Of course she's never actually tried it.

Yes, little "learner", I must break the bitter truth to you: at the U of T, an instructor's comment about the size of women's breasts in general, as correlated with women's relative academic achievement in general, is a demeaning but a perfectly legal fact of academic life. On the other hand, if a prof has been observant enough to comment on how extra special just your breasts are, my dear, now then the university would be interested in examining the evidence.

Is it not possible...an academic environment...might still be in need of a formal complaint procedure.

So compare what the administration considers a valid complaint with your inadmissible "complaint" that your prof merely disparaged in front of your classmates the average intellect of women in general. Obviously the prof was just tying to...stimulate discussion. You mustn't take things so personally, sweetie. A message aimed at you? No, no that's not possible.

You see, when your mind and hormones are mentioned as just a small component of the whole female group's, then "they have not been singled out or personally targeted by conduct which disparages them." And the most chilling thing is that this is a female administrator who reasons this out for us because it is her job to turn away all such complaints.

The two-sided rhetoric of Ms. Stamp's bureaucratic bafflegab will no doubt be of great use to those administrators who seek to whitewash their real agenda, which is to avoid at all costs taking any further responsibility for protecting students from academic harassment on the sole basis of gender. The Sexual Harassment officer's stubborn refusal to support the proposal for expanded involvement of her office in this area sets a very poor example for Canadian students.

In Ms. Stamp's particular case, the struggle which cannot be put off any longer is the imminent tabling of the report of the Gender Issues Committee. This report includes the expanded-sexual-harassment-code proposal which Stamp predicts will be so "contentious" and about which she wants to go on the record as personally being "wary" of.

Ultimately, despite her heroic attempt to sit on both sides of the fence, the remarks she slips in about how the Committee's proposal would amount to "censoring behaviour", and how "offensiveness is a highly subjective quality" shows that when push comes to shove, she aligns herself with the group that uses the label "politically correct" to discredit liberal humanism. Where have we heard those phrases before? Was it by any chance in Red Deer, Alberta, when they were employed by the defenders of the academic freedom of one Jim Keegstra?

In the future, I will certainly endorse a package-deal that can cover all forms of incitement to group-prejudice in the classroom.

Right now, it is the Gender Issues Committee that urgently needs your support. To that end - and in direct opposition to the dire warnings of Ms. Stamp - let me share with you how I have taught myself to answer when accusations of being "pro-censorship" are hurled at me (most likely in the hopes that the likes of me will go away). My answer is that bullying by its very nature is an anti-academic pursuit. It is characterized by stagnation, based on the fear of the intellectual growth of real learning and teaching.

Academic Freedom, cannot be effectively defended by programming in automatic, lifeless slogans such as "all political correctness is censorship". I have every confidence that the principles of Academic Freedom can survive acts of moral courage by those who stand up to the tyrants of the academic universe.

Author's name withheld upon request

back talk ... letters to the varsity

Continued from page 4.

At issue is what constitutes acceptable freedom of speech, and, in the academy as a whole, what constitutes a good, solid education.

Both sides complain of the "violation" of their "freedom of speech". One side claims that they are not allowed to make comments or develop ideas which could be construed as sexist, racist etc. without incurring penalties. The other complaints that there is not enough freedom to counter such comments and biases, also without incurring penalties.

Let's say I had a friend who had just lost a baby. I would have the legal right of freedom of speech to tell dead baby jokes, but who would not find such behaviour unconscionable? It would show an insensitivity to the bereaved parent and most would deplore this as an abusive use of language. The point is, we always pre-censor what we say in consideration of hearer and circumstance, because language is about community, and about being sensitive to the feelings of everyone in the community. This activity underlies tact, kindness, and humanity, because it is understood that language can not be divorced from social setting. Sexist, racist and homophobic language functions to exclude. The legal right to "freedom of speech" is clearly not the real issue here.

Both sides also believe that a university should provide a solid education. One camp claims that traditional university curricula are best since unrepresented works or groups are forgotten or neglected with good reason, and these good reasons have been validated by tired and true practice. The other camp agitates for adding course, works and approaches unheard of or discounted by the more traditional members of the academic community. This is where I get down off the fence, if I was ever really on it.

Agreed, the academy has always had to decide about whether it will be amnesiac or blind. But women and other minorities have not contributed to the choice of objects for academic amnesia until relatively recently. Is it surprising, then, that a curriculum created for a white male upper middle-class student body is questioned by a student body (and faculty) of a different constitution? Or that works and orientation which were historically key to these new groups are still important to them now?

If education is about the serious consideration of the crucial works, of development, of communities, the question is whether to maintain a system designed by and for an exclusive group simply because that group is traditionally dominant, or whether to adjust the system to incorporate the brilliant work, the genius, the approaches, and the issues of previously ignored groups which are now part of the university community.

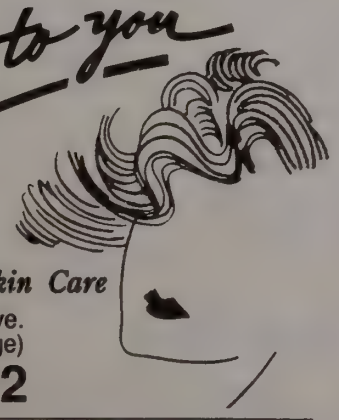
The decision is difficult if not painful, so let me return to my analogy of the friend whose baby died. If I had been ignorant of my friend's situation when I made the jokes, I would feel worse than a worm on discovering it, and wish I'd had the knowledge which would have prevented me from injuring someone I would, as a friend, have wished to support and protect from such insensitive language. Ignorance, in such a situation, is no excuse, and both parties are uncomfortable, if not horrified, at its discovery. It would also be wrong for me to intentionally maintain my ignorance in order to avoid pain to myself after I'd realized I had done something wrong.

Countering ignorance in both the academic curriculum and conversation is painful and controversial, but we must deal with it as a problem, and deal with it constructively.

Susan Lamb

See Back talk, page 6.

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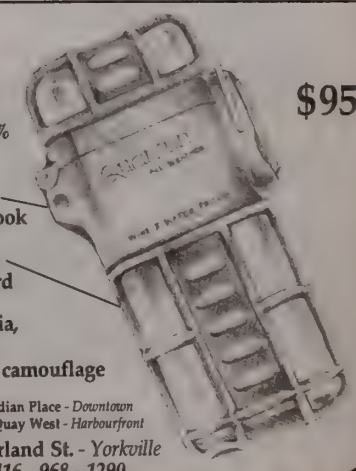
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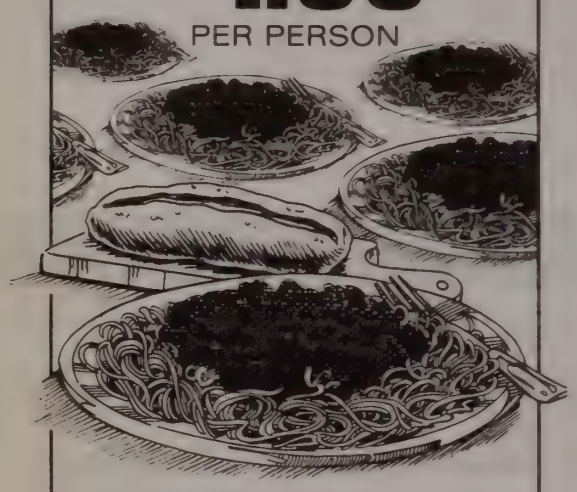
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back talk ...

Continued from page 5.

Firing 3

Like all reasonable human beings, we're outraged over the savage termination of 69 employees of the Faculty of Medicine. We're also not a bit mollified by President Prichard's so-called "apology", and by his transparently cynical four-week "reinstatement" of the 69, as announced in his two-page letter to the university community of November 15.

Though in this letter the President expresses his personal "regret" that the Administration "permitted our attention to substance to undermine our commitment to process", his own letter indicates otherwise. The decision to terminate the employees, he makes clear, was made after "careful consultation by the Dean (of Medicine) with my administration over the past two months". Indeed, the President is good enough to point out twice that his administration was fully involved. So there was lots of process.

Michael Finlayson, Vice President of Human Resources, has been quoted widely to the effect that the University's policy of consulting with employees before they are sacked is "unrealistic", presumably out of concern for computer security. Which of these people speak for the Administration?

The President's value system is clearly demonstrated by his reference to the abrupt termination of long-service employees, using police to escort them from the building, as a "mistake", while government underfunding is "brutal". We see it the other way around.

Employers who value their employees don't behave this way. But, then, employers who value their employees don't have four strikes in two years.

Much has been made, lately, of the President's overtures to the unions on campus to cooperate with him in fighting the continuing underfunding of post-secondary education. However, though his letter is addressed to the university "community", CUEW Local 2 was not sent a copy. Apparently, we don't belong in Mr. Prichard's "community". Furthermore, the first scheduled meeting to discuss university budgeting with employee associations and unions was cancelled on Monday with less than three hours of notice. So much for the new era of consultation.

Is it any wonder we don't trust him?

Claudia Vicencio
Chairperson

Varg talk

So Kyo MaClear (The Art of a Colonial Education, *Varsity*, Nov. 12) "was...forced to leave Art History having banged heads one too many times." Unfortunately, the effects appear to have lingered.

Jeanne Cannizzo is under no obligation to respond to those who charge her work with racism. Not even in a court of "eurocentric" law would a judge even compel her to testify as to any putative wrongdoings, however grievous. It's just one of those things about Western law; thoughtful folks have always taken a dim view of coercion, illegal and legal.

But Jeanne Cannizzo did respond to criticism of "Into the Heart of Africa", twice. Extensively, in the spring of 1991 in Visual Anthropology Review and during her show, on June 5, 1990, in the Toronto Star. So I don't know how MaClear can write, "Jeanne Cannizzo chose not to respond to criticisms from the public about her exhibit." Which criticism does MaClear mean? Non-students badgering her in her classroom, such that she was forced from her post? Or does MaClear mean the cowards who arrogantly spray-painted her house? Perhaps the author is referring to individuals who chose to carry their civil disobedience to the ROM and into the assault of Metro police? There is no possible response from Ms. Cannizzo, or anyone else, to such barbarism; short of quick and deserved legal action.

I also take exception to the anonymous article "Learning cultural lies in the classroom". It takes courage to state one's opinions, with one's name attached. It is the opposite to make accusations and then hide behind one's anonymity. If a university professor is misinformed, I suggest that it is not so bad to let the rest of us provide the details. It says much of paranoia to do otherwise. And so much for Klein's editorial.

Social justice is as much a process as a goal. It is heartening to read in Wynne Hartviksen's article, "Rushton Revisited: The debate continues at Western", that the Ontario Human Rights Commission is now involved. That is the way to fight for social justice. It's slow, it's expensive but it's so much better and effective than hooliganism.

I detect, in political "correctness" the strong odor of Utopianism. Many of its adherents seem to believe that racist, sexist, homophobic behaviour can be erased overnight. Sorry, human beings have never shown the ability to solve every one of their social problems, once and forever.

That is why the process is as important as the goal. If there is a backlash against the politically "correct", it is fueled by a repugnance towards their mechanistic approach to living social problems.

I'll go for good ol' habeas corpus. To do otherwise is to destroy any chance for justice.

Now that's potential and it's correct too.

George Young

Yitz back

I find it ironic that *the Varsity*, for all its wisdom in decrying the horrors of war, seems to have learnt very little from it and in fact has tacitly given its support to violence in the name of a political cause, by assisting in a propaganda war.

I am referring to comments made in your editorial of Nov. 7. Comments supposedly made to exemplify the injustices of war and the suffering of "innocents". "In Canada, children and adults are evicted, deported and shot." Oh, pardon me, did I say "In Canada"? The original quote read: "On the West Bank..." A perfectly understandable substitution considering the statement is totally devoid of context. Canada, a country at peace, carries out evictions, deportations and shootings of children and adults...when such actions are warranted. When will you learn? The first casualty of war is truth; but there can be no truth without context.

I could forgive the use of the anti-Israel propaganda term, "West Bank". Anti-Israel propagandists have succeeded in promoting the colloquial use of this illegitimate title in an attempt to obscure the legitimate Jewish name of the Israeli-administered territories of Judea and Samaria.

I cannot forgive your clouded references to the intifada. *The Varsity* thus displayed gross hypocrisy in an other wise anti-war editorial for two reasons. Firstly, the intifada is merely the latest chapter in a series of Arab wars of aggression designed to destroy the State of Israel. You do an injustice to Israel, the victim of 44 years of Arab warfare, by your vague portrayal of the (self inflicted) "suffering" of Arab residents of Judea and Samaria. Second, as a media institution you should feel especially ashamed and partially responsible as much of the violence and bloodshed of the intifada was encouraged by the media. The stories, the photos and the headlines cost extra lives as intifada participants sent forth their own children as human sacrifices to the North American god, Television. A made for T.V. war of violence and propaganda.

I would join my voice to yours in calling for an end to war but I would add a call for the end of half-truths and propaganda lies as well.

Yitz Gabay
UC IV

And back

Re:"Peace" by F.M Sadeghi

"The facts are clear to any educated person who can at least point out Kuwait on a map". Judging by the number of factually and historically incorrect statements in the letter I wonder if Sadeghi could find "Palestine" on a map. A more detailed history lesson is desperately required but I will attempt to address the more crucial errors.

Firstly, an independent country called "Palestine" does not exist nor has it ever existed. The term "Palestine" refers to a geographic region which today includes the countries of Jordan (in Eastern Palestine) and Israel (in Western Palestine). This region was part of the Ottoman Empire until after WWI when the Allied powers, namely Britain and France divided the Ottoman Empire between them. In 1922, the League of Nations recognizing "the historical connection of the Jewish people with Palestine" granted the British a mandate over Palestine so as to re-establish the Jewish national home there. Under the Lausanne agreement of 1923, Turkey surrendered all claims to the Palestine Mandate governed by Britain. Britain took roughly 80 per cent of the Mandate, (Eastern Palestine), barred Jews from it in 1922 and in 1946, made it into the Palestine Arab state of Transjordan.

In 1947, the British handed over the issue of disputed Western Palestine to the UN which suggested the partitioning of Western Palestine into a 2nd Arab state and a Jewish state. Jerusalem was to be an international city. Palestinian Jews reluctantly accepted partition but Palestinian Arabs rejected it.

On the day Israel proclaimed its independence it was invaded by 5 Arab armies; Lebanon, Syria, Egypt, Iraq and Transjordan. The partition plan was thus irrevocably negated by Arab aggression. Israel was not created by the U.N. or Britain or anyone else. It exists by historic and national right as recognized by the U.N.. Israel survived the Arab onslaught at the cost of 6,000 Jewish lives. Its 1949 borders were not drawn from U.N. maps but from the reality of the battlefield. Tranjordan illegally occupied (and later annexed) the territories of Judea and Samaria while Egypt's aggression captured Gaza. Sadeghi's claim of "occupied Palestine" is not compatible with the history of the region.

Sadeghi's attempted "linkage" of the Gulf War to the Arab-Israeli conflict is equally laughable. There is only one similarity between Israel and Kuwait: Both were invaded by Iraq in a war of aggression.

In conclusion, as Sadeghi is obviously only an amateur Israel-basher, let me leave him/her with a little advice. Successful Israel-bashers use more subtle lies and half-truths rather than that outrageous fantasy he/she concocted: "...forty years of blowing up houses, shooting children, beating up old women, and bombing villages in Palestine by the Israeli occupier...". Such imaginative talents should not be wasted. I hear that the National Enquirer is now hiring.

Yitz Gabay
UC IV

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Osgoode group seeks end to racism

BY TREVOR BURNETT
Canadian University Press

TORONTO -- A York University law group, demanding an end to systemic racism, has presented a wide-ranging list of demands to the university's administration.

The Pan Afrikan Law Society -- a student group at Osgoode Hall law school -- outlined five demands for "substantive equality" in an Oct. 15 letter to York president Harry Arthurs and the university senate.

PALS member Miguna said the group's key concerns include the lack of student involvement in the decision-making process, Osgoode's Eurocentric curriculum and the low numbers of faculty or students of African descent at Osgoode.

PALS also wants the law school to replace its grading practices with pass or fail evaluations.

"Pass/fail will minimize bias and acknowledge the fact that objectivity in grading is a fallacy intended to perpetrate political, gender and cultural prejudices," the letter states.

But law professor Kent McNeil said he does not believe the grading system is culturally biased. He also said a pass/fail system is a bad idea.

"The job market for (recent graduates) is very competitive," he said. "Employers would be apprehensive because they wouldn't know if it's a high pass or a low pass and they might not want to take the chance."

According to PALS member Livingston Wedderburn, Yale's law school uses the pass/fail system.

PALS's concerns go beyond grading. Members are also concerned that there is only one black professor at Osgoode, no courses dealing directly with African issues, and only two courses dealing with Canada's indigenous peoples.

On Oct. 25, Osgoode dean Jim Macpherson met with members of PALS and gave them a letter telling the group to address their concerns to the appropriate administrative bodies.

Wedderburn called the letter a "diplomatic 'fuck off.'"

"He wants to lose us in administrative brouhaha by having us go to these different committees," said Wedderburn.

In his letter, Macpherson assured PALS of Osgoode's commitment to broadening its admissions base and promoting "diversity in the ranks of the faculty."

But Miguna said that isn't true.

"There is still total marginalization [at York] through white supremacist tendencies," he said. "For example, there is no mention in the York curriculum of the relationship of Africans and the law which sees Africans as chattel. The law is biased and racist and there is no respect of our history or struggle."

Osgoode associate dean Neil Brooks said the dean's role is largely administrative, and PALS should take their concerns elsewhere.

"The Dean has zero power in terms of who gets hired, curriculum or methods of grading. The Dean would have to go through the committees and then the faculty councils."

Miguna said he disagrees. "If [Macpherson] felt these demands were important, he would do something."



ROM trial cont.

continued from page 1.

different matter."

Members of the African Canadian community also see the Crown's offer as a victory against what they consider to be false arrests.

"I think the settlement is a result of the pressure that has been brought to bear by the community to drop the charges. Because of the support they had they got acquitted," said Dudley Laws, chair of the Black Action Defence Committee.

But Ramsay said the peace bond was offered not because of public pressure or a weak case but because the sentencing might have been too lenient.

"Taking into account the seriousness of the charges and the likely result of probation which is much the same as a peace bond, it is a reasonable way to dispose of it (the charges)."

Johnson and Adisa will appear in court to set a trial date on Tuesday.

"There will be a trial, the judge will decide whether to acquit them or commit them," said Ramsay.

Supporters of the ROM Eleven hope Adisa and Johnson's trials will disprove the charges.

"There is going to be a full trial to expose what went on with the arrests. We intend to fully support and defend the two members of the ROM Eleven," said Ajamu Nangwaya, a member of the ROM Eleven Support Committee.

Superintendent David Boothby of Metro Police's 52 division refused to comment on the cases.

Relocation memo encouraging

continued from page 3.

said. "They worry more about other people than they do about their jobs.

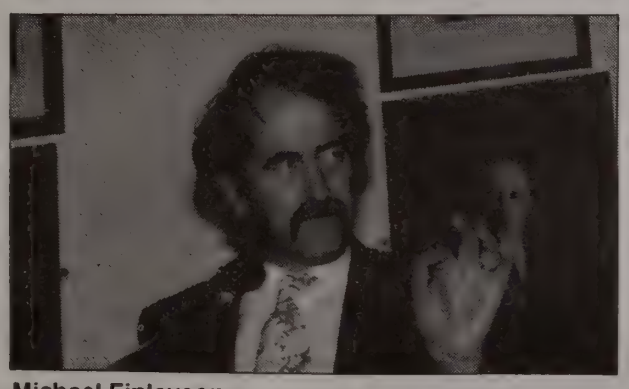
"Returning could also be a catharsis to help them all get over the shock, as well as another month's salary."

Michael Finlayson, vice-president of Human Resources has sent out a memo to all heads of departments reminding them of the university's policy on relocation which must consider released staff members before other candidates when job openings become available.

"Only if it is manifestly clear that the candidates on the 'relocation' list are unsuited for the position being filled, will other candidates be referred by Human Resources to the hiring department," states the memo.

Eichmanis said the strong language in the memo was encouraging.

"I know that Michael Finlayson feels his head is on the chopping block for toeing the line on relocation and telling them that he won't hire other candidates," she said. "We don't want him to go. He's someone you can actually deal with."



Michael Finlayson

Waste reduction

continued from page 2.

article that is printed may take matters into their own hands and redistribute the paper. I don't think papers should be held responsible for these things."

College papers said they were willing to follow the waste reduction guidelines, but it would take some time to implement them.

"I think it's a fine idea," said Matt Wood, editor of *The Strand*. "It'll get our butts off the ground to do something."

Frankie Gilbert, news editor of *The Gargoyle*, agreed.

"I think we do have some responsibility to reduce the amount of paper we're putting out."

She said *The Gargoyle* has recently reduced its circulation from 5,000 to 3,500.

Wood said while *The Strand* could afford its own boxes, it would be a good idea to get together with other college papers to look at sharing multi-shelved stands to reduce costs.

But Gilbert said it might not be practical to share stands with 14 other newspapers.

"It might look like a huge eyesore," she said. "Sort of like the ones in Sid Smith with the different slots. Things just get dumped all over the place."

The waste reduction guidelines will be reviewed in two years.

Western votes to keep porn sales

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- A slim majority of students at the University of Western Ontario voted recently to keep Penthouse, Playboy and Playgirl on sale in a campus store.

The Oct. 22 and 23 plebiscite, run by Western's student council, found about 55 per cent of students favoured keeping the three magazines on the racks.

"Students have made their voices heard. The magazines will stay at (the store)," said Sarah Nixon, student council vice president in charge of student issues.

Controversy over the magazines erupted last year when some students held weekly pickets outside the store, saying the magazines degraded women.

After last year's council refused to deal with the issue, this year's council settled on the non-binding vote, Nixon said.

But the council's women's commission said the plebiscite was an inappropriate way to deal with the issue.

"We didn't feel this kind of question should be put to a vote, since it was a human rights issue," said women's commissioner Nadine Artemis. "If this had been a racist publication would there have been a vote on it?

"They don't normally ask the masses when they make decisions. Why did they do it for this one?"

The student council also didn't present any educational material to help people decide, Artemis said. The women's commission was too busy with an anti-date rape campaign to do any other educational work, she added.

Nixon, however, felt the plebiscite was a fair way of dealing with the issue.

"It was a way to let the students decide democratically. It's a matter of community standards, so we let the community decide."

The store is run by the University Community Centre. Centre director Habeeb Al-Aidroos said he will abide by the community's decision, though he also plans to solicit the opinions of staff and faculty.

"Faculty and staff are also concerned with imposing standards on what can and what can't be read by someone. But there is also the issue of violence against women, how this works into that, and I'm sympathetic with that too."

Artemis said a member of the Women's Commission will move to have the magazines removed at the Dec. 3 council meeting.

Nixon said the issue can be reopened.

This July, the Brock University student union voted unanimously to ban Hustler from the campus store, saying it degraded women. They let Penthouse, Playboy and Playgirl remain.

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Linda Frum: she's back.

Frum has new video, old line

BY RICK HIEBERT
Canadian University Press

VANCOUVER -- At the University of Toronto, "nobody cares if you live or die."

And the University of British Columbia is "considered one of Canada's leading institutes of higher learning" because it snows infrequently in Vancouver.

These comments, featured in the recently-released video, "Linda Frum's Video Guide to Canadian Universities," are making some people apprehensive.

The film -- which entered limited release in March to buyers from Canada's school boards -- is being pitched to video store chains, co-producer Tim O'Brien said.

"Most videos on schools are produced by schools themselves and are very biased. For prospective university students and their parents this fills a definite need," O'Brien said.

The film profiles UBC, Simon Fraser University, the University of Alberta, the University of Western Ontario, the University of Toronto, Queen's, McGill, Acadia, Dalhousie and Memorial University of Newfoundland.

Student politicians are a little worried -- although apparently none have seen the video yet -- due to the Toronto writer's 1987 book on universities.

Linda Frum's Guide to Canadian Universities only appraised anglophone schools, but it was condemned for some of its negative assessments.

Kelly Lamrock, chair of the Canadian Federation of Students, said he doesn't have high expectations.

"If it's anything like her book, the video is just another piece of vacuous journalism on colleges and universities that we don't need," he said.

"I'd hope that the video's comments are placed in one context -- how good is Canada's educational system and how many have a chance to use it? If she answers those questions, great. If not, it's a waste," Lamrock said.

The 90-minute video was funded primarily by grants of $15,000 from the Ontario Film Development Corporation and $30,000 from the Secretary of State's Department of Communications.

The video focuses on Frum's interviews with students and their assessment of their schools.

"Essentially I simply asked people questions and let them talk," Frum said. "The opinions come not so much from me, but from the people that I speak to. If I found somebody who said positive things, I quoted them. If not, I quoted them too."

"Students are more candid as there's no way they can be anonymous," she said. "The camera adds a certain honesty."

The comments about U of T and UBC are simply distillations of things students and faculty said, she added.

"A lot of people told us at the University of Toronto that it can be a very alienating campus and that it can be hard, if you don't join groups or activities, to feel like you belong. 'Nobody cares if you live or die' is a pithy way to say that," Frum said.

CFS-BC chair Brad Lavigne said Frum's focus on student opinion is a plus.

"Students are in the best position to speak about their institutions. That's definitely one way that the Frum video is laudable," he said.

But he said it isn't thorough enough.

"There's a great difference between what some universities are trying to do educationally," he said. "If you ignore some universities, you don't get an accurate feel in your findings."

"The video will be used by high school counsellors and students. As students only see a handful of institutions, will they be completely informed?"

Frum, however, said she wanted to film at more campuses, but couldn't due to the video's small budget.

"We wound up trying to do a cross country survey of schools that most students would travel to go to school. We were picking universities that we knew most high school students had heard about and would be interested in."

Responsibility is on part of university

continued from page 3.

Martin said that before the 1960s, the university was responsible for the behaviour of its students. Since then, however, attempts to create a non-academic code have failed due to opposition from student groups, who viewed the imposition of restrictions by the university on their non-academic behaviour as infringements on personal freedom.

Martin said the current proposal would only deal with behaviour which prevents members from freely participating in the programs and activities of the university. Federated universities within U of T could choose to opt in to the policy, but would otherwise remain autonomous in addressing student conduct.

Peaceful assemblies, demonstrations and lawful picketing would not be subject to regulation through the code unless they caused noise "that obstructs the conduct of a meeting," or were in engaged in "forcible blocking of access to an activity."

Legal offences are included in the proposal, such as sexual and bodily assault.

"While a criminal charge is proceeding through the courts, the accuser may still be living in the same residence as the accused," said Martin. "There is a responsibility on the university's part to protect the security of the accuser."

Sanctions for violation of the code range from a $100 fine to a recommendation for expulsion which would occur only when "it has been determined that the offence committed is of such a serious nature that the student's continued registration threatens the academic function of the university at Toronto ... or the ability of other students to continue with their programs of study"

"Sanctions are a way to protect the interests of the university and its members outside the criminal code," said Martin.

workin on a farm ain't really the most phallocentric profession of the workin man type professions. when ver workin peer is ramses the bull, a man develops a kind of a quiet modesty. so it's kind of funny that me uncle edsil's no front teeth foray into the field of literature would be what it was. Now then, like dirk van dyke says, i'm a s-s-s-s-snappy dresser. i look lovely in polyester. i'm a teenage gumby. even though edsil couldn't read nor right, he wrote this story by dictatin' it to me and this was the basic storyline (in the words of edsil): this lad, and a fine olde lad he was, he wakes up one morning, an' he's hangin the rat right, drainin' the weasel, y'know, and he looks an' holy shit! his foreskin's grown back. holy shit, y'know, how'd that happen?..



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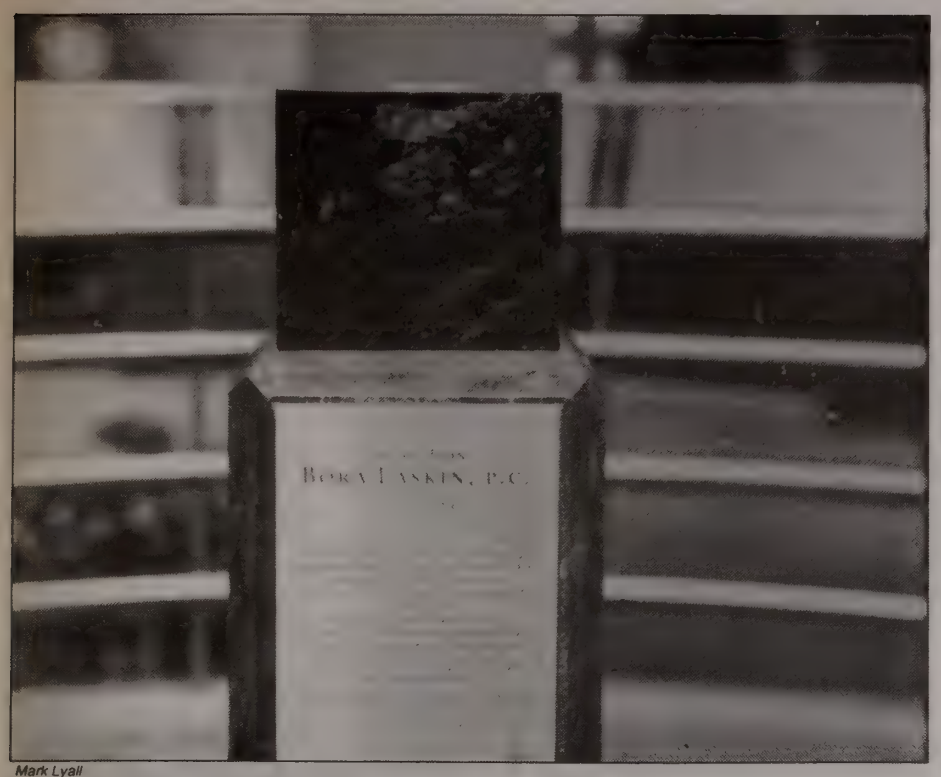


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Mark Lyall

Lost and Found: The bust of Bora is resting peacefully in his box waiting for the mountings to be fixed. As for the Episkopon skull?????

Maclean's university issue: the saga continues

High school kids ignore Carleton

BY SHERIE HODDS
Canadian University Press

OTTAWA -- If anyone has been hurt by the Maclean's article, it is high school students applying for university, says Carleton president Robin Farquhar.

In an address to the administration support staff last week, Farquhar noted two instances in which high schools have reacted negatively to Carleton University since the publication of the infamous Maclean's article.

"It's impact cannot be ignored," he said.

According to Farquhar, one high school only had 14 students attend a student liaison meeting which had originally ben scheduled for an audience of 100. Another school cancelled its meeting with Carleton Student Liaison altogether, he said.

Both of these incidents occurred after Maclean's "Ranking the Universities" article reported Carleton as being one of the lowest-ranking universities in Canada.

Vic Chapman, director of admissions and academic records, said a third high school has also cancelled a meeting with a liaison officer since the Maclean's publication.

Chapman said while Carleton intends to follow up on these cancellations, he considers these to be isolated cases. He also said the high schools which had cancelled their meetings were both small and located a considerable distance from Ottawa. Chapman refused to name any of the high schools involved.

However, The Ottawa Citizen cited Chapman as naming Sir Robert Borden High School as the school which had incurred poor attendance at its student liaison presentation. The meeting was scheduled for 50 to 60 students but only six showed up.

Chapman said the high school was embarrassed by the incident and has since rescheduled the meeting.

Scott Munroe, head of the guidance department at Sir Robert Borden, said the Maclean's article had little to do with the poor turnout for the presentation.

"The meeting was scheduled for the 16th of October. Our own general university application presentation for the students hadn't even been held by this time," said Munroe.

"The earliness of the visit should be held accountable, the kids aren't geared up to apply," he said. He also attributed the low turnout to a competing activity held at the same time as the Carleton presentation.

"The Maclean's article just caused a flash in the teapot," said Moore. "When the smoke clears, most students will not be affected by it."

A better perspective of how high schools have reacted to Carleton's ranking won't be available until January, when students will have completed their applications for university, Moore said.

Carleton president considers resignation

OTTAWA (CUP) -- Carleton University president Robin Farquhar has decided not to resign following insinuations that he was a poor leader. The allegations came after a recent university ranking article in *Maclean's* magazine was published in mid-October. *Maclean's* ranked Carleton 44th out of 46 schools.

Shortly after the article came out, Farquhar announced that the university had given out wrong information to the magazine, and asked *Maclean's* for a re-ranking based on the correct statistics but *Maclean's* refused.

Farquhar next reserved two pages of advertising in *Maclean's* to promote the university.

"We want to make that kind of information available to the same group of people who read the original article," he said.

But facing strong faculty opposition, Farquhar was force to cancel the ad. It would have cost $32,000, with the money coming from "corporate friends", said Farquhar.

Journalism professor Joe Scanlan spoke out against the ad.

"We don't have a crisis," he said. "I don't think people read *Maclean's* that much. Do you honestly believe Mount Allison is better than U of T?"

It is the provincial government, not *Maclean's* readership, who must be targeted, he said.

"Tell the province 'you're screwing us around financially. We're doing exactly what you're telling us to do by having an open admission policy."

Political science professor Jane Jenson agreed.

"It's a morale problem. It's not the open admission policy that is hurting the university, but people's lack of understanding of how it works."

Despite the opposition to the ad, Farquhar brought in a local communications firm to a council meeting to present ad concepts. These included using a series of photos depicting "Carleton life", having Farquhar praising the university, and one comparing the survey results with the "real facts" about the university. None received much support.

Even Bill Mantle, the consultant himself, rejected the idea.

"I think the public's initial reaction to the ad would be sour grapes," he said.

But despite initial plans to resign following the fiasco, Farquhar decided to remain after consulting with students.

Over 200 students attended a Carleton love-in with Farquhar at the beginning of the month.

During his speech, Farquhar said he accepted full responsibility for the error in incorrect figures being sent to Maclean's.

He described the survey as "fundamentally and terribly flawed".

"Do not let this event destroy your pride and pleasure about being part of the Carleton community," he said. "I'm proud of this university."

Farquhar accused the magazine of trying to make money off the survey, by marketing it to high school guidance counsellors.

He advised students to wear their Carleton University jackets proudly around town and to put Carleton bumper stickers on their cars.

"Help us make the place look as good as possible...you know, pick stuff up here and there."

He said he had a lot of faith in the quality of students at Carleton.

"We are darn proud of you. I'm happy to be a part of your life."

He said he was implementing a "mechanism" to deal with Carleton's "academic schizophrenia".

"We will not give up our commitment to equity," he said, "but we need a richer, fuller, more accurate message."

One student asked Farquhar for a commitment to review Carleton's policy concerning running a deficit. He cited McGill and the university of Toronto as examples of universities who have massive deficits and pointed out their top positions on the *Maclean's* survey.

"It is something I will look at," Farquhar said.

The forum ended with a pat on the university's back from first-year engineering student Steve Bosner.

"I'm proud to go to Carleton, I'm glad I chose it, it's a great institute.



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NOVEMBER 21, 1991

Matthew Jocelyn talks drama and Europe

Infidelity director challenges UC

BY JOHN DEGAN

Infidelities
Helen Gardiner Phelan Playhouse
November 27 to December 7

Except for a brief visit to direct a play here in Toronto several years ago, Canadian-born actor/director Matthew Jocelyn has spent the last twelve years building for himself an impressive theatrical career outside North America. Co-founder of Le Theatre de l'Autre Rive in Paris where he has lived for the past decade, Jocelyn has worked as well in England, Poland, Switzerland and Japan. This winter he is reviving an old show for a four city tour of Czechoslovakia. He is currently at U of T directing the University College Drama Programme's upcoming production of Pierre Carlet de Mirivaux's *Infidelities*.

Jocelyn seems to force his own path between two distinct directorial styles: the collective and the single vision. "I am quite tyrannical as a director, actually. I do want the final word. But, on the other hand, I don't approach a play with an exact vision in my mind of its final outcome. All of my directorial decisions are based on what the actors do during rehearsal. The actors help me to understand what the play is about."

"They decided they would rather be actors than criminals."

It is an approach that has been quite successful for him to this point. Last year, he worked with a women's theatre collective in Switzerland on an adaptation of Cinderella called, *On l'appelle Cendrillon*, and in 1989, as part of the celebrations surrounding the bicentennial of the French Revolution, he directed and helped collectively write, *Vide ton Sac Jo*, a play acted entirely by prisoners in a Paris penitentiary.

"That was a gruelling experience. These are people who have been deprived of even fundamental expression. We had to spend a lot of time just gaining their trust. I mean, we came in there with the pretension that we had something to offer, something concrete, not just diversion."

He describes the play as an investigation of the mythology of freedom. "The celebration was all about freedom, the storming of the Bastille, well, what do prisoners think of that? We spent about four months with them, starting from scratch with theatre classes, improvising on themes. And over the four months we wrote a play, basically transcribing what they were improvising, but changing it as well, changing the language, making it more theatrical. Since then I hear that two of the people we worked with have been released and have begun theatre classes. They decided they would rather be actors than criminals."

While managing to maintain the final word, Jocelyn finds great advantages in the collective theatre process. Discussions with the all-female cast of, *On l'appelle Cendrillon*, had him discovering the female side of himself. "We would be discussing a specific point and I would find myself saying, 'Well, as a woman, I feel...'."

And rather than a drawback, he sees the time-consuming nature of collective theatre as advantageous to the finished product. "That is, in fact, one of the real failings of English Canadian theatre. Because it always must be financially viable and because of union control over rehearsal time, the play must always be done in a hurry. Don't get me wrong, I think actors deserve to get paid for rehearsals, I think they should be paid, but if they must be paid and the money is not there, it's too limiting for the play as a whole."



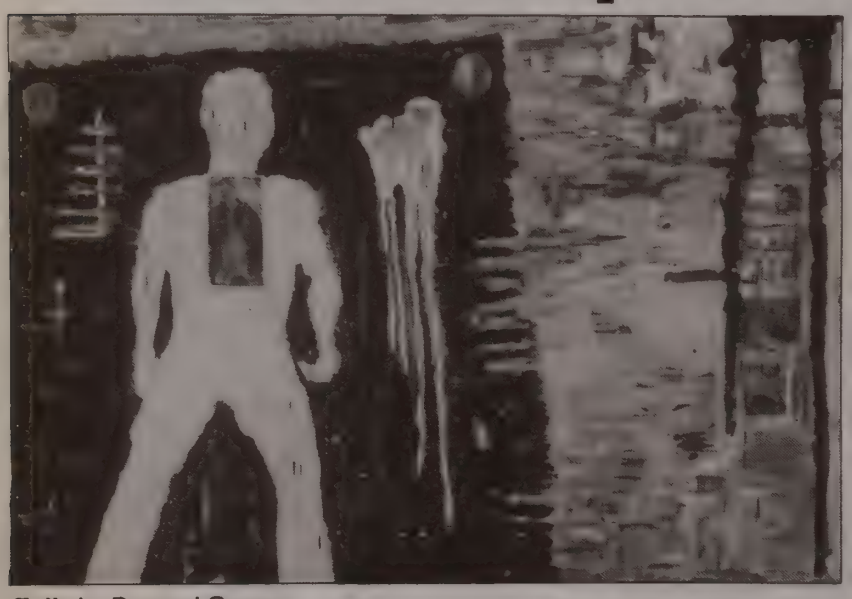
Director Matthew Jocelyn and actor Michael Raby — Mark Lyall

Beyond reviving *On l'appelle Cendrillon* for a tour of Czechoslovakia in late January, Jocelyn's next major product will be a French-language production of Cyril Tourneur's *The Atheist's Tragedy*, which has been invited to open the prestigious Printemps des Comediens festival in Montpellier in June 1992. He co-translated the play, which has never before received a French-language production. "The translation was quite a challenge because the play is written in very action-based, gutsy language, which, of course, French is not. We stuck with a very literal translation and it kept an English feel to the play."

A similar problem presented itself with Mirivaux. "This is my first attempt at Mirivaux. *Infidelities* is quintessential French, full of French abstractions. A very language-centred play." As it is the most translated of Mirivaux's works, Jocelyn was able to select from four or five different versions.

"The challenge for this play in English is how to create a constant series of situations and actions which allow the language to fly. It is also a good challenge for a cast at this level. There is far too much concern these days with psychological-realism — television acting on stage. Mirivaux is full of intended exaggeration and word play; he has set all of the traps, but he also offers the solutions, the ways out of the traps. It is a very important challenge for the cast and, yes, I think they are up to it."

The art of politics versus simplicity



Exile by Bernard Gamoy.

BY MEI-YIN TEO

Telford Fenton and Bernard Gamoy
Justina M. Barnicke Gallery
to December 7

"Basic drawing is overlooked, but I'm not looking for sensationalism." What Torontonian Telford Fenton is saying is that simplicity is still much alive in this complex world. His drawings, on display in the Hart House West Gallery, prove that simplicity is not only alive but, in this case, preferred.

Fenton's drawings emerge from an old form of art called "Conte" which originated in France. He achieves a balance in style between a free flowing rhythm and strong strokes striking in their depth and shade.

His portraits are life drawings taken from a model. They outline the human figure, many pieces focussing on the face. Fenton's three-dimensional form is a result of the pattern of shadow created through the use of light. The contrasts of light capture the vivid personality of each character.

Fenton's desire for basic drawing is seen in the names of his individual art pieces. "Out of Work Actor", "Queen Street Tailor", "Art Student Queen Street West", and "Male Nude" are just a few. Each depict exactly what they claim to.

Fenton has successfully mastered the art of capturing a personality on paper. The simplicity in his art is achieved through balancing a loose, rhythmic style with a striking boldness. It is well worth it to drop by to see this Ontario-born artist. If you miss his show at Hart House you can view his work at Lake Gallery, located on Richmond Street.

In contrast to the art of Telford Fenton, Bernard Gamoy's art — which appears in the East Gallery — depicts a complexity of content and form. His paintings involve a collage of canvas using paint and other material from everyday life.

"I don't want to solve any answers but only to ask questions," says Montreal resident Gamoy. His concern for social conditions present in the '90s is seen in his collection entitled "Exile". This exhibit is unusual, to say the least. Gamoy places two-dimensional images on canvas juxtaposing materials such as metal, wood, trees, xerox paper and food coupons.

"I am trying to elaborate a dialogue between perceptualism (retina and brush) and social formations (class, gender, race)." Gamoy feels that the language of painting merges from the perception of the eye to the brush. "If one sees with their thinking mind they will be sensitive to the conditions."

Gamoy's desire for social and political reform is depicted in "Exile", a piece which took approximately one year to complete.

***Exile* reveals the absurdity of learning a new culture not through experience, but through bureaucracy.**

The sense of place and placelessness, inside and outside and consciousness of the other are important themes behind his work.

"Food", "Global Warming", "Geographie/Destinie" are a few of the titles representing growing social problems in society. The importance of place(lessness) is seen in the painting. The woman in the center of the piece depicts an individual displaced. This painting examines the horrors of an immigrant or la vie courante de l'immigrant(e). The xerox sheets informing the individual on ways to act in different situations in this new society reveal the absurdity of learning a new culture not through experience, but through bureaucracy.

This strange exhibit is definitely eye-catching, but it is hard on the eyes. The choppiness in the variety of image, colour and material makes it difficult to assimilate the work in any coherent way. This is an artist who is more concerned with relaying a political message; gone is art for art's sake.

Meeting Szabo with a crumbling Europe

BY STEVE GRAVESTOCK
Varsity Staff

Meeting Venus
directed by Istvan Szabo
starring Glenn Close

Several years ago, Hungarian film director Istvan Szabo (*Mephisto, Colonel Red*) went to Paris to direct Wagner's *Tannhauser*. He wasn't prepared for what happened: "It was a very difficult period. The people in the opera house fought for power. There were different political movements — Catholics, Communists, trade unions, liberals, conservatives — and there was not one word about music, about Wagner. The problem was who could get the most power, who could destroy everybody to achieve power in the opera house. The management was very confused."

Szabo used this experience as the basis for his latest film, *Meeting Venus*, which stars Glenn Close, Niels Arestrup and Eiland Josephson. However, Szabo believes his fictional counterpart, an unknown Hungarian conductor name Zoltan Szanto (Arestrup), had a much easier time of it (despite the fact that Szanto also had to deal with unions and politics): "Paris was like a nightmare; This [the film] was very light."

Meeting Venus isn't just a rehash of Szabo's experiences. It's also an allegory about the European political experience and, perhaps, politics in general. The opera company that hires Zoltan Szanto is called Opera Europa because it's composed of performers from all over Europe. Unfortunately, most of the characters can't transcend petty nationalistic prejudices. They reduce everyone else to the worst national stereotypes. During a rehearsal, two members of the company — a Spanish ex-communist and a touchy East German singer — wind up in a brawl. Nationalism and prejudice are subjects Szabo is very much concerned about.

"Venus was naked in a bathtub which was glass so her naked body was visible. It was terrible."

"Chauvinism and nationalism," says Szabo, "drove Europe into two world wars, fascism and Stalinism. The mentality to dominate, to dictate, and on the other side to accept dictators or gods is something I cannot understand. But this is reality.

"The problem may be part of the human soul or it may be part of the Middle European experience. Middle Europeans are unable to see their face in the mirror. They're happy to find enemies and they work day or night to find them, and they're able to find them. There are people with other holy days, who like to eat or cook differently, they look a little bit different."

Meeting Venus suggests that art is one of the ways we can transcend or defeat prejudice: It's not impossible because we do have something in common: the European culture. We have The Old and New Testaments, Greek democracy, The Roman Empire, Shakespeare, Chekhov, Rembrandt, Titian, Mozart, Bach, Picasso, Bergmann, Fellini. Culture can reach people across the border, like money. Business and culture *can* help."

Conversely, Szabo believes that politics is destructive: "Politicians need power so they need enemies to keep the people together. This is the difference between patriotism and nationalism. Patriotism is beautiful; it says that I love my country and my people, and I love everybody who loves them. Nationalism says I hate everybody who is different, who doesn't belong to my nation. This is the difference between art and business in Europe and politics in Europe. Politics is nationalistic while art and business are patriotic. It's a superficial distinction but I think you know what I mean."



Ah, them serious European types.

In an attempt to show how art can transcend nationality, Szabo has cast performers against their nationalities. Glenn Close plays Swedish diva Karin Anderson and Danish actor Neils Arestrup plays Zoltan Szanto; Swede Erland Josephson (*Fanny and Alexander*) plays the company director Picabia, a Spaniard, while Dutch actress Johanna Ter Steege (*Vincent and Theo, The Vanishing*) plays an ambitious young French singer.

However, the movie is not just political allegory. It deals with making art in a democracy and aesthetics and egotisms, especially in terms of the opera and theatre. At one point, Szanto says that he doesn't care if they perform in front of a curtain dressed in rain coats. Szabo himself is strongly opposed to productions which elevate the director over the composer and the performers:

"It's fashionable now to do director's theatre. What the composer wants to say, the singers and actors, they're not really important. It's me, the director, I'm important. There were some productions in Germany and France that were really terrible because of this perspective. For example, there was one in Germany where Venus was naked in a bathtub which was glass so the water and her naked body was visible. Half the audience thought it was fantastic, it was fantasy. I thought it was terrible and I was sorry for the lady who did it. It's tasteless.

*****

Meeting Venus is highly enjoyable, the idea to present politics as backstage maneuvering is very amusing and almost inspired. The cast is accomplished and witty and Glen Close seems to be more at home amongst the multinational cast.

Unfortunately, Szabo is a moralist and he softens the comedy. He throws in a tired sub-plot/ethical dilemma about an affair between Szanto and Karin, the diva (Szanto is married). The film's still well worth seeing but it could have been much, much better.

Art and the cold war

BY GLENN SUMI

The next time you're putting something in the garbage, just remember: you might be throwing out art.

This thought must have occurred to Soviet artist Ilya Kabakov, judging by the current exhibit of his work at Harbourfront's Power Plant Gallery.

Not only has Kabakov scattered refuse throughout part of his installation piece, he has even pasted it to the walls and displayed it in glass cases. All to make a point — about memory, loss, and the sorry state of the world. (Not to mention anal-compulsive behavior.)

Billed as "the most significant Soviet artist to come to the attention of the west since Perestroika" (he now lives in East Berlin), Kabakov has cleverly fashioned three rooms from a Soviet rooming house, each room belonging to a distinct, albeit troubled, personality. Together, the three rooms (part of a larger work entitled "Ten Characters") are, one suspects, supposed to create a sort of microcosm of Soviet life, garbage and all.

The viewer enters the exhibit and encounters a dark, drab, cave-like hallway halfheartedly lit by what are surely 10-watt light bulbs. The first room contains dozens of brightly coloured Soviet postcards, all taped to the walls. This room belongs to the postcard fanatic. The second room belongs to the garbage fanatic: bits of refuse are tacked to the wall and meticulously labelled. Buttons, stray bits of thread, crumbs: nothing remains unidentified. Some items carry funny labels: "for some reason was in backpack," states one piece of paper; "don't know," reads another. The third room belongs to a person called Nicholas, who we are told has disappeared, perhaps drowned. With instructions pasted on the wall, we are enlisted to try to "help save Nicholas."

The purpose of this installation would be greatly obscured without Kabakov's running text, which introduces us to the three characters and their respective situations. Dry and laconic, and owing much in style to the German writer whose name also began with the letter K, this text is particularly illuminating on the subject of (what else?) garbage.

Oppression and barriers are still part of our lives.

"Why does the dump and its image summon my imagination over and over again," writes the narrator, "and why do I always return to it? Because I feel that man ... is simply suffocating in his own life among the garbage since there is nowhere to take it, nowhere to sweep it out — we have lost the border between garbage and non-garbage space. Everything is covered up, littered with garbage — our homes, streets, cities. We have no place to discard all this — it remains near us."

That Kabakov's work seems so familiar to a western viewer/reader only demonstrates the work's universal themes. Buried in these three small rooms are the desperate, confused, and lonely voices of a people trying to construct, with whatever materials are at hand, some meaning from their minimal lives.

Presented in tandem with Kabakov's work are Toronto artist John Scott's two pieces, "Most Evil Vehicle" and "Europe," the first a video piece about the evils of aeronautical travel, and the second a sort of Nazi windmill.

Unfortunately, the sound for the video piece is distorted (perhaps intentionally), leaving one with no clue as to Scott's full intentions. In the video, the word "DEATH" metamorphoses into the image of an airplane, which then deconstructs into a missile. Crudely drawn people, who resemble Mr. Bill scream and look frightened.

As for the windmill, a strobe light hits it intermittently, projecting an ominous swastika on the wall. (Is this, by any chance, a metaphor for the omnipresence of fascism? Never mind. It's very spooky, and must be significant.)

According to the Power Plant curators, Kabakov and Scott have created these works in response to the second anniversary of the fall of the Berlin Wall. As their 'response' indicates, oppression and barriers are still very much a part of our lives.

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Aghphlutz -- the call of grindcore



Death as a social mandate.

Grind Crusher
Various
Earache/Sony

Whenever an apparently new and more abrasive genre pulls its ruddy hide out of the primordial sonic stew, socio-musicologists of every ilk are prone to muse that its existence is a testament to society's increasingly violent nature.

Then let them chew this.

Grind Crusher is a compilation from Earache, the label credited with unleashing upon the world forebearers of much Grindcore, notably Napalm Death, Godflesh and Bolt Thrower. The album features these bands and many other more exquisitely named groups such as Filthy Christians, Hellbastard and my personal favorite, Lawnmower Deth.

As indiscernible each band may be from the next, let alone when a given track begins and ends, Grind Crusher in itself offers an experiential cacophonous blur to be cherished for all its feel-good contempt, chaos and morbidity. The songs grind an edge onto every contemptibly facile, humorless and boring element of contemporary life. It is the music of suburban rodents, who have given up crack for crunk, skronk, squaa n' buzz — the sound of two guitars clapping, throwing a fit then taking momentary breaks to lapp up the distortion.

Whereas standard heavy metal songs and ballads build up to some sort of romantic/orgiastic/satanic epiphany, grindcore could be duly noted for being anti-epiphinal; it annihilates tension, and consumes generic angst amidst dissonang time signatures. It is the dialectic of noise and silence (no other genre could claim to use silence for dramatic effect and release as much as grindcore can). It over-rides structure, it bludgeons any possibility of coherence. Vocals are reduced to growls or smeared ciphers, transcending any futile gestures to melody.

For those to whom ontology truly matters, the origins of grindcore could be traced to some juncture between a Florida swamp and a dung and druid-ridden English moor, the pseudo-religious inspiration for a long line of metallic and non-metallic progressive rock bands, from Iron Maiden to Spigal Tap.

The best grindcore bands are the ones who use the genre not as an excuse for accelerated thrash, but bands like Naked City who are genuinely stretching notions of genre, noise and structure. Naked City is the brainchild of avant-jazz musicians John Zorn, Bill Frisell and Fred Frith who forge some unholy pastiche of every radio airwave funnelled through a single channel; they create a spellbinding cacophony that induces an aural dementia which is ultimately filmic. Naked City chanteur Yamutsuko Eye performs vocal contortions which encapsulate a language all his own, a purely emotive voice that can only be compared to some primitive cartoon soundscape.

Other bands, such as Godflesh, bring an industrial tenor to bear upon the thrashy measures of grindcore. Gnawing off the musical territory of bands like Ministry, it is the appropriate marriage of automation with noise, with an occasional well-chosen sample thrown in.

Though people like to speak bullshit like "this reflects the rage in society", I would look at it differently. Heavy Metal being known as "white suburban boy blues", grindcore is its mongrel child, bridging jazz, funk, punk, industrial and no wave — sometimes all at once. It is more about a retreat, a collapse in subcultures than it does "reflect society". An escape by noise.

Best songs: Lawnmower Deth, "Satan's Trampoline"; Sweet Tooth, "Fat City".

Best songtitle: Old Lady Drivers, "Colostomy Grab-Bag".

CHRISTOPHER FREY

Examining health

BY ROXANNE CHEE

From Generation to Generation
A Space
to December 7

Absorbed into the language of everyday television, music videos and advertisements, much of art video's original radicalism and punch has waned. Welsh-born video installation artist, Simon Robertshaw rescues this still experimental mode of expression from slipping into mainstream monotony by fusing together multi media elements, which include computer generated effects, historical documentation, archival film, and photography to address issues of mental health and eugenics.

Obviously knowledgeable in the field of mental health, Robertshaw has worked as a media volunteer for Wolverhampton's Clifford House in South Wales, a local hostel for mentally handicapped adults. As well, he researched extensively film footage and medical records located in the British archives, employing them in his latest video-installation. In *From Generation to Generation*, currently being shown at the A Space gallery, he focuses on prejudices and mistreatment of the mentally handicapped, notably linking the Nazis' and the British courts' sterilization of young women and the 'feebleminded' to Sir Frances Galton's theory of eugenics or the 'science' of selective breeding based on race, class, and intellect.

There is nothing abstract about Robertshaw's installation. On the contrary, everything about it, every message and metaphor is crystalline clear, befitting the austere and sanitized environment of mental health. The wire-meshed panoptikon that fences in the television sets and a captive audience, the candidness of the sub-text and untranslated narrative, the tortured forms of a convulsing female patient and laboratory test dog during electric shock administrations — all is presented starkly, without ornamentation. Visually gripping and hard-hitting, these selections however are not sensationalist since the intention is the evocation of naked realities, not merely the solicitation of conditioned shock reflexes.

Consequently, video effects are subdued in favour of the moving or still image. Kept functional as a framing device for the archival film or photograph, video effects also serve as markers to signal another chapter in the narrative. One such effect resembles an electrified and staticized computer chip, much like a Mondrian painting pixelized and gone haywire. Its treatment at the end of the tape slaps the viewer back to reality. Rotating across the screen, the image appears to whack out at the viewer, almost as if it were attempting to break through the restraining screen into a 3-dimensional space.

As spokesman for the silent society, Robertshaw aims to defeat supremist attitudes towards the mentally ill such as that echoed in the final statement: "it is better by far for them and the rest of the community if they had never been born." The title *From Generation to Generation* suggests that such attitudes are passed down through generations. Only through education can the public consciousness be re-programmed. Hence, Robertshaw's brand of didacticism includes the operation of two computer printers that continually reproduce medical case studies, laws, and related articles which the audience is encouraged to peruse and retain.

The rasy measured bureaucratic tick of the printers audibly reminds us that this is the environment of the mental institution. Here, all is sterile, things run in metronome time, and humanity exists and endures only as case studies on computer printout. Except for the grate of the print ball and the French, German, and English narratives, the world of the mentally handicapped is silent. As Robertshaw points out, the mentally ill have no voice. So they remain on the peripheries, neglected by a prejudicial society. The juxtaposition of words passing over the photographs of stilled faces remind us that their's is only a ghostly existence.

Poignant and provoking, Robertshaw makes clever use of video effects and historical documentation to express his outrage at the medieval treatment of the mentally ill and at the eugenical desire to judge women's (and men's) breeding suitability. The videotape is entirely watchable, sometimes riveting, and the installation itself successfully captures institutionized feelings of incarceration and futility. Regrettably, the perspective given dates only to the 1930's, thus, its relevance to modern society may be missed altogether by lazy or uneducated viewers.

Then again, attitudes towards the mentally handicapped have changed little since the 1930's.

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Teams looking to increase attendance at home games

Booze for Blues games is a possibility

BY TED GRAHAM
Varsity Staff

"Cheers. Let's have another beer before the second half of the U of T game."

Sound like some twisted quote from a fiction piece? Maybe not, if Kristine Drakich gets her way.

Drakich, head coach of the women's volleyball team, wants to open up the Physical Education Lounge in the Benson building during specific home games — such as doubleheaders or multiple events in the Athletic Centre.

Under her proposal, alcohol would only be permitted in the lounge area and it would only be open before and after the games or during half time at basketball games.

Drakich says there would be no increased need for security as there are already a number of security people at games and there would be no drinking in the stands.

She said the university needed to promote its sports more.

"I would certainly preach moderation not abstinence."

"I'd like to start treating our matches more as events and not just games." said Drakich.

But she says they won't be promoting the availability of alcohol.

"We won't be saying come to our open bar."

But some officials in the Department of Athletics and Recreation said the lounge could promote an inappropriate connection between athletes and alcohol.

Jolan Storch, a member of both the DAR council and the Intercollegiate committee, said there are many issues involved.

"I personally think it's a good idea. But I think that DAR would have concerns over the relationship of athletes and alcohol. Last year the DAR formed the Drug and Alcohol committee to formulate an official U of T policy about athletes and alcohol. We were trying to avoid the possibility of third party liability from not having an official policy."

Storch said that in the policy the DAR recognizes that all Varsity athletes as mature individuals but adds that they have implicitly accepted the responsibility to be "ambassadors" of the university.

Drakich said she didn't think the lounge would promote alcohol.

"It doesn't make sense to pretend that we don't go to bars because we do."

And Storch admitted the plan could work well for university sports.

"Theoretically, I believe it's a fantastic revenue generating idea with the potential to attract greater fan support for basketball and volleyball."

At least one U of T alumnus, Hillar Heine, believes that the lounge could be a good gathering point for players and friends after the game.



A half-time crowd?

"After all the basketballs have been shot and the volleyballs have been hit you can go for a drink. But it's obviously not a place where people will get liquored up."

But Frank Pindar, coordinator of administrative services for the Department of Athletics and Recreation, pointed out that the Benson Lounge was opened two years ago but never made enough money to break even.

He estimated they had 40 people at most but averaged about 20 people over a period of four or five games.

"I wouldn't have a problem with it as long as we didn't go into debt."

Pindar also noted that these lounge nights were only held at basketball games and the people who attended those had a tendency just to file in before the game and leave immediately after.

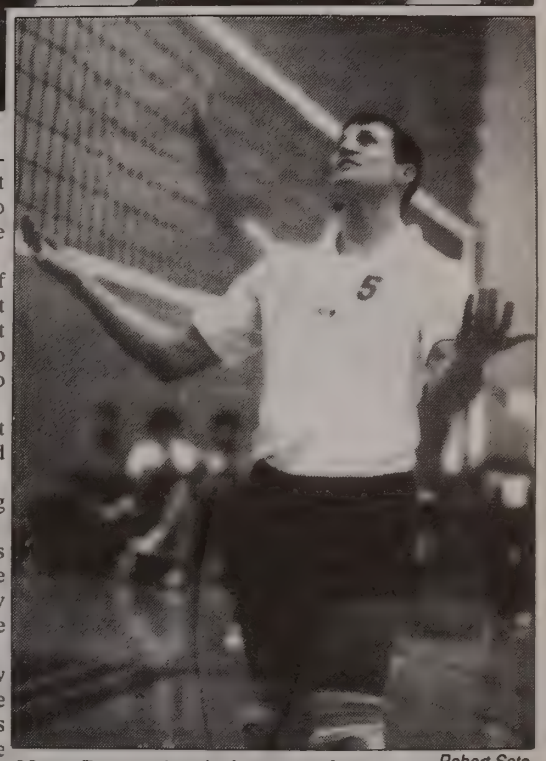
Pindar said the lounge needs a new refrigeration unit and said it would be difficult to open the lounge on weeknights due to the need to clean up overnight before the lounge reverts into the PHE student lounge.

"I think as long as it's supervised properly and everything is handled responsibly then it's fine. It could be an added attraction for people coming out," said Ken Olynyk, U of T's men's basketball coach.

Olynyk concurred with other coaches saying "If people get together to talk about the game and not get drunk then I think it's great."

Orest Stanko, the men's volleyball coach, also supported the idea and cited the University of Winnipeg as an example of the idea in action.

"They serve alcohol not only before but during games. You can even take it into the stands. It's a very civilized place."



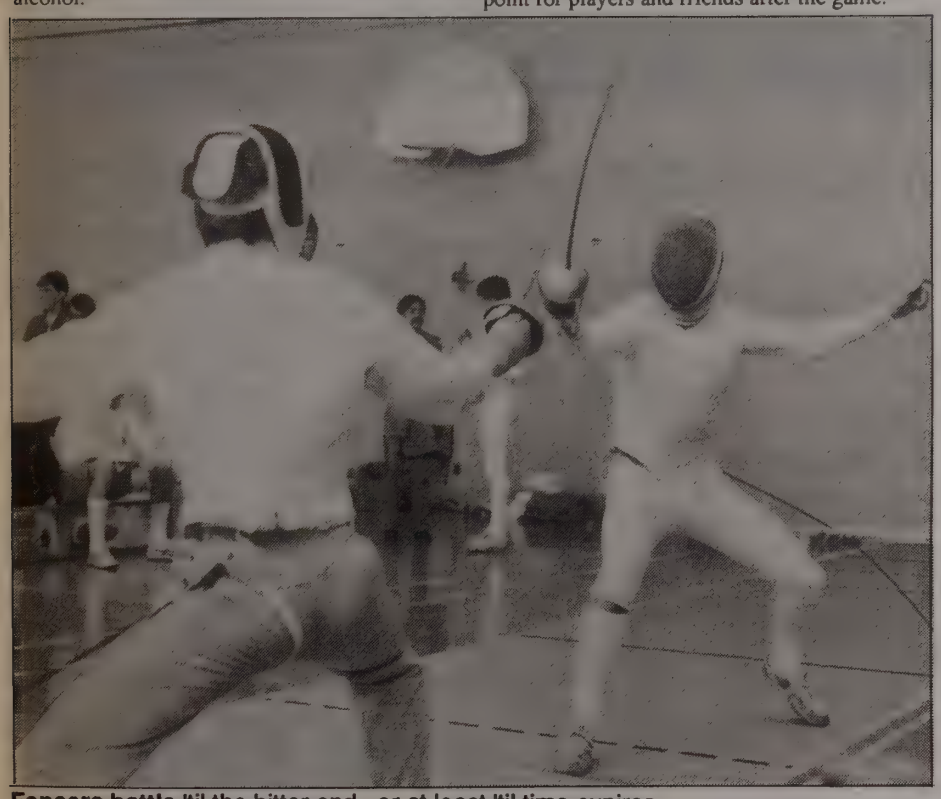
Marc Dunn pleads for more fans — *Robert Seto*

Although he doesn't advocate having alcohol in the stands at U of T, he does support advertising the fact that such a lounge exists and will be open before or after games.

"I think it's a great idea but we'd need publicity to make it a financial success. I've been here a number of years and I wasn't aware that they had such a lounge two years ago. But then again I'm not sure of their (DAR's) policy on publicizing a licensed lounge."

On the whole issue of athletes and alcohol, Stanko would rather avoid the hard line.

"I would certainly preach moderation but not abstinence."



Fencers battle 'til the bitter end...or at least 'til time expires

Blues Notes

MEN'S HOCKEY — The Blues won their first game of last weekend's road trip beating Ottawa by a score of 7-4 but dropped Sunday's match-up 4-3 to last year's national champions from UQTR. Toronto is now 4-4 and is warming up for Friday's meeting with the York Yeomen (2-5) at Varsity Arena. The scheduled start is 7:30pm.

FENCING — U of T's squads finished second and fourth in Men's Sabre and Foil respectively at the RMC invitational over the weekend.

WATER POLO — U of T's goalie, Alex Fischer, was named OUAA athlete of the week after his outstanding performance led the Blues to their first undefeated season and league title since 1967. Blues scoring leader Brian Turner joined Fischer as an OUAA first team all-star while John Szabo and John Guyran were named as second team all-stars.

FOOTBALL — U of T's Richard Fischer is the OUAA's nominee for the prestigious Metras Trophy awarded to Canada's outstanding University lineman. Fischer clocked in 61 tackles and six quarterback sacks for the year. Last year's winner was U of T's own Chris Morris who is a possible All-Canadian this season.

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This week's schedule

Date	Team	Opponent	Venue	Time
Nov. 22	M&W Swimming	Toronto Meet	50m Pool	6:00 pm
Nov. 22	Men's Hockey	York	Varsity Arena	7:30 pm
Nov. 24	Women's Hockey	Cocordia	Varsity Arena	5:00 pm
Nov. 26	M&W Volleyball	York	Sports Gym	6&8 pm



The Blues putting their best feet forward

Synchronicity

BY KATE MANNING
Varsity Staff

U of T's synchronized swimming team began its season with a solid showing in their first meet.

At a meet on Saturday at Queen's, three of seven Toronto swimmers ranked in the top ten of their divisions.

Seven teams competed at the meet, designed to expose swimmers to judging and competition before the OWAA finals in February. Standings at this meet did not count towards the finals.

U of T's three novices competed against more than 30 swimmers. Sandy Steinwender placed ninth, Leah Palen 10th, and Dana Fink 24th.

In the intermediate level, four Blues swimmers competed against twenty-five competitors. Ginger Ruddy was seventh, Kerri Morgan 15th, Christie Webster 17th and Daniella Bassan 21th.

According to coach Kathleen Skerrett, the Blues did well considering they have been plagued by illness.

"We had a lot of sickness this fall," Skerrett said. "Three of my swimmers didn't even swim. (Those who did) swam really well; they should all do much better at the next meet."

The next synchro meet will be held at York in January.

Last year the Blues synchro team placed first at the OWAA's and despite the loss of many senior members, Skerrett is optimistic.

"This is a rebuilding year (but) I think that they can come in the top 3," she said. "There are six events in OW and they can place very well in the five that they'll be entered in."

Swimming through Quebec

BY SOFIE KOULEAS
Varsity Staff

The men's and women's swim teams endured a gruelling time to post some fine results in Quebec this past weekend.

The Varsity swim team spent nine hours on the road, reaching Laval just in time for a dual meet on Friday night.

A tired women's team was led by rookie Rebecca Glennie who swam to victory in the 800m Freestyle, the 200m Individual Medley, and the 200m backstroke. The women won the meet, while the men finished four points behind Laval.

Despite finishing second, the men still produced some solid results. Steve Hulford won the 200m backstroke in a time of 2:04.03, while veteran Ron Watson captured the 50m and 100m freestyle.

After the meet in Laval the Blues spent another two hours travelling to Sherbrooke to swim in the Challenge Cup on Saturday.

Brian Petri, co-captain of the men's team, thought it was a tough loss.

"The team was a bit down after losing such a close one, but it took a lot to get up and win the next day." said Petri.

The men rebounded at the Sherbrooke meet to finish atop the standings — ahead of McMaster and Laval.

Watson, a third year physical and health education student had an outstanding meet by winning the 50m freestyle in 23.9 seconds, the 100m freestyle in 51.6 seconds, the 200m freestyle in 1:53.09, and 2:10.05s to capture the 200m IM.

Watson, who participated at the World University Games and made the Pan-Pacific team this summer, has his sights set on the Olympic trials in the spring of 1992.

"I really want to make the (Olympic) team but there's a lot of hard training still ahead.There are at least six contenders for the four (100m freestyle) spots." said Watson.

Watson was up against one of those contenders this past weekend - and beat him twice.

Another outstanding U of T swimmer was Steve Hulford who had the "swim of the meet" in winning the 200m backstroke in 2:03.01. Hulford, who has been suffering from an ankle injury, did not expect such a strong showing.

"I was surprised with that result. That was my best time unshaved and not tapered." said Hulford.

Rookie swimmer Andrew Foulds was also quite impressive as he captured gold in the 1500m freestyle and the 400m IM and finished a strong second in the 200m Breaststroke.

The women did not fair as well as the men, placing a distant third.

Once again Rebecca Glennie led the way for the Blues capturing the 400m IM and the 200m backstroke and placing third in the 400m Freestyle.

Johna Janelle, a second-year swimmer, placed a strong second in the 200m freestyle.

Co-captain Amy Perkins was pleased with the women's results.

"It was a very demanding meet. We all swam lots of events and the bus rides made everyone tired." said Perkins.

With three of the Blues top swimmers absent from the meet for various reasons, Perkins leaves little doubt as to where she believes Toronto will finish.

"I'm confident we will win the OWIAA and CIAU Championships this year."

The Blues next meet will take place tomorrow at the Warren Stevens Pool. The women start at 2:00 pm while the men will follow at 6:00 pm.



VIC/PHE team decide who made the cleat gaffe

SMC wins Division I intramural football trophy

BY JENNIFER BERLETTE

While most football fans were focusing on the Argo's destruction of the Blue Bombers on Sunday, Varsity Stadium was host to the Mulock Cup.

This trophy, for intramural tackle football, is 98 years old making it the oldest annually contested football trophy in the world.

The Division I Championship game kicked off at noon. Scarborough, who had defeated Erindale to get into the finals, took on St. Mike's, winners over Medicine. The regular season match-up between these two teams ended in a 20-9 victory for Scarborough who finished the season undefeated

The championship game started out as a defensive battle with SMC holding a mere 4-0 lead at the half. After a scoreless third quarter, SMC turned on their offence and scored 16 unanswered points to blank Scarb 20-0.

Mulock Cup

In Division II action later that afternoon, the Engineers competed against a combined team from Victoria College and the School of Physical and Health Education.

Skule scored on their opening drive as VIC/PHE team was penalized for having illegal cleats on the field and lost a few key players for four plays.

It only took the engineers those four plays to score the game's only touchown. VIC/PHE could only scrape together one point on a missed field goal attempt resulting in a 6-1 win for Skule.

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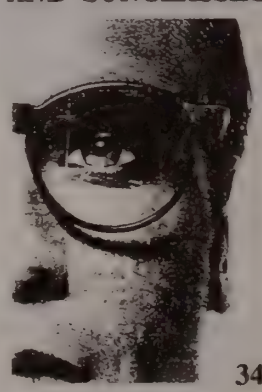
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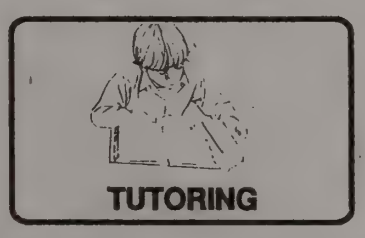
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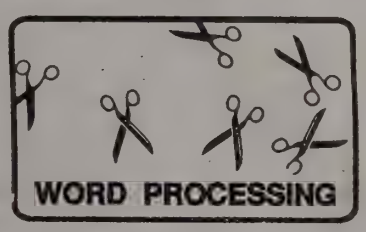
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VARSITY LITERARY SUPPLEMENT

The VARSITY

VOLUME 112, NUMBER 25, MONDAY, NOVEMBER 25, 1991

JUST TRYING TO SURVIVE KRISHNA RAU SINCE 1880 OR AT LEAST SINCE 1986



UTSA protests firings at Simcoe Hall. See story, page 2. *Wilson Lee*

Dismissal report had financial errors

Workers get jobs back

BY MAYLIN SCOTT
Varsity Staff

U of T has offered to hire back all 79 employees recently fired from the faculty of Medicine after financial inaccuracies were discovered in the report recommending their dismissal.

At a packed meeting of the university's Academic Board Nov. 21, U of T president Robert Prichard apologized for the Nov. 13 firings, which had been part of a budgetary plan to save the faculty $3 million annually.

The university violated its staff policy by only giving one hour's notice. Two workers were escorted out of the building by campus police.

"Let me begin where I would want to end, by apologizing to the employees of the faculty of medicine who were unfairly treated over the last ten days," said Prichard at the meeting.

"The conduct of these matters has fallen short of what you should expect of the university administration."

John Dirks, dean of the faculty of Medicine, said there were a number of financial errors in the consultant's report about the budgetary savings that would be realized by cancelling services and firing employees.

"It induces serious skepticism in the validity of the report," he said.

Prichard announced that all fired employees would be offered a choice of returning to their jobs or accepting the increased severance packages offered when they were fired.

But Judith Eichmanis, president of U of T's Staff Association said an apology is not enough.

"It's astounding," she said. "It's like one level of incompetence is put on another level. At least something good came out of it but they are doubly incompetent. First they don't follow their own policies and then they hire consultants who are either incompetent or were given the wrong information or just not monitored properly, I mean we just don't know what's going on.

"At least these people have their jobs back for a while, but it doesn't solve the problem. There's no great hope they'll be able to keep them for long."

On Nov. 20, UTSA passed a series of motions at their general meeting condemning the university for its actions.

Dirks said the faculty will begin a new internal consultation process to decide where to make budgetary cuts. He also apologized to the fired employees.

"I recognize they went through great pain and anguish and I hope they will come back and feel comfortable working here. I and my colleagues will make every effort to ensure they do."



Jack Piatkowski
Judith Eichmanis.

However, some members of the board said Dirks should resign.

"It's time to restore integrity to this department," said Ian Taylor, a professor of anatomy. "Only the removal of the dean will suffice."

Eichmanis said the real issue is having a policy that is legally binding on the university and which contains a grievance procedure.

UTSA voted to remove staff representation from all administration committees dealing with the implementation of policies until the staff policy is dealt with. Committees affected include ones dealing with pay equity, childcare, waste reduction and parking.

"We are not going back on the committees until we are sure that there is some serious thought of a contractual agreement," said Eichmanis.

Michael Finlayson, vice president of Human Resources, said there are two ways UTSA can get a more formal contractual relationship with the university.

"One is through a certified agreement (forming a union) and the other would involve the university giving those rights voluntarily as if they were a union.

"If they ask us to enter into a voluntary agreement, we would discuss that and discuss the parameters of that."

Vote to join lobby group considered

BY KATE MANNING
Varsity Staff

U of T is once again considering joining the Ontario Federation of Students.

The Students' Administrative Council will debate a motion at their board meeting Wednesday calling for a university-wide referendum on whether U of T should join OFS and the Canadian Federation of Students.

The referendum, put forward by Stacey Papernick, the former SAC external commissioner, would ask if students wanted to pay $3 per undergraduate student to join OFS and $4 to join CFS.

OFS and CFS are student run organizations which lobby the provincial and federal governments on behalf of their members on issues such as funding, tuition fees, loans, and housing.

U of T and Wilfrid Laurier are the only two Ontario universities whose undergraduates are not members of OFS.

U of T was a founding member of OFS in 1972, but dropped out in the early 80s. In a 1989 referendum, U of T students voted not to re-join OFS.

One of the reasons Papernick gave for her resignation last month was U of T's inability to lobby the provincial government in the face of massive funding cuts.

Last Wednesday, SAC directors received information packages about the two organizations and an information session was held for the External Commission.

"Asking SAC to support this motion isn't asking them to support these organizations," Papernick said. "We're asking them to allow the question to stand so that U of T students can decide."

Nini Jones, a fieldworker for OFS and CFS, said membership is a student decision and OFS encourages referenda.

"The way (Canada's) two levels of government have been operating towards post-secondary education is devastating and I think that U of T students have to recognize that," she said.

Papernick said the reason she and many other SAC directors are pushing for a referendum is that there is interest in OFS membership beyond SAC.

On November 10, the University

See UC, page 3.

Exodus of researchers predicted

BY MICHELLE HUANG
Varsity Staff

Canada will lose many of its researchers if the supercomputer centre at U of T shuts down this March, say its users.

Philipp Kronberg, a U of T astronomy professor and chair of the Supercomputer Academic Users Group, said researchers will either take their work to facilities in Japan, Europe or the United States or be forced to scale down if the centre does not get the government funding it needs.

U of T's Cray X-MP/24 supercomputer is Canada's only supercomputer available for academic research and is shared by researchers across the country.

Other projects may simply be terminated, added Kronberg.

"It would be a sad day for research," he said.

The university applied to the province for $50.4 million over the next five years to keep the supercomputer afloat. When there was no response by mid-November, university administrators announced plans to close the facility in March, when the government contract runs out, scrapping 14 jobs in the process.

The province is still considering funding for the centre.

But physics professor George Luste said the Cray computer U of T chose was already a dinosaur when it arrived here five years ago.

Luste opposed the $13 million "old cripple" from the start, saying the university chose "obsolete technology and (paid) too much for it."

See New, page 2.



Edmund West and the supercomputer. *Mark Lyall*

Inside

Woodsworth gets a face-lift, page 3

Interview with Commonwealth prize-winning author David Malouf, page S1

DAR budget finally released, page 18

HART HOUSE

So many things to so many people

Upcoming Events

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Thursday, December 5, beginning at 8 pm in the Great Hall, Hart House.
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Artists will be present Thursday, November 14, 6:00 - 8:00 p.m.

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W.A. Mozart: Divertimento K. 137, G. Mahler: Adagietto from Symphony No. 5 for strings and harp, G. Holst: St. Paul's Suite. Monday, November 25, 1991. 8:30 p.m., Music Room, Hart House.

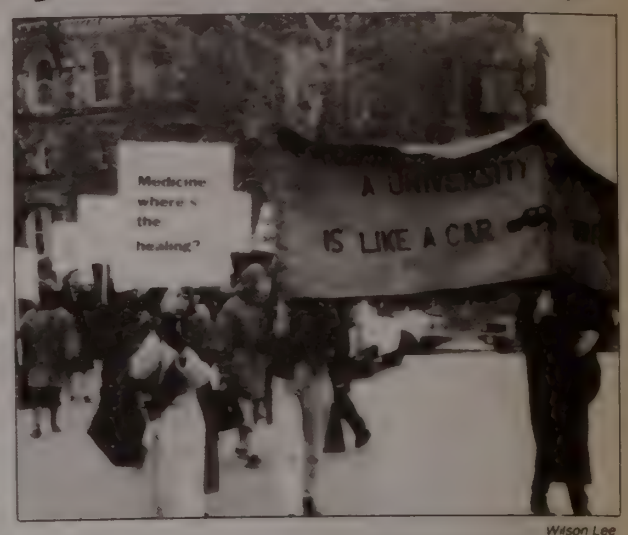
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DEPOSIT: $100 per person required by 25 Nov. to confirm a place.
BALANCE: Final payment is required by 06 Jan 1992.

Staff rally for fair policy

BY WILSON LEE
Varsity Staff



Wilson Lee

Dissatisfaction with the university's labour relations policies may spark another union drive by the staff association.

Approximately 200 people demonstrated in front of Simcoe Hall last Friday to protest the recent firings in the faculty of medicine. On Nov. 13, 79 employees were fired with one hour's notice, violating U of T's staff policy that states employees should be consulted at the beginning of re-organizational change.

"The relationship can't get any worse," said John Malcolm, UTSA vice-president of salaries and benefits. "There is no trust."

Although the 79 fired workers were reinstated by U of T president Robert Prichard on Thursday, the rally called on the administration to prevent any recurrence in the future.

"The most important issue is the need for a firm grievance procedure that is legally binding," said Malcolm. "Reinstating the workers was just the first step."

Shouting "Rob, Rob do your job, show some guts and stop the cuts", the rally continued in a march around King's College Circle. Demanding the resignation of John Dirks, dean of the faculty of Medicine, the protestors congregated outside his office, unsuccessfully calling him to appear. Later in an open general meeting held in the Medical Sciences building, UTSA president Judith Eichmanis outlined the strategic direction of UTSA in response to the administration's continuing disregard for labour-management relations.

"We are demanding a memorandum of agreement, one that is similar to the one between the administration and the (U of T Faculty Association)."

Such an agreement would contain an open consultative process to resolve disputes. In the case of an impasse, binding arbitration would take place, she said.

Members of the capacity crowd raised the issue of unionization. Citing the inability of existing processes and mechanisms to effectively deal with grievances, one speaker in the audience made an emotional demand for union certification of UTSA.

But Malcolm said the first priority is to secure a memorandum of agreement.

"A memorandum of agreement would service employees better than union certification," he said.

Although such an agreement would not contain any strike provisions, the strengths of the agreement would be found in the provisions for binding arbitration, he added.

Failing that, Eichmanis said UTSA would consider the option of unionization.

"If the memorandum of agreement is not pursued in good faith by the administration by January, then a proper general meeting will be called to ask for direction on the unionization question," she said.

Four years ago, a unionization bid was defeated by 56 per cent of voters.

New proposal suggested

continued from page 1.

He said a major flaw with the Cray purchase was the lack of private sector money the university had expected to supplement the provincial grants. When those funds did not materialize, U of T had to make up the difference, totalling about $1.5 million.

"People swore in blood this thing was going to make money," he said. "Businesses out there don't see it as all that important."

Kronberg agreed the current Cray is outdated, but added the $50.4 million figure U of T quoted would allow for the upgrade needed to bring it up to speed.

All high-performance computing equipment must be updated every two or three years to remain internationally competitive, he added.

Edmund West, manager of systems at the Ontario Centre For Large Scale Computation -- which houses the supercomputer -- agreed. He said the facility had not attracted as much industry interest as had been hoped, but pointed out it is an academic success, involved in world class research.

Kronberg said he thought the government would recognize the value of that research.

"I'm certainly hopeful and optimistic because we can't do without it," he said.

He called the $4 million per year the supercomputer has been operating on, since purchased in 1986, "meager". Similar facilities around the world have over $10 million a year with which to work, he added.

But West said even if the money does eventually come through, the longer the wait, the more disruptive it will be to the research currently being conducted at the centre.

He said the province might support the centre, but decide to move it to the University of Waterloo which has put in a bid for it. This would be even more unsettling because research would have to move to a whole new facility and there would be a "hiccup" in support staff if new employees had to be trained, he said.

But Luste said the province -- which has so far pumped $21.2 million into the research facility -- would get more for its money if it drops the supercomputer centre entirely and instead backs a new proposal put together by himself and six colleagues.

His proposal involves the creation of a system of one central computer node and 10 local nodes across Ontario, based on technology called Reduced Instruction Set Computation.

This is better equipped to handle extremely precise calculations and has more memory than U of T's Cray, he said. The central node of RISC technology would only need three or four people instead of 14, he added.

The proposal, which Luste emphasized is only an outline, would cost the government $20 million over three years, after which time the system would be reassessed and could be maintained or built up. The number of nodes could be increased or decreased, depending on how much funding is available, he said.

RISC would then cost another $200,000 a year per node to sustain the system at the same level, Luste said.

But West said the RISC technology is inadequate for research demands at the centre.

The Cray performs the most complex problems significantly faster than RISC, a serious consideration in the competitive world of ground breaking research, West said.

"If you're doing Nobel prize work, getting the work done first counts," he said.

Luste agreed that the Cray can produce results in a fifth of the time it would take RISC technology -- but only if a researcher had sole access to the machine. Hundreds of researchers from across the province must line up to take their turn on a single Cray, he added.

"It's hard to believe any research at a university can't wait a few hours or a few days," he said.

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Woodsworth College renovations nearly completed

BY WILSON LEE
Varsity Staff

After a year of construction and almost 10 years of bureaucratic shuffling, Woodsworth College is just about ready to open its doors again.

"I'm thrilled," said Alex Waugh, vice principal and registrar of Woodsworth College. "It's been a ten year process and we're finally nearing the end."

The decision to renovate and reconstruct the Woodsworth College building on St. George was part of a long range plan for the college submitted to U of T in 1982. Woodsworth has grown to become the largest college on campus with 7000 students.

"We didn't have the space to adequately serve them," said Waugh. "It will give Woodsworth College students -- and especially the large number of part time students we represent -- a chance to participate fully in the university."

While some critics have suggested the construction costs of $10 million during a period of fiscal austerity is inappropriate and excessive, most have defended the design, material costs, and construction.

"The University should celebrate not criticize what we have done at Woodsworth." said Waugh. "Would you rather sit in Sid Smith?"

Deanne Fisher, liaison officer at the Association of Part-time Undergraduate Students -- which donated $100,000 for a fountain -- agreed.

"We are a big advocate of building utility, but university buildings should be conducive to studying and Sid Smith definitely is not," she said.

Peter Guo, president of the Students' Administrative Council, offered more guarded praise.



Wilson Lee

The new and the old: Woodsworth college (left) tries a new approach of making the new look old, while Sid Smith (right), the old new, is just ugly.

"Administrative buildings should combine utility and aesthetics, but more importantly be functional," he said. "One hundred thousand dollars is something else. A fountain is nice, but in this day and age it's not necessary for symbols. We should be spending money on direct services like accessibility."

The principal source of funds was Woodsworth students who agreed in a referendum to a $20 levy from 1985 to the year 2005. The levy is to raise $6 million towards the construction. The ministry of Colleges and Universities committed $4.7 million in 1986. There were also private donations, including a $600 000 gift from the Bronfman family.

The design and architecture of the building has maintained the classical traditions of architecture at U of T and incorporated the efficiencies of modern design and materials.

Teak and mahogany wood panelling, limestone floors, and exterior granite siding are contrasted by more modern elements of glass bricks, and skylights. The main entrance to the college combines the old architectural designs of the original Woodsworth building with a newly built onyx topped tower posed in front.

"The translucent onyx will allow light through during the day and at night will be lighted in a welcoming gesture," said Waugh

The design of the college has also merged the contrasting concepts of open and closed space. The claustrophobic sense of closure in the old building has been eliminated by the use of large windows, skylights, large corridors, plenty of common space and a combination of natural and artificial lighting.

This is nowhere more apparent than in the front foyer of the building which is characterized by an open and accessible reception and the infusion of natural lighting through skylights and large windows.

A $100,000 donation from the Association of Part-time Undergraduate Students provided a fountain in the courtyard.

The college now has, in addition to new office space, three classrooms with a 50-person capacity, one classroom with a capacity for 80 people and numerous smaller seminar rooms. And what was formerly the drill hall now has climate control and is to be used as a common room and exam room.

The new building will open in January. An official opening is scheduled for May.

Liberal MP pushes national standards

OTTAWA (CUP) -- A Liberal MP is pushing a bill that could lead to the development of "national standards" for all levels of education.

"Stuart Smith says the system is fine," said Mac Harb. "I say it's not fine. If it's fine, why do 50 per cent of university students not finish their degrees?"

Smith released a report -- commissioned by the Association of Universities and Colleges of Canada -- in early October which said universities were fundamentally healthy.

Harb introduced Bill C-318 in the House of Commons Oct. 23. If it passes, the bill will investigate setting a national standard for all levels of education.

Canada suffers from high illiteracy and drop-out rates in both secondary and post-secondary institutions, Harb said.

In Canada, 38 per cent of adults have difficulty reading and writing and one out of three students drop out of high school before completing grade 12.

Harb said these conditions create a labour force unable to meet increasingly sophisticated employment requirements, and hurts Canada's international competitiveness.

"There is a need to overhaul the system," said Harb. "The federal government must formulate standards governing such issues as curricula content, training and retention of teachers, and methods of assessing students across Canada."

He said the bill has "to send out a signal, there has to be a minimum standard that has to be achieved."

The Canadian Federation of Students has been lobbying for their own version of national standards for the past 10 years.

But CFS deputy chair Allison Lewis said she's not sure what to make of Harb's bill.

"The CFS is happy that Mac Harb and the Liberal party are finally showing some interest in education," said Lewis. "The problem is when he talks about national standards, it's different from what we call national standards."

Lewis said CFS is referring to the formalization of the federal government's role in post-secondary education, and the accountability of federal transfer payments.

She said when Harb talks about national standards, he's talking about testing students, a recommendation included in Smith's report.

However, Lewis said many factors that contribute to the value of a student can't be tested. Testing "objectifies" students and leads to the view of the student as a product, she added.

Harb said he is willing to change parts of C-318. He said the bill will require consultation with provincial governments, student groups and industries.

The bill, which has passed first reading, is being circulated among members of a Canada-wide ad hoc committee investigating national education standards.

NDP eyes donation tax write-off

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- Ontario is eyeing a plan to make donations to universities a 100 per cent tax writeoff, a scheme critics say will increase corporate control of the institutions.

The government is considering allowing universities to establish crown foundations for fundraising, said Shelagh Nemey, communications officer for the Ministry of Colleges and Universities.

Donations to crown foundations are a complete tax writeoff, whereas donations to universities can reach a maximum of only 20 per cent.

"It's certainly an option under consideration" to attract more cash for post-secondary schools, she said.

The legislature passed a resolution supporting the creation of crown foundations on Nov. 7. It was put forward by Hans Daigeler, Liberal critic for colleges and universities.

He said he expects the government to follow the resolution and introduce a bill on crown foundations in the spring.

"Here's something concrete we can do," he said. "The government would forgo some income tax income, but on the other hand it would help out universities, so it's not really a net loss."

Daigeler points to the fundraising success of the University of British Columbia, which was granted a crown foundation in 1987. Since then, UBC has raised $200 million of a $270 million five-year campaign, the largest sum raised by a university in Canada to date.

"I've only been here a year, but I can already see a great benefit (from the foundation)," said Clark Warren, UBC fundraising manager. "It's an extremely valuable tool."

Others oppose crown foundations, claiming they will increase corporate control of universities, and direct research and development in solely technological and profit-making directions.

"My impression is that it is not just a self-evident good thing," said Robert Frankford, an Ontario NDP MPP who voted against the resolution.

"I think there has been an experience that business has been able to set the agenda."

U of T's $4.6 million Centre for Pharmacy Management -- paid for largely by a gift from Shopper's Drug Mart head Murray Koffler -- is an example of how private institutions only fund projects they will benefit from directly, said Laurie Kingston, chair of the Ontario Federation of Students.

Kingston and Frankford said the private sector should contribute more money to post-secondary institutions, but only through taxation, to avoid tying donations to specific projects.

The government should wait for the results of the Ontario Fair Tax committee before deciding on crown foundations, since it might advocate increasing corporate taxes, Frankford added.

Ontario university fundraisers, however, aren't as patient.

John Heaney, director of development for Queen's University, said Queen's fundraising drive has suffered because of the lower, 20 per cent writeoff. Queen's has raised $55 million of its $70 million five-year campaign.

"We're aware of donations that have been deferred because of that. We have had one donor who has said their donation would be five times the size of the one given, if we had a crown foundation."

Queen's and other universities are pushing to have the government adopt the bill as soon as possible, Heaney added.

UC calls for OFS referendum

continued from page 1.

College Literary and Athletic Society passed a resolution calling on SAC to hold such a referendum before the March SAC elections.

But Peter Guo, SAC president, said it might not be possible to hold one that soon.

He also said that students need to be educated before they can make a decision and that takes time.

"Students are unaware. They need to be informed," he said. "At SAC we're in the process of being informed about OFS too."

Guo said the Lit should have asked UC students before passing the motion.

"I don't know if they've tapped into opinions of other students at UC. It seems to be part of a certain personal agenda."

The Lit also resolved that if SAC does not hold a referendum, they would hold one within the college and then consider joining OFS on their own.

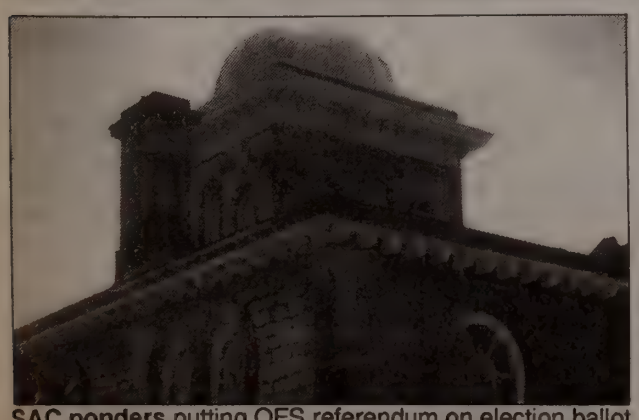
But independent membership is not an option.

Jones said it is not possible for UC to join OFS separately unless they pull out of SAC.

"SAC is a central student government. In order to be a member of OFS or CFS, (a student council) has to be the top level of representation," she said. "(UC students) would have to stop paying money to SAC in order to be independent members. It is a fairly significant undertaking."

Papernick said she is hopeful that SAC will vote to allow the questions on the ballot.

"If they don't pass this referendum question, it'll be the first time in five years that they haven't passed a referendum question, except (one)," she said. "If they don't pass it they'll look really undemocratic by not letting the students decide."



SAC ponders putting OFS referendum on election ballot.

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EDITORIAL

Stop spending money on football

Students are paying $78,000 for a football team.

That amount could pay for the salaries of several of the workers being fired by the university.

Few people asked for a football team. Judging by the pathetic attendance at Blues games, few want it. And certainly, very few need it.

So why on earth was the budget of the football team increased by $40,000 this year?

In order to fund this massive increase, most other teams had their budgets cut to the bone. Teams that, unlike our gridiron heroes, regularly win championships, teams that, unlike our gridiron heroes, have their own rabid fans, were told they were out of luck — all available money was needed for the football team.

This year, each student had to pay an additional $4.50 in incidental fees to the Department of Athletics and Recreation. Somehow, though, no one recalled the DAR saying a $40,000 increase was ticketed for the football team.

What was this $40,000 spent on?

The DAR said the team spent $16,000 on two road trips — one to Montreal and one to Windsor. The DAR said the team — all 57 of the big, hulking lads — had to be put up and fed overnight.

For some teams, $16,000 represents more than 50 years funding. For students, it represents a BA, and a good start on a MA.

The football team had a training camp in August that cost $21,000. The players had to quit their summer jobs a month early so they could start training, they said. Competition is so tough in the OUAA that the extra month of training is essential, they said.

This is incredibly insulting to the thousands of students who work their asses off all summer to afford tuition fees. It's a slap in the face to the thousands more who couldn't find any employment at all.

Talking about tough competition is bullshit. Yes, football is a tough game. Yes, the OUAA is a particularly tough division. Western, the top-ranked team in the country, and Wilfrid Laurier, who is going to the Vanier Cup, are both in it.

But the competition is equally tough in other sports. And in many of them, U of T teams and athletes thrive with tiny budgets.

The figure skating team only gets $300 from the DAR. The 13 members of the team end up paying out of their own pockets. Yet, somehow, they have still become the Ontario champions.

The men's swim team has won the provincial championships for the past 32 years.

The water polo team is undefeated this year, and has been destroying opponents left and right.

But the DAR seems convinced that only a *football* championship can bring the university any respect.

Football shouldn't be like it is at Western or in the United States. Universities should not be known for their football teams. U of T does not need a football championship to be a "world-class university." If it costs a fortune to have a good football program, we should take the fortune and do without the football.

U of T's football team is mediocre. They're nice guys and all, but they're still a mediocre football team. Other sports teams are, comparatively speaking, far more talented. But the DAR seems stuck in the stereotypical "the more testosterone the better the sport" mindset.

The football team should be funded if the players and the DAR are willing to make the sacrifices forced on every other varsity athlete. If they're not willing, a garage sale of used football equipment would be kind of nice.

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The PC's opponents aren't always fascists

BY TED GRAHAM

Commentary

In a satire piece I wrote in *the Varsity's* political correctness supplement, my column was entitled "Facist Commentary". My editors found it amusing to label someone who doesn't agree with supporting the political correctness movement a facist.

Although the act was meant as a joke, it still spreads the myth that anyone who disagrees with social welfare and poverty rights is to be associated with the advocacy of a totalitarian dictatorship.

I still don't see how people make this mistake over and over again. As an advocate for individual rights and capitalism, I support a limited government, not the powerful and oppressive state that people like Hitler and Stalin offered as a defence for the collective.

I've been told that some high school textbooks contain a graphic which attempts to explain political philosophy to students. To the extreme left of the line is placed communism with democratic socialism in between the far left and the middle. On the extreme right of the line is facism with capitalism placed halfway between the far right and the middle.

Presumably the author of the textbook was attempting to show that "unchecked" capitalism will lead to dictatorship and oppression in the same way that socialism leads to dictorship and oppression.

The argument is attractive in that it is simple. It makes no attempt to explain, on a philosophical level, why dictatorships come about or why both capitalism and socialism should be understood as being on a "equal" level of oppression.

My father once tried to explain to me why so many people are caught up by the idea of socialism. He pointed out that while the socialist is busy promising the world to anybody who will let them have unlimited rule, the advocate of capitalism can only say that hard work might be rewarded in a free market system.

Although this is a simplistic view of both systems, it is at this the level that most people understand politics. They think they can float through life at this level and not be concerned with philosophical issues — like ethics and standard of value or metaphysics and free will.

In reality, if one is to have an understanding of politics, then they must comprehend these issues in philosophy.

How do I know if people are essentially equal? What does it mean to be equal? This is answered by a study of metaphysics.

Anyone who disagrees with social welfare ...is...of a totalitarian dictatorship

What do I have a "right" to? What does the concept of rights signify? Epistemology (the study of knowledge).

Does a woman have the right to an abortion? Ethics

Should I have to fund abortions through my tax dollars? Should I have a choice in this issue? Politics.

Don't resign yourself to accepting the views you've held unchecked over your lifetime. Politics shouldn't be a system that's perpetuated by tradition. It should be the natural outcome of a comprehensive philosophical system.

back talk ...

Oversight

F.M. Sadeghi's letter to *the Varsity* (Nov. 11), dealing with the recently held Middle East Peace talks contains a number of historical inaccuracies and political oversights that require much attention. To begin with, Sadeghi claims that the partition of the British Mandate in Palestine occurred in 1946. Historical records show however that this event took place on the 29 November 1947.

In addition, Sadeghi argues that the partition plan was orchestrated by a British led United Nations. This too is a falsehood. The partition plan was overwhelmingly approved by a general assembly vote in the United Nations of 33-13. Britain abstained from the actual voting for fear of antagonizing the Arab Bloc on whom British oil supplies relied.

Sadeghi continues with an assertion that the UN declared Jerusalem an International city in 1949 after the first Arab-Israeli war.

This again is incorrect. Jerusalem was assigned the status of international city by the partition plan in 1947, clearly preceding the wars end by almost one and a half years.

From these obvious historical flaws it is clear that Sadeghi's grasp of the Middle East is highly spurious and is further aggravated by his rather superficial analysis and description of the times.

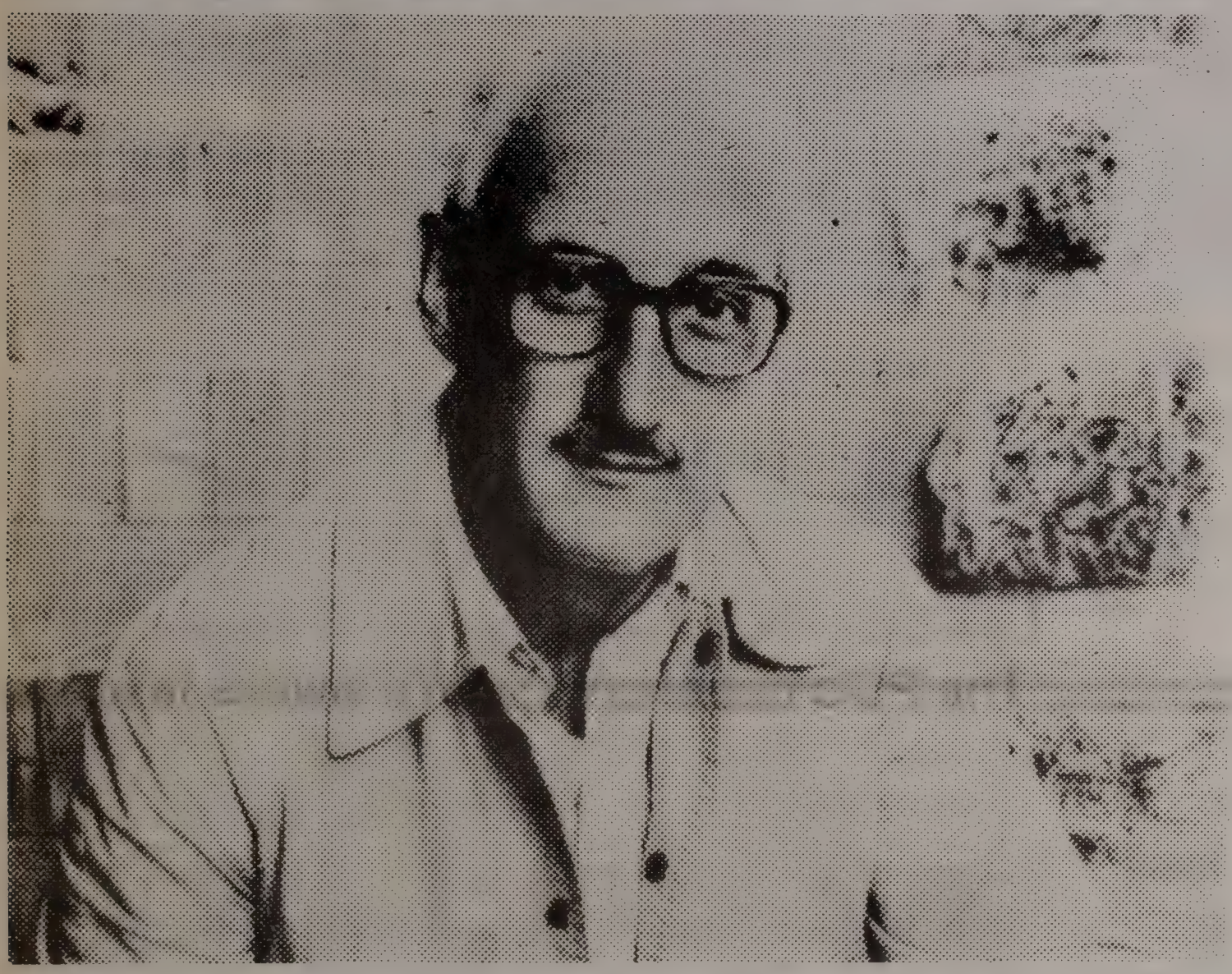
Sadeghi argues that Israel occupied "Palestine in 1949". From a historical account one can only assume that by such a vague statement he means the Israeli advances into the territory of the intended Arab state (proposed by the partition plan but rejected by the Arab world). What Sadeghi fails to outline is that one day after the Israeli state was created on 14 May 1948, the tiny country was attacked by Arab forces from five different nations. The Jews fought back in self defence driving out against all odds the vastly superior Arab armies to an eventual cease-fire position within the proposed Arab state.

Finally, Sadeghi blames Israel for the failure of any peaceful settlement in the region. This

See Back talk, page 17.

NOVEMBER 1991

varsity LITERARY supplement



David Malouf.

Wilderness and the life's spirit:

Commonwealth prize winner David Malouf clings to the land of human dreams

by Hal Niedzviecki

Perhaps Digger, the contemplative and comfortable, yet shy and inward character of Australian David Malouf's latest novel *The Great World* best reflects the author himself. The 1991 winner of the Commonwealth prize for best book, presented in Toronto in November, would clearly rather be elsewhere. David Malouf would rather be contemplating metaphysics on a rocky coast-line than talking to journalists at the Intercontinental. But like the characters in his novels who withdraw and who don't quite fit in, Malouf cannot avoid the world.

"You try not to take much notice of prizes," he says, casting around the hotel room with an ironic smile, voice trailing off. "But this would be a nice one..."

A nice introduction to the way Malouf thinks: a dreamer and theoretician, someone torn, like his characters, between two worlds. The world of society, which Malouf inhabits; and his cloudy world of rejects — a land filled with characters who can barely walk about the city without crawling into a confusion that is more beautiful than pathetic. It's a world where characters wander through the seedy underside of Sydney, clutching a faded paint brush and waiting for the day when creation will manifest itself in the same way that Malouf himself touches his novels with a varnish of true fictional humanity.

These are not real people, rather they are expressions, they are moments which can be translated into the life experiences of the reader. Malouf offers no pretense of realism which so many contemporary authors desperately cling to. Rather, he creates characters: many-faceted, complicated characters who live and die in lives that clearly could have existed, but as is obvious in the way the best fiction makes clear, never did.

"The best moments in writing," Malouf ordains, leaning forward on the hotel couch, intense on this point, "touch some very very deep thing in people's consciousness which dreams might also touch. We get great comfort from being brought into contact with those things in ourselves. I don't think you can fake that in writing, you can't manufacture it. If a book at some moment touches something,

-- CONTINUED ON PAGE S2



INSIDE

Excavation and Healing
Poet Libby Scheier on the therapeutic mode of writing, p S3

The Subtleties of Spirit
Sociologist Erna Broder charts the Caribbean undercurrent of the Myal, S4

The World of and According to Woody Allen
Eric Lax scripts the life of Allen, S6



An Orwellian Task of Truth
Biographer Michael Shelden debunks the myths, S7

Writin' Reviewed
People of the Pines, J.G. Ballard's latest, Molly Ivins talks tough, Carducci's aesthetic of underground rock, and many more



varsity LITERARY supplement

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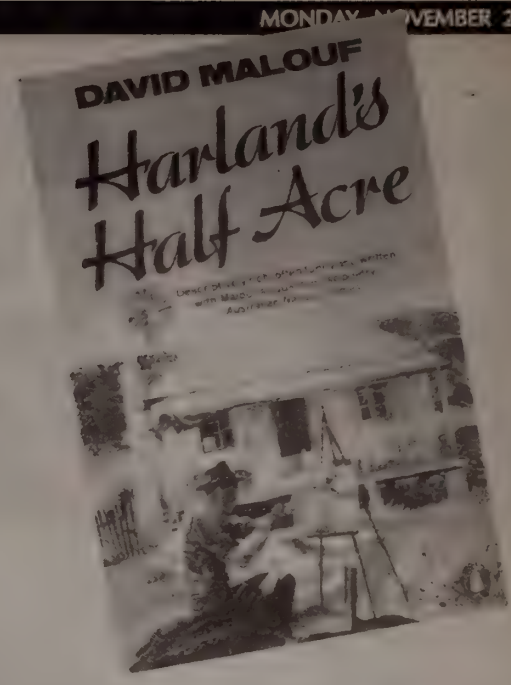
people know it and they feel illuminated by it. And that's what makes it worth doing."

That, as well, is what makes Malouf worth reading. Few authors will talk to you about the joy of writing, the urge of creation, in a serious way and expect you to understand and relate to what the nature of creation is. But Malouf believes in people, believes in our powers of expression and are own innate abilities and rights to manifest those words.

"I think art is very important. There are a lot of people out their who are articulate, some of us are half-articulate, but none of us can really give a proper voice to all the things we feel and all the things we have inside. And it's very foolish to think that because people can't express what they feel, they don't have complex feelings, and I think what art can do for us is articulate in a very complex way what we ourselves have felt, even if only in a kind of vague and grasping way.

"One of the great joys of coming into contact with the arts — music or literature — is that we feel that the world which we have only half grasped can really be made real to us, that we at last can grasp all the things we've half felt, half seen, half spoken."

So it is of no surprise that many of Malouf's characters are just these half-people, repressed, searching for understanding in an existence that Malouf portrays in his novels as cruel, while still agonizing for that sort of cosmic beauty, that circle of eternal longing that makes any existence, especially the characters in novels like *The Great World* and *An Imaginary Life*, worth clinging too.



I don't plan anything. I let the book tell me where it's going or where the characters are going. Sometimes you always see some incident in the book and I always write that when I see it. I write toward those moments that I know about.

The arts might dominate our ways of expression, but Malouf is not limited to them. His is a world full of scattered visions such as the ones his two main characters from *The Great World* have while interned in a Japanese Prison camp.

Digger and Vic are those two characters. Digger, the slow good natured appreciator of the land, dysfunctional in a society that speeds by him like a telephone pole whips by the highway driver. He allows us to see one side of the surreal universe that Malouf weaves. He dreams, in a diseased fever, of a dead comrade's wife, picturing her, feeling her wipe his face, reading her letters over and over in his photographic memory which remembers everything, yet is useless in a practical society. But rather than this obsession becoming some sort of perverted love story, it develops into Digger's own need and belief that he must be tied to people, to the land. It is a dream, but a dream born not out of sleep or disease but out of the endless Australian landscape where Digger rejects his ancestor's wandering path and clings to his own tiny chunk of existence.

Meanwhile, Vic, who watched his mother die and his drunken father have the life cut out of him in a bar fight, pictures himself in the perfect life. As he and Digger alternately care for each other in the feverish jungle, he knows he will emerge into the life of a business tycoon, and raise up an empire. He also knows that he must then turn to Digger to slow the forces around him which he may, or may not, understand.

One might interpret from Malouf's comments, that Vic searches for an authenticity that Digger has already found. "If you think," Malouf says on Australia, "of yourself as being demoted for a very long time to the edge — there is that concept of being at the edge or being at the center, and I've wanted to take up that argument, the notion of authenticity in the world. We no longer have the notion that we are not absolutely authentic. The title is in some ways ironical. The Great World is a notion that tempts people away from where they actually are and — as that novel would want to say — where people are essentially tied to."

Malouf does not write with a commonwealth in mind but a continent, and so the elements of Australia appear consistently in his novels. *An Imaginary Life*, his novel about the poet Ovid's exile from Rome and his subsequent understandings about the nature of land, could easily be interpreted as an allegorical tale about Australian colonization. And of course, *The Great World* is a novel set in Australia spanning the two world wars. This is a novel that poses questions about Australia: settlement, land, existence.

"Australia," Malouf tells me, his own accent an odd amalgam of Australian and the rest of the world, "is like any other settled place — Canada might be the same. People came to Australia to settle, but the only people who really set out to do that were those who were unsettled. The real settlers wouldn't have left their little village in England." But settling, Malouf continues, is only one of the problems.

"It's not just a question of how people define themselves, it's a question of what the land itself comes to mean. Look at the aborigines. The land belongs to them, not in terms of any legal possession, not in terms either of what they have made of it, but in terms of holding it in some sort of trust."

The land is something Malouf calls "a very important Australian question." The answers, though, aren't to be found in his books which all end in a sort of nebulous, reaching way. Malouf writes novels, as his says, like poems. As he writes, he lets the story take him.

"I don't have a clear idea ever of the space of a book. I have some notion of where I want to start, and then I keep trying to follow whatever it is that has lead me to pick up this fact or this character rather than another. I think what you really hope is that when you sit down at the actual moment of writing all the things you need will turn up. You've got to rely on some quality in yourself that will make it happen. And the things that will turn up will be all sort of things you've forgotten. All those little things you've seen, those little bits of observation that could be turned into insight.

"They will all come to you as they're needed at the moment. But what will also happen is when you set the characters in a particular situation you yourself will break through to one of those moments which touch things — things which go back to some very human events which we think of as being ones which touch beyond consciousness and certainly beyond knowing in a conscious way. And I think the reader feels such moments occur."

"I don't plan anything. I let the book tell me where it's going or where the characters are going. Sometimes you see some incident in the book and I always write that when I see it. I write toward those moments that I know about. They're often turning points in the book, powerful moments in the narrative...I didn't start off a book saying I'm going to write about characters who end up being prisoners of the Japanese. What you try for is some kind of reverberation and reverberation often comes from things which are just beyond conscious grasp. I let the books shape themselves by taking a beginning idea and then letting that reverse itself, mirror itself, into something else. The books largely move forward by association and metaphor, reflection rather than on some kind of plot-line."

The Great World is, perhaps, the quintessential example of just what Malouf is describing. Many of the ideas and images presented to the reader are highly abstracted — just as Malouf conceives his own process of creation — yet at the core of it all is a simplicity that is fascinatingly obvious.

Malouf does not seek to adjust his style, or understand how it manifests itself. He avoids literary students and people who have made careers out of analyzing his writing. Malouf tells me that if he knows too much about his preoccupations, what he has always written about and how, then he might be tempted to "follow the plan, to diverge from what might be discovered by repeating the old pattern." One can imagine Malouf's character Digger saying something very much the same about his own simple yet many faceted existence over tea and scones to his uncomprehending sister. Both the authour and the character cling desperately to whatever faculty of intellect and creativity will allow them to avoid the great world.

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Photo by Paul Till

Libby Scheier speaks the poetry of anguish

Excavating sky

by Nicole Nolan

Feminist poet Libby Scheier is talking about demons.

"If you can face the darkest demons and hold onto them for a few minutes, you become stronger," she says. "It's an empowering process."

Finding power by facing the truth is nothing new to Scheier, an American expatriate who has been living in Canada for the past sixteen years. Much of her writing has been concerned with giving a valid portrayal of women's experience. The most compelling example of that power is to be found in her most recent book, a long poem entitled *SKY*.

Subtitled "a poem in four pieces", *SKY* is composed of four sections, according to the elements: air, water, earth and fire. The "elements" in Scheier's poem are not distinctly separated, but merge gradually into one another, moving towards the central drama of the poem, Scheier's experience of oral rape as a child.

Sky image

Scheier says when she began the book she did not intend to write a memoir of sexual abuse and maintains that the book should not be characterized as such.

"I started writing the book after a conversation with my writer friends about the difference between male and female perception. We used the cliche of the dark sky at night and whether men and women perceive it in the same way.

"A lot of this book evolved as I did it. I was thinking of sky as an image you see everyday and how that image is different for different classes, different races, different sexes, different places. At the same time I entered group therapy for adult survivors of childhood sexual abuse. That process was going on as I was writing and they intermingled."

Although much of *SKY* is concerned with finding demons, it ends with angles, and with fire, a traditional image of cleansing. Healing, says Scheier, is what *SKY* is ultimately about.

"*SKY* is a movement of personal excavation. A finding of a wound, and a healing, all carried out before a universal backdrop that doesn't change much as I go through my changes. It has to do with women healing themselves and coming into power."

The healing for Scheier includes creating an authentic combination of the personal and the poetic in writing about abuse. In a previous book, *Second Nature*, Scheier addressed the issue of childhood sexual abuse through a persona. In *SKY*, she explicitly identifies the child as herself.

> SKY is a movement of personal excavation. A finding of a wound, and a healing.

But if personal poetry works as a conduit for self healing, the responses can be damaging in a world in which some consider the "confessional" mode of writing a lesser form of art than modes which posit a stance of objectivity. Given this antagonism, writing about the experience of sexual abuse becomes a political as well as an artistic act.

"It's a very controversial area now. And while I've had a lot of positive feedback there's also a backlash against a lot of strides forward that women have made in speaking about sexual abuse. And that occurs in the artistic community as well. I've found that difficult, more difficult then I anticipated."

Women who have written about sexual abuse in the past have been accused of exposing themselves in order to get attention and for career gain.

"I heard a lot of mixed reactions to Sylvia Fraser's *My Father's House*. I knew when I wrote this I would get some of that coming my way. In that aspect it is a revictimization."

Scheier has already been criticized for being too personal. When *Second Nature* was published in 1986, a *Books in Canada* review by Bruce Whitehead criticized Scheier for using art as therapy and asserted that she was so emotionally entangled in her works that the writing itself was secondary.

She acknowledges the threat those evaluations pose to her reputation as a poet.

"I've been advised by women writers, friends, to not read to a group of women whose focus is sexual abuse, not to become known as somebody who is associated with this topic because I won't be considered "artistic". There's a politics to that, a very dangerous politics. It has to do with silencing women from telling the truths about their lives. I think there is a danger of my career suffering because I want to deal with sexual abuse."

But Scheier, who names literature and politics as her two lifelong passions, asserts that while it is important to her that her work be considered aesthetically valuable, the reaction of women and men who have been touched and moved by her work has been more important to her.

"I think that I'm just going to take that risk [of my career suffering]. It's too important to me. I think that my life is typical of women's lives, so I don't see it as a narrow personal self-indulgence. I've had way too many women and men appreciate the things I've written about to think that I'm involved in some narrow enterprise."

End of poetry

Scheier has been asked in another interview whether — after having finally written about sexual abuse in an authentic way — there was anything left to do.

"I said there's a million things left to do. I'm also an intellectual. I'm interested in issues of language and perception. I'm not only exploring the depths of my personal experience."

However, those things may not include books of poetry.

"I haven't written poetry since I finished *Sky*. I feel a kind of closure around the poetic genre for me, perhaps temporary, who knows. I'm writing prose now."

She is currently working on a book of short stories and a novella, centering around the life of a single mother and her son, to be released in 1993.

And although Scheier is herself a single mother of a twelve year old son, she says this time, it's not autobiographical.

"Obviously it's written out of my experience, but it's not autobiographical. People will no doubt say it is, but it's not."

She adds that, whatever she does, she will continue to write about women's experience.

"I grew up with a certain set of expectations that I challenged. I have always challenged questions of what was a woman's life and refashioned that. My writing is a part of that, and that is part of my writing. I don't know which is which. As Yeats said, sometimes it is difficult to tell the dancer from the dance."

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The spiritual sociology of Erna Brodber

by Jeanne Iribarne

The Myal people, who first emerged in the 18th century, are one of the fascinating undercurrents in West Indian history. For historian Erna Brodber, who has fictionalized their spirit-world in her novel *Myal*, they represent a new and indigenously Caribbean religion.

"One just gets little glimpses of them, at first in the 1840s," she explained in an interview. "From one report, a new star appeared and some people felt that as a call, a call for a new religion that might help to undo the work of the *obeah*, who many believed had been separating people."

Across disciplines

Brodber read from *Myal* at the International Authors' Festival in October to an audience by and large unfamiliar with her work, but delighted to hear it for the first time. Although she has been writing fiction for years, many factors have combined to make her relatively unknown on this continent (as compared, for example, to her contemporary, Olive Senior).

For one thing, she is not prolific. She spreads her talents across many fields: sociology, history, psychology *and* fiction. Her two slim novels, *Myal* (1988) and *Jane and Louisa Will Soon Come Home* (1980) are her most accessible fictions. In a culture where only continual publication keeps an author before the public eye, Brodber's distinctive voice was bound to take a while to catch hold of its audience.

Myal is more than fictionalized history, though. Set in the 1920s, its characters range from the impudent and mysterious souls of the speaking animal kingdom (white hens and lap dogs) to the complicated and kind Baptist minister of the small town. The depth of Brodber's historical understanding gives her a great subtlety of expression, at once of the truly magical and of the everyday whimsical.

The main figure is a young woman, Ella, begot by an Irish policeman on his Black maid. She grows up isolated by her mixture of races and lives in an England of her own creation, "in there were Peter Pan and Lucy Gray and Dairy Maid." Gradually, the Myal people of her community, a secret network of enigmatic spirits, realize her tremendous potential and try to rescue her from an almost inevitable spiritual alienation.

It takes the physical dislocation of travel to the United States and the emotional disillusionment of an opportunistic husband (who exploits Ella's village stories for Broadway caricature) to awaken the young woman and destroy the "white gauze" in her mind.

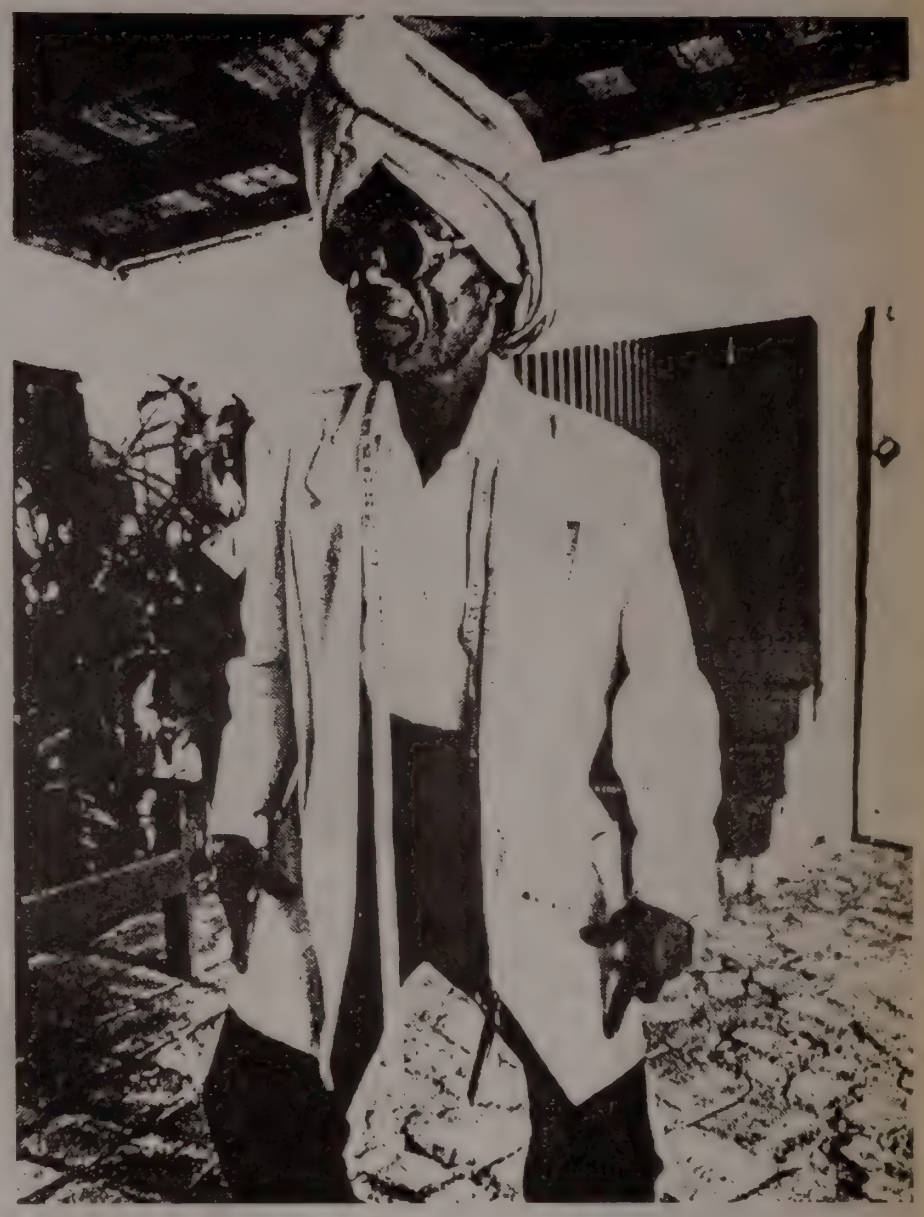
What is interesting about Brodber's writing is that the socio-political is neither background nor foreground. Actually, only a very attentive reader is likely to pick up all the history, but its shadows are convincing enough. Through the vigourous blending of voices, sometimes across centuries, and the insistence on the mysterious personal, Brodber's real gift is a kind of fictional layering. The story is never pretentious, although the form of the novel (a narrative with many doublings and enigmas) is anything but simple. To boot, Brodber is often funny, with a quiet and compassionate irony.

New theories

Her first novel, *Jane and Louisa*, was born out of a need for a uniquely Jamaican example of a disassociative, or fragmented, personality for her students. So, she wrote *Jane and Louisa*, a brilliant prose poem whose fragmented form imitates the traumas of its narrator, Nellie.

"The writing itself," said Brodber, "was linked to the needs of my students. I couldn't keep on giving outmoded case histories. And I knew the problems of the people because I would talk to them. I had an idea of what they needed. It was also a time in Jamaica of the Black Power Movement, we were all involved in working out new theories. It was a time of thinking, an awakening."

This novel serves a sociological need (for a case study) and draws on Brodber's extensive work as a sociologist/historian. She has published such works as *Perceptions of Caribbean Women: Towards a Documentation of Stereotypes* (1982) and *Yards in the City of Kingston* (1975). All the same, *Jane and Louisa* stands as interesting fiction in its own right.



An obeah man outside of Kingston.

> My position is that you really have to look at how much Americans did contribute to West Indian popular medicine and religion, particularly in areas that historians often overlook.

Brodber is now working on a history of early American influence on Caribbean culture (tentatively titled *The American Connection*).

She explained, "My position is that you really have to look at how much Americans did contribute [to West Indian popular medicine and religion], particularly in areas that historians often overlook. Domestic links are very often closer bonds than institutional links: the United Food Company sent ships to pick up West Indian cargo and the crew would interact with the people they met on the islands."

Brodber's next novel, *Louisiana*, is bound to draw on the fruits of this research. Already published in excerpts (in *Callaloo*, for example), it promises to be what she calls "a thematic sequel" to the other two novels, one worth waiting for. And, since Brodber works very much at her own patient pace, there's no telling how long.

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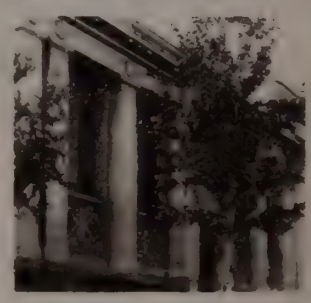
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WRITIN' REVIEWED

MANY-MOUTHED BIRDS

Contemporary Writing by Chinese Canadians
Edited by Bennett Lee and Jim Wong-Chu
Douglas & McIntyre

Without a doubt, the most exciting and durable trend in recent Canadian literature has been the emergence of ethnic minority writers, many of them first-generation immigrants to this country. In just the past few years, we have been introduced, with much deserved fanfare, to the works of Nino Ricci, Rohinton Mistry, and M.G. Vassanji, to name only a few.

Now comes *Many-Mouthed Birds*, an anthology of writing by Canadians of Chinese descent, and it is important for at least two reasons. First, it formally introduces us to twenty writers, many of whom have yet to produce a full-length book; second, it provides a formal context for this subgenre of writing, and in so doing poses the question, "Is there such a thing as a distinctly Chinese-Canadian sensibility?"

If the stories, poems, and essays in this book are any indication, the answer to this question is "yes." For despite the differences in their ages (they range from eight to over fifty), many of these writers deal with common themes.

One such theme is the link between past and present. Writing, for these authors, is self-discovery; to dig up the past is to gain self-knowledge. Paul Yee's "Prairie Night 1939," Denise Chong's "The Concubine's Children," and Fred Wah's "Elite" all journey back in time, tracing the paths of their pioneering ancestors.

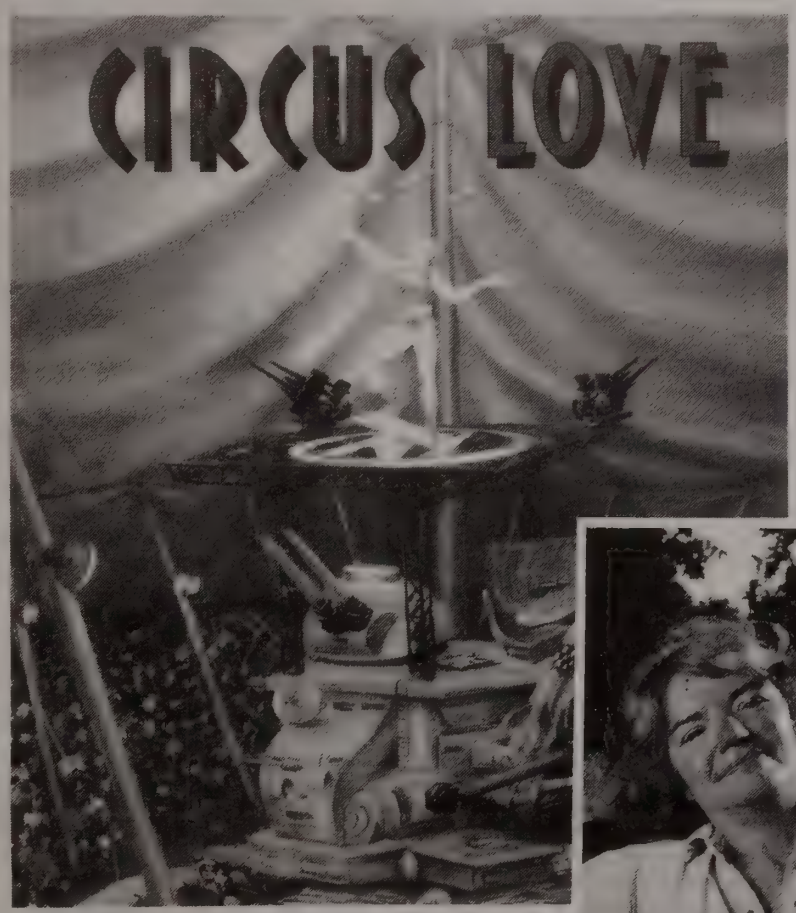
In Yee's story, the narrator (presumably Yee's own grandfather) is faced with a decision that, like the year in the title, will change the course of future generations; Chong's memoir begins and ends with a piece of clothing, tracing the lives of three generations of Chinese women; and Fred Wah addresses his poems to his father, whose nomadic existence and search for identity mirrors his own.

Language, too, is of concern to many of these writers. Several characters find themselves in a sort of verbal and cultural no man's land, caught between two languages. They speak English to "assimilate" into Canadian society, yet ironically this removes them from their own sense of history. The cynical narrator of Jim Wong-Chu's "How Feel I Do?" addresses a Chinese-speaking immigrant who is struggling with English: "don't be afraid / like you / I too was mired in another language / and I gladly surrendered it / for english / you too / in time / will lose your mother's tongue / and speak / at least as fluently / as me." Fluency in English exacts a cultural cost.

One characteristic that seems distinctly Chinese is the ability to "eat bitterness" or (as editor Bennett Lee describes it) "to bear hardship without complaint, to bend to authority without breaking, to internalize grief while presenting a calm and dignified face to the world, to endure and to survive." Not surprisingly, in a society in which male offspring are still prized more highly than their sisters, the female characters in this book are often treated unfairly, making them the chief consumers of this "bitterness" and consequently making this book, perhaps unintentionally, something of a feminist text.

Despite its common themes, *Many-Mouthed Birds* — the title refers to writers (birds who "insist on talking, who won't be silenced") — is overflowing with a wide range of voices: some funny, some angry, some cool, some sad, some confident, and (in a few cases) some awkward. Perhaps a little premature, this book is nevertheless exciting and eye-opening, of interest to anyone captivated by good writing.

GLEN SUMI



Lake Sagaris' *Circus Love*.



Molly Ivins.

CIRCUS LOVE

Lake Sagaris
Coteau Books

About twenty-five years ago, a Canadian poet named Earle Birney got off the plane in Latin America and declared he'd like to meet Pablo Neruda, Chilean poet and political rebel. The welcome-wagon Canadian embassy officials freaked, of

Though he didn't get to meet Neruda, Birney kicked about Latin America for years, absorbing the area's political life and realities, and recording it a series of stellar poems.

Thus was born a weird sort of national trend. Ever since Birney's visit, over half a dozen Canadian-born poets have made the pilgrimage to Chile and written about it, including folks as diverse as prairie overseer Lorna Crozier and Toronto writer Mary di Michele.

With *Circus Love*, Lake Sagaris is the latest comer in this loose troupe.

Circus Love is a tightly written work. Sagaris has worked in Chile as a journalist since 1981, and this has obviously informed her poetic and political voice. In the book, she's still a reporter, but she's reporting the internal as well as the external picture — meshing tales of dissidents burned alive and machine-gunned with her personal experience of living in the gut of the country's terrorism.

The book's centrepiece is a long poem called "The Rat Trap" which accentuates this journalistic tinge. Clips from news stories documenting the murder of seven "extremists" haunt Sagaris' own ruminations, blurring the too-often-drawn line between poetic discourse and the 'mundane' text of everyday life. Here, the 'facts' speak both through Sagaris and for themselves. In the wake of genocide, she writes,

Reporters pick up the pieces
scattered testimony
so banal
it hurts.

Like many of her predecessors in this poetic terrain, Sagaris evokes the nature of violence and power with incisive precision, letting drop lines as fine as

weapons like
dumb beasts speak once
Their truths are permanent

The world in this book is cramped into a cell but packed with humanity, where "*During the night/ odd friendships form/ among the caged.*"

Other sections of the book develop Sagaris's deft explorations of the idea of *Amor de Circo*, an ambiguous Spanish term: as she notes in an epigraph, "You're never quite sure whether it's love for the circus, or the circus of love." Her use of the circus as a metaphor/myth/generally-suave-construct for life and death and everything in between works convincingly and with a minimum of self-referential cleverness. Couples working the trapeze swings, father and son in the motorcycle cage, couples being blown out of cannons at each other — well, it's a damn close approximation of *my* experience of life, anyway.

Sagaris slips only a few times in this performance. The political poems occasionally lapse into an unexciting didacticism, telling us the point rather than showing us the point. And she falls once or twice into the postmodern trauma of death by pun, such as closing the otherwise excellent series of "Circus Love" poems with an embarrassing rehash of the trapeze metaphor, with the lovers "*Stretched by wonder fear the oh/ for orgasm the airborne organism*".

Given the fact that Sagaris is working within a definable tradition of writings, she both makes a singular statement and remains aware of her literary company. One of the circus poems — "Elephants" — serves as a nearly exact reworking of one of Birney's most famous Latin American poems, "The Bear on the Delhi Road". But with *Circus Love*, she's done more than just come full circle or repeat the repeated and repeatable — the book is stylistically and thematically suave all on its own.

CLIVE THOMPSON

MOLLY IVINS CAN'T SAY THAT, CAN SHE?

Molly Ivins
Random House

Molly Ivins, as we say in the tribe, has got *chutzpah*.

When purchasing my monthly stash of ready-made-cash-and carry political opinions in *Mother Jones*, *The Progressive* (lest there be any confusion about their political leanings), or some such other trusty U.S. "alternative" publication, I flip straight to the Molly Ivins column. An oasis in a sea of sobriety (no, I'm not saying the other stuff isn't important, just maybe a little bit dry). Ivins has a very particular gift: she can make the most earnest liberals laugh — even at themselves. And that, my friends, is nothing to sneeze at.

In her first book *Molly Ivins Can't Say That, Can She?*, readers are offered the priceless opportunity of just reading the Molly Ivins column and skipping the rest. The book is a collection of her columns, some of which are outdated but most of which hold up to the test of time.

Ivins doesn't present cohesive political theory; propose solutions to the world's problems; or even offer rigorous intellectual defences of her positions. She just makes fun of people: politicians (particularly politicians from her home state of Texas), leftists, herself, George Bush — actually she mainly makes fun of George Bush — and she does it extremely well.

She tried to leave Texas for work at *The New York Times* and other endeavours but fortunately she kept coming back ("Home is where you understand the sumbitchs"); her Texas roots give her an amazing knack for cutting through bullshit and coming up with great oneliners.

I never thought I would care about Texas politics until I

– CONTINUED ON PG. S9

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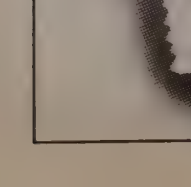
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Woody Allen biographer's neuroses

Lax's life laughter

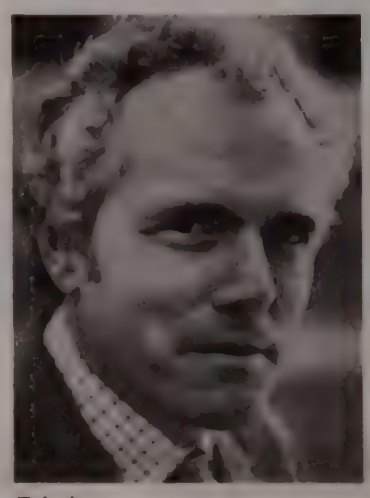
by Steve Gravestock

For *Woody Allen: A Biography*, author Eric Lax had unprecedented access to his subject, an artist who's known for his reclusiveness. They met almost 20 years ago when Lax was writing an article about comedy for *The New York Times Magazine*. Lax followed this up with a book about Allen called *Woody Allen: On Being Funny*.

"I wanted to write about comedy without putting the audience to sleep; so the logical thing to do was to write about a comic at work. Woody seemed ideal because he was doing so many things : stand-up, plays, TV, he was starting out in movies, and writing for the New Yorker."

After the book was published, Lax swore he'd never write about Allen again, and he turned down subsequent offers to update it. "But we kept in touch and, suddenly, after 17 years, there was a valid reason to do the book. I'd seen him over this period, visited film sets, and kept notes — just because that's what a writer does — and I'd seen all these things that no one else had."

Surprisingly, Allen was a very co-operative subject even when Lax began digging into his past. "Woody never once rejected a line of questioning. At one point, as we were going over some experiences, he said that for some people their childhood was distant, but for him it was as if it was at his fingertips. Then it became incumbent on me to record that experience.

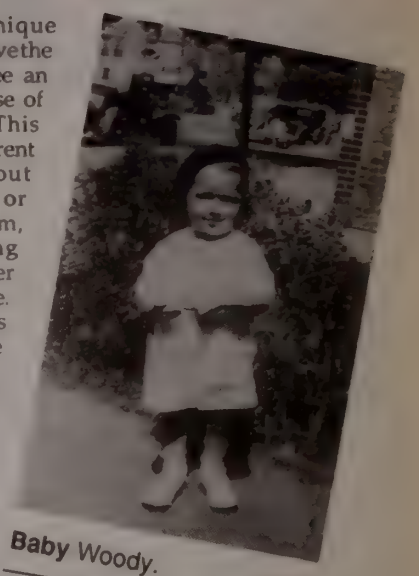

Eric Lax.

"We took field trips to Brooklyn. So I got the general colour and feel of things. I had to be careful, though, that he wasn't rewriting things for posterity. But the more I checked the more convinced I was that he was being straight. He really wanted to get an accurate record down. I think he scores in the high 90's in truthfulness."

> What mattered to me was how the life and work intersect.

The book isn't an authorized biography and Lax believes that this makes the book more substantial. "I'm functioning as the advocate for the reader. It's presumed that I went back and challenged the subject often enough until I was satisfied that I was getting the right answers. Allen didn't see the book until it came out; he offered no suggestions about what to include. When the book was published, he was very gracious about it. He was worried that, because he was the principal informant, the book would be in his voice and not mine. But he said that it was definitely in my voice."

For Lax, the principal benefit of the book is its immediate, first-hand nature. "The one franchise that I had for this book was that I didn't have to speculate from afar. I could take the questions near, observe him at work, talk to his colleagues. This book's unique because people have the opportunity to see an artist in the course of his creativity. This biography's different from ones about Henry Miller or Shaw. With them, there's no going back; you can never talk to the source. To me that's not as useful as this. Since I was there for many of his films I had an advantage too because he didn't have to explain, and I didn't have to surmise since I was there."


Baby Woody.

Lax believes his book also bucks the current trend. It focuses on how the artist's life and art are related and leaves out the gossip. "What mattered to me, and what strictly mattered to me, was how the life and work intersect and what do we learn about one from the other. All the rest of the stuff is extraneous. I wanted to do the story of an artist's evolution. (The original sub-title was An Artist's Evolution, but that would have sent people fleeing from book stores.)"

"We live in a very bad period for biography right now. Joyce Carol Oates calls it 'pathography'. The emphasis isn't on giving a balanced view of a life, but on what awful things has this person done. But this has to end — that was what I felt about disco — it was good that it was here because that meant that it would go away."

Lax's book has been criticized for its unabashedly positive view of Allen and his work. Lax considers Allen one of the 20th century's major film artists, and he doesn't miss a single opportunity to remind us of this view. However, it can't be said that the book does take a strictly positive view. Allen's treatment of his mother in the early part of the book won't win him any fans. At any rate, Lax feels he made the right choices. "The question of whether I was too kind was bound to come up and it's a valid one. But I'm happy to have erred on the side of kindness rather than unkindness. The book wasn't white-washed by him; the character that's in there is very complex and neurotic. He's very difficult to work with, or he's not easy in any way, but he's a genuinely talented artist who is devoted to his work.

"The other criticism of the book asks why I didn't take a critical look at his films. My answer to that is that everyone's a critic; every writer in the world could write a book about his films. What mattered is what did he think of his films, why did he think that, and what did he do to try to change that? There's a wonderful book to be written about his films, but I'm not the guy to do it and I'm not interested in doing it."

Study break.



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Curious George: biographer debunks Orwell myths

interview by Mark Lyall

What quickly becomes apparent in reading the latest biography of George Orwell is its impressive academic rigour. But here is also a labour of great affection. *The Varsity* recently spoke with its author, American professor Michael Shelden, about this eminent and yet complex literary figure and the battleground of biographical writing.

Varsity: *You've already told me that the book is essentially the result of about three to four years of research. How did you start upon it? Did you consciously set out to make a biography?*

Michael Shelden: I was asked to do it by Orwell's estate which is now in the hands of his only child, an adopted son. His agent, the son's agent for the estate, had read the first book I wrote on Cyril Connolly and liked it and thought since Connolly had shared some parts of Orwell's life, both early and later on, that if I'd done a good job on Connolly I might do a good job on Orwell. So when they asked me to do it I was very happy to do it because I believed that Orwell had not really been written about properly from a biographical angle; that too much of the life, of the passionate, forceful aspects of his life had been left out so that more attention could be given to his politics. I wanted to retreat a bit from that, leave the politics to other people and talk about the human aspect of his life and the literary aspects of his writing as opposed to, you know, the political message. So that's what I set out to do.

V: *It appears that you are also intent on 'debunking' certain myths and misconceptions that the public as well as Orwell's previous biographers have held about his life.*

MS: Yeah, because I think a lot of myths built up. Because Orwell was such a public figure toward the end of his life I think critics and other biographers had forgotten what a private figure he was before those last four or five years of fame. And that private life does not contain a whole lot of political thinking.

It's more of just a human being struggling with certain challenges and obstacles and because of that latter period of fame myths about his character grew up almost overnight. People started making assumptions about who George Orwell was based upon his last two books, the most famous ones, *Animal Farm* and *Nineteen Eighty-Four*. And I thought we needed to go way, way back to the very beginning, start over, and look at each aspect of his life and ask very carefully, was he a failure in Burma? No.

If you look at the evidence you see he wasn't a failure in Burma. He was quite successful. The fact that he was successful in Burma makes a big difference because if you'd have said before as other people did that, 'Oh!, he was really miserable in Burma, couldn't do anything right so no wonder he left' then that takes the edge off the fact that in giving up Burma he was giving up a great career for principle. Giving up Burma meant surrendering a good salary, getting his parents angry because they wanted him to stay in that career, and humiliating himself with fellow members of his own middle class who expected young men to go out into the colonial service and stick it out for twenty years or whatever. He did his job well and that makes a difference because it means that when he gave it up it was solely because he couldn't stand being a part of this system any longer. He knew it was unjust and got out.

V: *You say that Orwell's fiction closely mirrored his life which is, I suppose, obvious in some of his work. Does this make your job more difficult?*

MS: Yeah, because you don't want to repeat what's in the works themselves. What you want to do is evaluate those works based on real information because sometimes, as I discovered, Orwell pushed the truth a bit to make the books a little better. *Down and Out in Paris and London* has been classified sometimes, mistakenly, as fiction. It is almost probably 90% fact but the way he re-organized that fact artistically is the interesting thing and you want, as a biographer, to talk about the interplay between fact and fiction, between fact and creativity.





George Orwell with Michael Sheldon (inset).

He's not just presenting a dry account of being poor. He's trying to get inside the skin of the people, who are the poor, and report back to those of us who are not and say "Don't ignore these people. Don't think they're not like you. I'm like you and I went among them and found out they're like us."

V: *Your list of sources is most impressive and you actually make a point of listing them at the beginning of the book. But were there any sources, human or otherwise, which you regretted that you were unable to contact, apart from the author himself, of course?*

MS: Yes, the painter Lucien Freud who will not speak to anyone if he can help it. He's very much a recluse. He was with Sonia Blair, Orwell's last wife, the night that she got the phone call from the hospital saying he had died. And he had also had an affair with her earlier and I think he knows a lot about her relationship with Orwell in the last year of his life that would be interesting to know. But he just won't talk and I've tried repeatedly to get him. He doesn't talk to anyone.

V: *You make it clear that Orwell was a difficult man to pigeonhole, in almost all respects. Can you comment on that, this dichotomy between the 'rebel' and the 'gentleman'?*

MS: Yeah, there's a review in the Guardian by a man named Paul Thistle (sic), very good man, and he quoted this thing I think I say about was he a rebel pretending to be a gentleman or a gentleman pretending to be a rebel and I think the great fun of reading the story of his life is of not having that contradiction resolved. I don't think he wanted it resolved. He wanted to play both sides and it's important that his biographer not insist on putting him in one box that says 'Orwell - anti-communist/rebel/political maniac' or another box that says 'loser/loner/romantic pessimist'. You wouldn't want to be put in such a box. You wouldn't want somebody to say 'energetic, young reporter' 'cause you know that that's only about a tenth of who you might be...

V: *Or less!*

MS: ...or less (chuckle) ...and yet biographers are sometimes expected to say almost a sound-bite, a ten or twelve word sentence — this is who this person was. You can't do it, shouldn't do it. It reduces life to a simplistic level and you have to entertain the complexities, keep them going.

V: *Perhaps, then, his concern with this outward ambiguity was itself a political statement of sorts?*

MS: You're very perceptive to pick up on that because in a way it was a democratic statement, a way of saying we're all individuals, don't put us in a big lump, don't say that that person's poor and that's all they are or that person is a socialist and that's all he is. Everyone has unresolved conflicts and he wanted people to be taken as individuals first, not as parts of groups. Which is why he was always at war with members of some groups who wanted everyone to walk in lock-step [as if to say] everybody get together and pretend that we're all of one mind and Orwell was always the guy who was out of step.

V: *I think most readers will find it of interest that you reveal a kind of romantic fatalism in Orwell, at least in his early life.*

MS: I think that's actually a new perception about him. It is this sense that instead of being just this later-day political figure, earlier on in his life he was almost hopelessly romantic, falling in love with women who would never return his love and insisting or maintaining a kind of self-pitying affection for these unrequited loves. But that's endearing about him. You see the other side of him and it comes out in his work in this kind of richness of prose where he describes, for instance, in *Burmese Days* the hero's lovesick fondness for this impossible woman he wants to get.

You begin to sense that there are greater depths to Orwell and that's where I felt my mission might be fulfilled, to show those greater depths. You have to show that there was the silly side to him, the side that wanted to make gunpowder, that wanted to blow up things, that wanted to go off and fish, you know. I mean, that to me makes him more accessible which is what the message of his work is, that we're always going to treat people badly if we block out the individual pride in them. That's what happened in *Nineteen Eighty-Four* The pros are just the pros, they're not people.

V: *I think that no one would doubt what an astute social critic he was. How do you think his books uphold today in that respect?*

MS: Very well. They need to be promoted a little better by the publishers as being more in tune with modern thinking. *The Road to Wigan Pier* and *Homage to Catalonia* are great works but they often get overshadowed by all the emphasis placed on *Nineteen Eighty-Four* and *Animal Farm*. And I would love to see a great deal more attention paid to his essays which many people think is his best work and I do think that many of those essays are about as good as you can get in that field because they show how a simple essay can be a work of art.

V: *This is surely a rather hackneyed question but how do you think Orwell would have reacted to things were he alive today?*

MS: I think he would have been appalled at the same things that bothered him fifty, sixty years ago; the irresponsibility of most governments and of society toward the people who are less fortunate, the sense of 'I'm alright, Jack!', you know, 'this is my life and it's going okay so screw the rest of you'. And the continuing need for governments to do what he criticizes in one of his best essays, "Politics and the English Language". He speaks there of the willingness of politicians to defend the indefensible. That's a lovely phrase but governments go on doing it and there's a need for their hypocrisy to be exposed. If you ask what would Orwell be doing today he would be challenging these politicians to defend the indefensible and then make fun of them for doing it because he would say How can you? How can you defend this? It doesn't make sense and the only way you can do it is through twisting language, not calling what you're doing what it really is. Which is just what "Politics and the English Language" is all about.

V: *And we can see this concern for language in his other works.*

MS: Everywhere. It's so important to him. Just how a sentence sounded was so important. He called that the 'joy of mere words', another great phrase. You know, his work is full of these great phrases and if you think of what his greatest achievement perhaps is is that he made phrases and words a lasting part of our language: 'Big Brother', even his own name - 'Orwellian', 'Newspeak', the 'Thought Police', 'Doublethink'. These words have become part of our language. He had that talent to sum up in a word or two some very complex thoughts, giving us a kind of shorthand for describing things that we all feel about our society. That's brilliant. Well, that's genius, isn't it?

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Between the pines look at Oka summer

by Deanne Fisher

There are two kinds of journalists. Those who report the story quickly and those who report the story thoroughly.

A year after the last 52 Mohawks left the Treatment Centre at Kanesatake, Quebec and walked in the hands of the Canadian justice system, Loreen Pindera and Geoffrey York have managed to vindicate their profession by producing a thorough account of the armed stand-off between Mohawk warriors with the Quebec police and the Canadian army.

People of the Pines reveals what the daily media didn't before, during and after a group of Mohawks warriors took on the town of Oka in a dispute over the town's plans to expand a golf course on Mohawk land. The height of the conflict was epitomized by the summer's most memorable photograph — a nose-to-nose confrontation between a Canadian soldier and a Mohawk commonly believed to be "Lasagna", perhaps the most notorious warrior. York and Pindera expose that it was not Lasagna but a twenty-three-year-old, Ojibway economics student from the Indian college in Regina named Brad Larocque whose breath you could almost feel on Private Patrick Cloutier's face in that stare-down.

Larocque arrived in Kahnawake, where warriors had erected a sympathy blockade of the Mercier Bridge, in early July as part of a 15-member Canadian Federation of Students delegation. Their mission — to help prepare a policy paper on Oka for the student lobby group. A couple of days later, Larocque volunteered to go to Kanesatake and was welcomed at the barricades with an AK-47 rifle, camouflage and the warrior codename Freddy Krueger. He left only when all of the Mohawks left the Treatment Centre on September 26.

Pindera and York seem to have had no special advantage over the other journalists at Oka that gave them access to privileged information. Neither is native, neither appears to be a member of the Canadian Armed Forces. Yet the intimate details they disclose change the public's entire understanding of the conflict. It is not widely known that the warriors at the Mercier Bridge, who had much more military experience than those at Kanesatake, enjoyed an almost congenial relationship the army advancing on them. And while Lasagna may be the most famous warrior, he is certainly not typical. In fact, at one point warriors and their supporters at Kanesatake met to decide whether to turn Ronald "Lasagna" Cross and Gordon "Noriega" Lazore over to the police after they destroyed the home of warrior-friendly Kanesatake residents and assaulted a Mohawk and his son. Only a couple of hours after the end of the siege at the Treatment Centre, Lasagna suffered beatings from police at SQ headquarters while being questioned about the murder of Corporal Marcel Lemay.



Mohawks and supporters, September 26, 1990.

York's only explanation for why he and Pindera are able to gather and report so much more information than has ever been communicated to the public before is that they simply worked harder than other journalists. Indeed, the pair conducted over 200 interviews, from some of the key warriors and politicians, to lesser known characters like Louis Hall, the 72-year-old designer of the Warrior Society's flag and one of the creators of the modern warrior movement. People trusted York and Pindera, York says, "because we were making an effort to understand the story."

The co-authors, both reporters (York for the Globe and Mail, Pindera for CBC radio), took pains to keep an emotional distance between themselves and the warriors, although they both spent weeks behind the barricades. When supplies were cut off during the military siege, York says the reporters sent cheques to the foodbank that continued to transport food in to everyone at the Treatment Centre. The warriors had little choice but to put up with pesky journalists for weeks on end. They were allowed no other independent witnesses. The presence of journalists gave some protection to the Mohawks, although still one warrior, "Spudwrench", suffered a severe beating by the military in the middle of the night, while the journalists slept.

York believes he has co-authored a relatively unbiased book. In comparison to much of the Anti-Mohawk material was written both during and after the crisis, *People of the Pines* is a very warrior-sympathetic account. But almost no one is condemned by York and Pindera — even some of the politicians receive relatively fair treatment.

One of the most startling revelations in *People of the Pines* deals with the army at Chateauguay's elaborate method of relieving themselves of the pressure put upon them by politicians to invade Kahnawake. Because army authorities predicted such a move would result in a bloodbath, they faked what reporters eagerly construed as an airlift of warriors and weapons in the middle of a night thunderstorm. In reality, what was reported as a warrior fleet of Authorities's swooping into Kahnawake and leaving with all the incriminating evidence was actually several military helicopters which didn't even land on the reserve and about which the Mohawks knew nothing until they asked the army.

Although *People of the Pines* opens with a narrative report of the events of July 11, 1990, the day Corporal Marcel Lemay of the Quebec Police was killed in a shoot out between warriors and police at the barricades at Kanesatake, the co-authors promptly provide us with the context to understand why anyone would risk their life over a golf course. Chapter 2 — "Golfballs among the Headstones" — explores the history of the 30-year old Oka Golf Club and the Mohawks living on federal land at nearby Kanesatake for more than 270 years.

People of the Pines constantly juxtaposes the dramatic events of the summer of 1990 with the dramatic history of the Mohawks at Kanesatake and Kahnawake, the development of the warrior society, the dissension between Mohawk elected councils and traditional Longhouse supporters and a long list of conflicts between Indians and governments in both Canada and the U.S. Chapters of detailed material give the impression that Oka was nothing more than one small, spirited uprising in the context of centuries of resistance. But Oka remains significant as the only use of the army in domestic conflict since the FLQ crisis and the first war zone in Canada since Louis Riel's Rebellion in 1885.

People of the Pines is so much about context that it ends with a hint about the future at Oka. In December of 1990, York and Pindera report, a warrior returned to the Treatment Centre where the Mohawks spent the final days of the conflict, and retrieved the weapons he had hidden at the end of the siege.

For anyone still sceptical of journalists — and who can blame you — *People of the Pines* comes complete with endorsements from Elijah Harper and Chief Billy Diamond, among others, and includes a foreward by Dan David, a Mohawk Longhouse supporter from Kanesatake and native affairs specialist for CBC radio who writes, "There were a few journalists who sought the truth from the many sides of this story....Among them I include the authors of this book."

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WRITIN' REVIEWED



J.G. Ballard and kids, circa 1960.

-- CONTINUED FROM PG. S5

started reading Ivins: "If you can't take their money, drink their whiskey, screw their women, and vote against'em anyway, you don't belong in Texas politics."

After years of tired Dan Quayle jokes on Arsenio Hall I was sure the man could never get another laugh — until, Ivins described his peace mission to Central America: "As one county after another elected not to receive Danny Q., his trip had to be scaled back. They finally let him out to say hidy to the maitre d' at a Taco Bell."

The remarkable thing about Ivins' political satire is that it is funny without being bitter. There is a true underlying affection for the state and the people she ruthlessly destroys. (She often refers to Bush as "MY Man George"). They are precious raw material for her columns and for that she is honestly grateful. She even thanks the Texas legislature in her acknowledgements.

In one column entitled "Too Wussy for Texas" Ivins tells of an episode when "Texas - The Wildflower State" was proposed as the state's motto for the licence plates: "This caused the ever-vigilant guardians of Texas *machismo* to declare that we might as well call it THE GAY RIGHTS STATE."

While Ivins columns often brilliantly emasculate the state of Texas, feminists don't get off scott free.

Ivins wrote a series of "humor" columns for *Ms. Magazine* in the late eighties which, she explains, was somewhat awkward: "Writing a humor column for *Ms. Magazine* always sounded like the punchline of a joke to me."

But Ivins found her niche and used her column to share her views — like that all women really love football: "Football is strategically less interesting than baseball but emotionally more gripping because it is violent."

Or her love of County-Western music: "There you are trying to uphold the personhood of the female sex, while listening to 'She's Got The Gold Mine, I Got the Shaft" or "Don't the Girls All Get Prettier at Closing Time.'"

Not to mention the joys of attending beauty spas: "You would be *appalled* (spa people frequently speak in italics) at how easy it is to get used to that kind of thing.

Ivins opened one *Ms.* column by stating "I don't know about y'all, but what I hate the most about moving is finding a new hair colorist."

Just as Texas, she explains, "is like everywhere else — only more so" Ivins' first book, *Molly Ivins Can't Say That, Can She?*, is like a great Ivins column — only more so.

NAOMI KLEIN

THE KINDNESS OF WOMEN

J.G. Ballard
HarperCollins

J.G. Ballard might very well be ending his reign as a king of fictional grotesquerie with *The Kindness Of Women*, a clearly autobiograpical novel that ends with him and his current lover in Los Angles for the premiere of *Empire Of The Sun*. They wander pleasantly about and then seek solace in warm waters and thoughts of home. For a writer who so clearly pulls his best work directly from his past, fans who have long enjoyed his masturbational tales of gore and lust must be alarmed by this rather staid, boring conclusion to a book that, at the very least, strove to be everything other than those terms.

The sad reality, though, is that Ballard's novel about him slutting around in the sixites, fucking around in the seventies and coming to terms with himself just about in time to write *Kindness*, is a rather tepid retelling of what he has already told readers in the context of other works like *Crash, The Unlimited Dream Company and Empire of the Sun*. One would much prefer to be challenged by Ballard to explore the implications of automobile erotica, the cruelty of war or death or even hazy afternoon acid droppings in mid-size English towns, through his fiction.

Not only is fictional autobiography distracting in Ballard's case, but it takes away from the reader the one right that fiction should, at all costs, preserve: the ability to use one's own imagination to perceive the characters, places and events. Never before have I had the feeling that J.G. was usurping from me my very thought process with that slimy method of styling words and encapsulating people that he employs. This Ballardese style of writing works wonders when you are closing your eyes and imaging a scene from *Concrete Island;* a man, cruelly injured, dragging himself around a paved pit which traps him and his car wreck.

However, when one is asked to close one's eyes and envision one of the scenes from *Kindness*, oh, I dunno, maybe the protagonist Jim having sex with his just deceased wife's married sister, the visions are all too obvious. J.G. turns from a brilliant craftsman to a fucked up sleazeball.

Sleazballity, however, doesn't necessarily rule out some good moments with the net result being that in between the ridiculous accounts of Jim's sexual conquests, readers are given a rather detailed account about how the sixties fucked up a particular bunch of post war brats. These chunks of narrative, delivered in the droll and disbelieving 'what kind of world is this anyway' J.G. tone, are like nuggets of edible chow in a starving man's shit. We can, if we want to get good and nasty, pick 'em out and chow down — knowing full well that some of the bad stuff will make everything taste, to say the least, bitter sweet.

So maybe Ballard was digging Bukowski's *Hollywood* and saying something like yeah, I can do that...Or maybe Ballard imagines himself as some kind of generational chantuese, intent on owing us all something to think about other than the dangerous crevices of Ballard's own warped and mostly — hopefully — fictional mind. Well, let me tell ya J.G., the only thing you owe us is not to rest on your idyllic laurels. Snort some cocaine and write us a straight up gut wrencher about an air traffic controller who lives in a suburb of London and is fascinated by the idea of sticking his penis in fuselage. Then we'll forgive ya.

HAL NIEDZVIECKI

THE FIVE GATES OF HELL

Rupert Thomson
Random House

I've always been suspicious of those short review clips you find on the back of all novels these days. They are so heavily edited and paraphrased that you can never really be sure if the writer is actually being praised or if a criticism has been taken out of context to make it appear as a compliment. On the back flap of Rupert Thomson's new novel, *The Five Gates of Hell*, there is a perfect example of this deliberate ambiguity. An anonymous reviewer for the Times of London writes that, "Rupert Thomson has the talent to become a major novelist." Let no-one assume this means that *The Five Gates of Hell* is worthy of being called the work of a major novelist.

Does he indeed have the talent required? I believe he does. Does he exercise this talent in the book? Not nearly so much as he should. Reading the book, one very quickly begins to wish that Mr. Thomson would quit trying to show off his unique perspective on the world and tell us a god-damn story. In fact, if one were able to remove the story from the storyteller, this might just be an enjoyable tale, but Thomson doesn't seem to want to let it go, not, at least, until he is sure the reader understands that his is the wit behind it all.

The book is essentially the story of two young men who grow up on opposite sides of the tracks in a surreal city called Moon Beach. For all their differences, Jed and Nathan's lives run surprisingly similar courses. They are both screwed by people they trust, they both leave town and they both return years later, on the same day yet. The lines of these lives cross

-- CONTINUED ON PG. S11

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The frozen terror of Ransmayr's dark fiction

by Jeff Ellis

Based on the success of his second novel, *The Last World*, which was published in translation last year, Austrian author Christoph Ransmayr's first novel, *The Terrors of Ice and Darkness*, has finally been translated from the German for North American audiences to further explore this new literary talent.

In *The Last World*, a young Roman citizen travels to the town of Tomi on the Black Sea in search of the exiled poet Ovid. The novel is about the way we read stories, the way we read and write about the world, and the way we are written into the stories of others. It quickly moves from the genre of historical-fiction and becomes a hybrid of densely metaphorical fiction, social commentary, and thinly veiled literary criticism; all of this spun around the story of Ovid's exile and his poem *The Metamorphoses*.

The Terrors of Ice and Darkness is a similar novel in many ways, but is more strikingly unconventional and 'post-modern' in it's style. The novel is centred around an Austro-Hungarian arctic expedition which left the German port of Bremerhaven in 1872. It was not to be heard from again for over two years. In 1874 the survivors were found adrift in several lifeboats off the coast of Novaya Zemlya in the Barents Sea.

During those two years their ship had been frozen fast in the pack ice of the North pole. With the drifting of the ice, the ship had come close enough to a group of barren rocky islands for the crew to cross the ice and explore them. Commanders Julius Von Payer and Karl Weyprecht claimed the islands for the Empire. Thus Franz Josef Land was discovered.

The story of this expedition is embedded in the story of Josef Mazzini, a man with a rich fantasy life and an obsession with the barren expanses of the North. The Austro-Hungarian expedition captures his imagination and he attempts to retrace its route. Mazzini's story is, in turn, told by a narrator who has met Mazzini and who feels himself succumbing to the same obsession:

"...I suddenly realized that I had taken up residence in another man's world...I was doing his [Mazzini's] work and moving mechanically through his fantasies as if I were some piece in a board game."

Where *The Last World* uses Ovid's *Metamorphoses* as a point of departure, Ransmayr's first novel uses the diaries of the two commanders of this expedition. Ransmayr's interest in these documents is reflected in the character of Mazzini, who "discovered a description of an arctic voyage — an account more than a century old, so dramatic, so bizarre, and ending so improbably that only his fantasy could match it. It was the report of Sir Julius Payer concerning the Imperial Austro-Hungarian North Pole Expedition, published in 1876..."

Sections of these diaries are reprinted throughout *The Terrors of Ice and Darkness*, along with Payer's illustrations of the voyage, photographs of the crew, and other documents. This distinguishes the earlier novel from *The Last World*, which reads another text rather than importing it directly into the work. While this earlier approach packs a lot of information into the novel, it also puts a greater demand upon Ransmayr's own writing to show that it adds something to the earlier account and can unify the material. Unfortunately, his fictional frame-within-a-frame never seems to be altogether necessary or integral. One can't help but feel that a good, straight, historical fiction based upon these diaries would have made a more compelling read. Ransmayr's writing is cold in more ways than one. The solemn tone of the novel further bogs it down within its elaborate structure.

> I don't know anything about literary theory and so on. I was surprised when people called The Last World a piece of post-modernist literature.

Still, it is an interesting book, if dull at times. Between Ransmayr's efforts and the diaries of the explorers, the other-worldly experience of being trapped for two years on a ship in a frozen desert is vividly told. There is the breakdown of values and belief one expects from such a scenario, and the unexpectedly imaginative ways in which the adventurers compensate for the limits of their captivity. The sailors, for example, take to holding costume parties and pageants. They also make elaborate buildings and sculptures out of the ice and snow that surround them. The metaphor of the vast polar cap as a blank page over which anything can be written or imagined is contrasted with the Job-like trials of men wholly abandoned by their God and their culture.

I recently had the opportunity to talk to Christoph Ransmayr when he was in town for the International Festival of Authors. He doesn't speak English very well, and he was reluctant to be interviewed without a translator, but he did grant me a little time. I tried out my polar cap/blank page line on him to see if he would elaborate.



Christoph Ransmayr.

"I don't mind when my pictures can be taken as metaphors, but I'm not interested in writing metaphors," he said. "If you want to write a metaphor and you use concrete reality you will wind up writing something ridiculous."

Ransmayr was equally uninterested in talking about the formal and theoretical side of his works: "For me, [*The Last World*] is not formalistic. If you have a story to tell there is just one way to write it. Maybe prose is the way, or maybe poetry. I didn't try to write in a particular form.

"I don't know anything about literary theory and so on. I was surprised when people called *The Last World* a piece of post-modernist literature."

What does interest him is telling stories: "You are surrounded by millions and millions of unknown stories. Biographies, tragedies, comedies, and so on. Most times it is impossible to listen to them because they are closed systems... But in cases where the pen has been used it is possible."

Ransmayr is an intense man, and has an enthusiasm for learning that goes well beyond the world of literature. Not one to pass up an opportunity to explore a his new surroundings, Ransmayr rented a car for his two week stay here and travelled around Northern Ontario. He claims that, though he often vacations in the Alps, Austria' scenery "doesn't compare" to what he has found here. He has plans to return again next year and travel right across the country.

It is his broad range of interests and an earnest desire to communicate that make Ransmayr worth reading. *The Last World* is a better novel than *The Terrors of Ice and Darkness*, but whatever the failings are of the earlier work, it is admirable in its attempt to stretch the limits of the novel to include more of life.

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WRITIN' REVIEWED

-- CONTINUED FROM PG. S9

predictably at the violent climax of the action.

On the way to this dreary dénouement, we are introduced to a crowd of potentially interesting characters: Vasco Gorelli, the young tough who has, in an inexplicable moment of philosophical realization, declared war on death, Mitch, the biker/tattooist with the pure heart, India-May, the perpetually stoned girl-philosopher, leader of her own private commune, and Mr. Garbett, the pedophile/junk dealer, my personal favorite.

Although entertaining enough, these characters are all flat, transparent mouthpieces for Thomson's kaleidoscopic vision of the universe. This novel wins the award for the most cheap similes per paragraph. Everyone in the book thinks in terms of 'like' and 'as'; they can experience nothing without it reminding them of two or three other things. "The [bruises] had changed colour. They'd achieved a curious yellow-brown. It reminded him of crème-caramel, old banana skins. Or the thin band of pollution that sometimes circled the horizon." Alright, we get it, yellow-brown bruises, decay, corruption (dessert?). Oddly, even the characters who couldn't cross the street without asking directions think like poets.

Thematically, the novel deals with death and the nature of evil. Moon Beach's economy is controlled by huge funeral conglomerates. The ocean is one gigantic cemetery, the air is polluted with human ash. Neville Creed, Chairman of the Paradise Corporation, heads a personal crime syndicate involved in homosexual rape and murder. He is Charles Manson in a three thousand dollar suit. A fetishist gone mad with absolute power, he twists in turn the lives of both main characters.

By far the most interesting person in the book, Creed sadly never develops more than two dimensions. He is merely an excuse for Thomson to talk some more about his two main themes, and talk and talk and talk... This book is the literary equivalent of being trapped in a booth at the Madison while some Ph.D. student who hasn't seen daylight in months explains her/his thesis to you in minute detail.

To be fair, some of Thomson's thoughts on death and evil are fascinating and some of his similes truly beautiful. There are simply not enough of these assets and he has not combined them to create a compelling story. His major talent has produced a very minor novel. All hope abandon, ye who enter here.

JOHN DEGEN

WHY WE CLOSE OUR EYES WHEN WE KISS

Marnie Woodrow
Palmerston Press

Rarely is the blurb on a book's back cover a form-fitting description of the stories within. But the blurb on Marnie Woodrow's *Why We Close Our Eyes When We Kiss* is an exception.

"Meet the usual unusuals", blurbs the blurb, and I couldn't say it better myself. Woodrow's short proses are subway-jammed full of vivid characters telling their weirdish lives in hipster monologue. Meet two broke lovers riding a rental limo; two women trysting in the washroom stalls; a woman grieving and psychologically regressing in a K-Mart.

They're truly the "unusuals", but truly also a bit too *usual* in their unusualness. One of the very few things marring this suave collection is Woodrow's near plunge into a too-familiar trope: that of casting her characters as part of a counter-culture that the presumably bourgeois loons reading the book won't encounter in their everyday lives.

At the same time, Woodrow carries off this unusualness with a high degree of skill, particularly for a first book. Her use of detail is precise and powerful, squeezing the maximum effect out of the slightest passages.

In the first story, a waitress confronts a series of characters defined beautifully by their actions: a "university jacketjerk" who vomits "recycled beer" over the eatery's floor; a couple that argues over the contents of the pesto until one chucks a beer bottle at the other. Jacket, beer, vomit, pesto, couple, more beer — Woodrow gives us copious dots to fill in. The pictures we discover are ironic, often hilarious, and touch on themes roving from love to gender wackiness to dead-end jobs and their effect on the human soul.





Carducci faves Black Flag rock it up in '82. **Marnie** Woodrow(inset).

Part of what drives the descriptive engine of these stories is Woodrow's language, which works in the groove of modern quicksilverspeak, where the division between words goes all to hell. *(Note: I mean this in the most positive, life-affirming sense of "goes all to hell".)* We get the "fuckword", we get the "Customerservice*man*", we get "it takes too long to gettothugoodstuff". In addition, the monologues have a breathless run-on feel that comes only with a healthy disregard for the pre-post-modern niceties of grammar and syntax. *(Also meant in the most positive life-affirming etc.).* She writes kind of like Terry Griggs or Diane Shoemperlen, less a little of the Kanadian Kontent.

Given that it's a book of short stories, *Why We Close Our Eyes When We Kiss* is often lyric in its intensity. At strategic moments, the prose actually sublimates into poetry, scoring the psychic action with line breaks. All these effects glom together in the final title piece, which I still can't quite wrap my brain around but which seems to be a very beautiful account of one lover, dead (literally or otherwise or both) speaking to the other: *"Kiss me again for I've forgotten the choreography of comfort, sorry to have./This is why we close our eyes when we kiss."*

Overall, the book is a sometimes overly hip but nonetheless intense experience — stories short enough to read in about two or three subway stops, though they tend to reverberate for another four or five.

CLIVE THOMPSON

ROCK AND THE POP NARCOTIC

Joe Carducci
Redoubt Press

The number of proclaimed serious discussions of musical aesthetics that give script to what generally is referred to as independent, underground rock (distinctly different from the tangential mutation now current classified as "alternative music") in book form can be counted on one hand.

It would be pushing things to include Richard Meltzer's *Aesthtics of Rock* in such a bunch as it closes with the beginning of the seventies and truth be told deals a lot with "pop" music, though said text is definitely an antecedent to this attempt at an all around (re-)conceptualization of all that might be ROCK. The only two books that come to mind as contemporaneously hep to things sub-surface are Lester bangs' *Psychotic Reactions and Carburetor Dung* and Simon Reynolds' *Blissed Out: The Raptures of Rock*. The big and definitive difference between these two and Carducci's book is that the former are collection of essays on aspects of the music and the latter is a complete text that sets itself in a task that it ultimately fails.

– CONTINUED ON PG. S12

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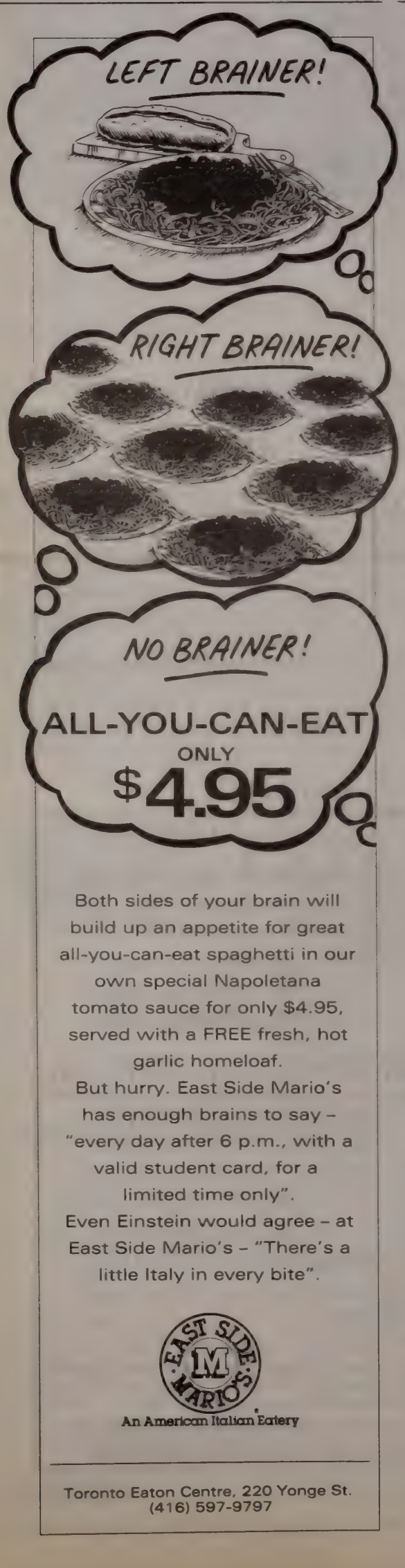
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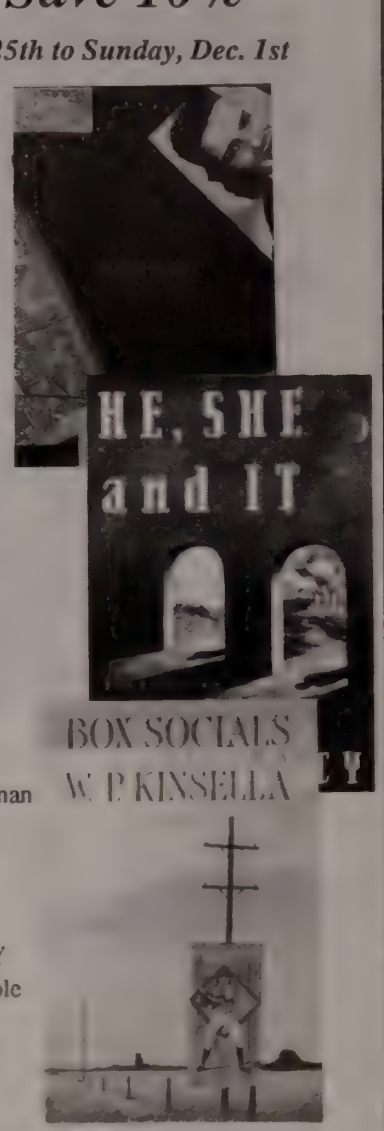
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– CONTINUED FROM S11

Rock and the Pop Narcotic trips itself up right from beginning with the laughable condition of aesthetic value for rock music being simply the affirmative to the question, "Does it rock?" Troublesome and not too convincing are Carducci's snap listings of those that rock, those that might, and those that once did which make up the second half of the book. Railing away like a arch-conservative tyrant, the author spits out name after name chronologically from the fifties to the eighties in what will ultimately be useful only as a historical document of these bands' existence. Still it's nice to see the Ramones acclaimed as progenitors of post-reformation rock and James Blood Ulmer recognized as an artist on the order of Hendrix, James Brown, and Muddy Waters.

Carducci bases his aesthetic in some convoluted reading of post-war history which engenders the birth of rock through the simultaneous movements of the burgeoning TV culture, the dynamic clutter of pre-rock popular musics, and the revamping of the media network, especially concerning radio and record distribution. All this is interesting but again suspect because Carducci comes off as such a raving hermetic essentialist about his entire project that he blows his whole grounding away with exclamations of "limey faggotry" and closed minded assertions like calling Henry Cow and Slapp Happy musical dead ends (!Motherfucker!).

The saving grace of this book is his chapter entitled "Narcorockcritocracy!" which tears right through the meaningless, vacuous sludge that is put in print and said to be about rock music. Carducci unabashedly criticizes rock criticism and reveals the excruciating lack of rigor that permeates the rock press. This chapter is well worth reading and is recommended for those on both sides of the writer's pen.

This is not to say that the book is useless. It is doubtful if anyone will ever address the artistic value of groups such as Steppenwolf, ZZ Top and the Butthole Surfers in the near or extant future. And the quantity of band listings gives even the meekest of collector scum something to think about if not to drool over. However, for insightful readings of popular underground musical culture that are slightly less incoherent check out Lester Bangs and Simon Reynolds before going straight to Carducci-land.

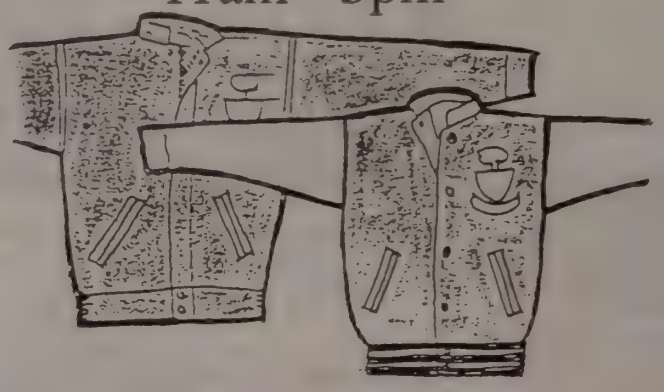
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back talk ...

Continued from page 4.

feeling is again riddled by "pseudo intellectual" oversight, as Israel has desired nothing but peace since the very first day of its birth. Any hesitancy on Israel's behalf at the Madrid Peace Conference originates in trusting certain countries in the Arab Bloc who for over forty years have waged a war of political and economic consequence. They have attacked Israel on one of the holiest days of the Jewish Year, whilst refusing at all costs to recognize the right of the five million people, of the so called "Zionist entity", to live like any nations within secure and peaceful boundaries.

Gavin Kanowitz
Political Action

Stop

To all those people who have passionately submitted their views on Bosna-Hercegovina, Croatia, Serbia and Slovenia (alphabetically), I have only this to say:

I'm as Canadian as the next immigrant and I came here to live in peace. Keep your violence off the streets of Canada.

Steve King

Croatia

To open this letter, I will paraphrase Susan Sontag who says that martyrdom sustains all arguments. The holocaust of Jewish people in World War II, under Nazi regimes across Europe, has left a deep mark on the history of the world and hopefully brought about a better world-wide understanding of the dangers of prejudice, racism and institutionalized violence. It therefore disturbed me deeply to see this issue manipulated in hiding political ends of quite a different nature.

I am referring to two texts on page 6 of your November 4th issue, titled "Serbian Genocide - Yugoslav problem understood" and a letter signed with a motto "Love your Serbian friend, Danny Tutus." Both of these texts exploit the issue of holocaust in justifying the systemic destruction of Croatia which has been in progress for almost five months. The picture they evoke is calculated to give a hateful and satanic image of the Croatian people. The issue of World War II genocide of Jewish people is actually hiding Serbia's own role both in World War II and today's massacres in Croatia and throughout a decade of occupation of Kosova. In that context, I consider this manipulation to be outrageous, obscene and utterly cynical.

Since I agree with Susan Sontag that martyrs cannot and should not be contended with — I will not even try to ponder who is more to blame for the past — Serbians or Croatians. The responsibility of us in the present is to free ourselves from the vicious circuit and look ahead, while learning the lessons of the past. I am sure that Croatians have learned from the past.

Related to that, I would like to mention a feeling that many Croatians share — that the present government in Croatia has not done enough to achieve a formal reconciliation with the Jewish people for the suffering inflicted on them during World War II by the Nazi regime. That should remain a priority in future diplomatic activities of the Croatian government. As citizens of Croatia where civilians are indiscriminately exposed to genocide, Croatian Jews are a part of the resistance to this imposed war, supporting Croatia's struggle for sovereignty and democracy. This has been manifest in both the active part they play in the government and in the condemnation of war waged against Croatia given through their organizations and individually.

Marija Dalbello-Lovric
Croatian Student Association.

Respond

Re: the letter to *the Varsity* from Mr. Nikola Frlan, Nov 4, 1991.

Mr. Frlan states that the Ustasha's "main purpose was to protect Croatians. They were not exterminating, they were fighting off the Serbian Chetniks who were invading Croatia."

Mr. Frlan, the magnitude of your insensitivity is appalling. What you are addressing, sir, is not just another battle of the Second World War, but a holocaust — the savage, malevolent destruction of a people.

Since you wanted the readers "to get the facts straight concerning the Ustasha, "I direct your attention to the following excerpts from The Encyclopaedia Britannica.

"In Croatia, the indigenous fascist regime set about a policy of 'racial purification' that went beyond even Nazi practices...it was declared that 1/3 of the Serbian population would be deported, 1/3 converted to Roman Catholicism, and 1/3 liquidated...Ustasha bands terrorized the countryside...the Ustasha persecuted and killed hundreds of thousands of Orthodox Serbs and Jews."

The greatest affront in all of thisis that there havebeen no reparations. No apologies have been made. The war criminals of the monstrous Pavelich regime, including Pavelich himself, were never tried at Nuremburg, but instead found safe refuge in the Americas along with some of the Nazis. To date, neither the people of Croatia, nor their various representatives, have ever acknowledged the Balkan atrocities of the Ustasha government beyond a few thousand "victims of war."

I therefore urge you to closely re-examine the details of WWII in Yugoslavia, paying particular attention to the activities of the Ustasha government and the Ustasha soldiers. This concerns a universal human tragedy of the highest order.

Michael Smoljo

Bad Yitz

Yitz Gabay's November 21st criticism of *the Varsity* must be challenged. He insists that the sufferings of the Palestinians are self-inflicted and sensationalized, but how would Yitz respond to a similar depiction of the Holocaust? The history of oppressed peoples must be accepted as real, and their credibility must not be questioned based on the "label" of the people involved.

The violence and bloodshed of the intifadah are not encouraged by *the Varsity*, as Yitz has charged (let's get a grip!); rather, they are encouraged by the portrayal of the Palestinian people as "lying, cheating, child-murdering worshippers of the god of television."

The Israeli military machine seeks to convince the world that a handful of stone-throwing 12 year olds is a threat to national security. Yitz embraces this view and viciously attacks all who attempt to examine the other sides of the situation. Censoring the histories of marginalized and oppressed peoples only reinforces the unjust structures which oppress them; racism and exploitation thrive on ignorance.

Dave McKee



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VARSITY SPORTS

MONDAY EDITION
NOVEMBER 25, 1991

DAR budget raises questions

Football Blues get increase

BY FLORIAN VON GUTTENBERG
Varsity Staff

U of T's football team received $40,000 in additional funding this year.

Most other varsity sports suffered funding cuts.

The football team, which receives the single largest sum of any university team, got $78,000 in 1991-92.

That figure, according to the budget of the Department of Athletics and Recreation, does not include facility costs, full-time coaches' salaries or playoff costs.

Liz Hoffman, intercollegiate coordinator for the DAR, said the increase was used to replace old equipment.

"The budget fluctuations from year to year are due to whose turn it is to get new uniforms and equipment."

DAR budget raises many questions

Hoffman also said the DAR spent $16,000 on two road trips, one in preseason to Montreal and a regular season game in Windsor.

According to sources in the DAR, the team also spent $21,000 on a training camp at the end of the summer. The team paid for players' rooms and for one meal per day.

Athletes from other sports were irate.

"You should be prepared to make some sacrifices if you want to play a sport," said one Blues athlete, who wished to remain anonymous. "Couldn't U of T save by billeting the football players with other athletes?"

Other athletes were also upset, but said they were afraid of rocking the boat.

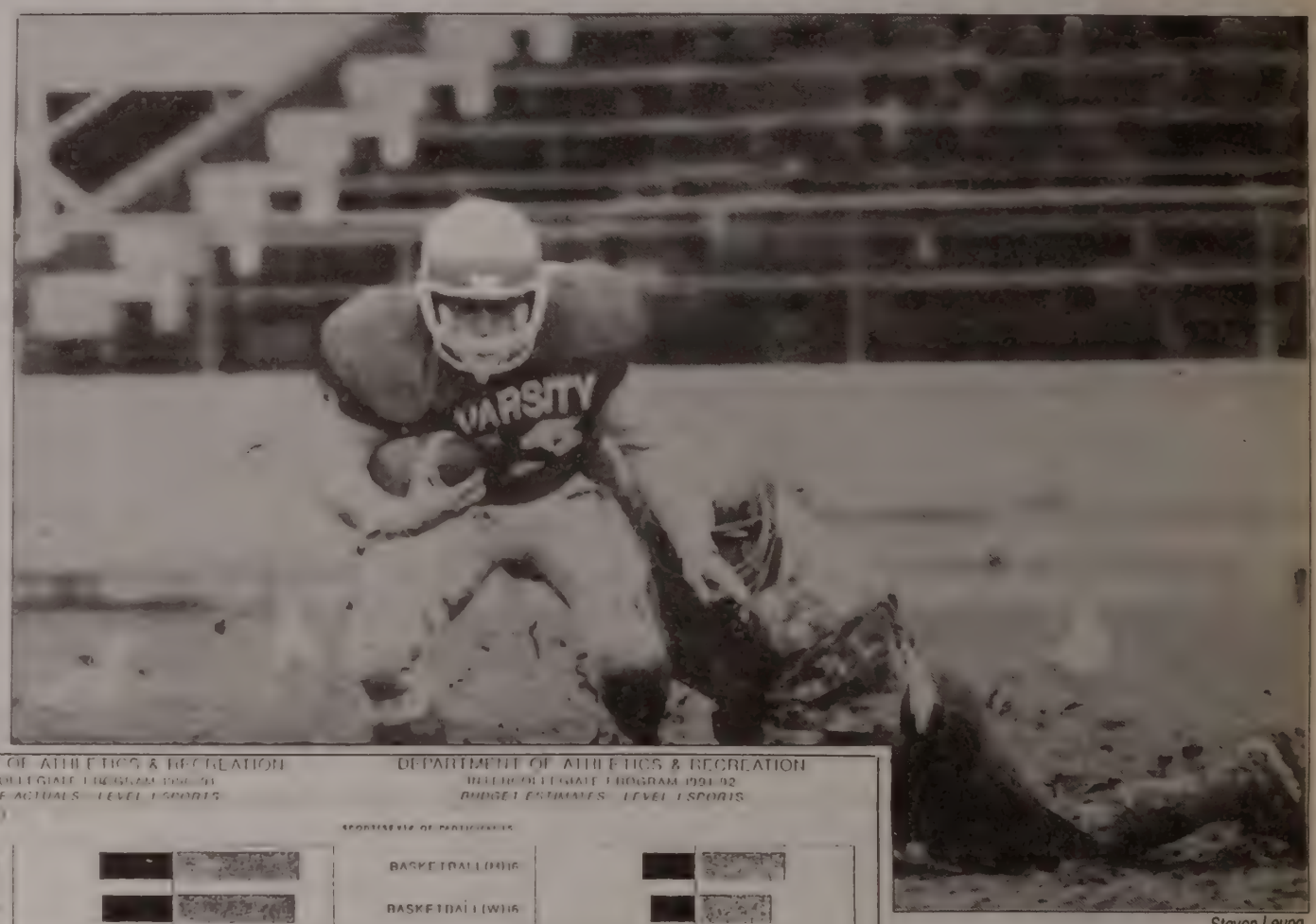
"Everyone's sort of scared of Liz," said one.

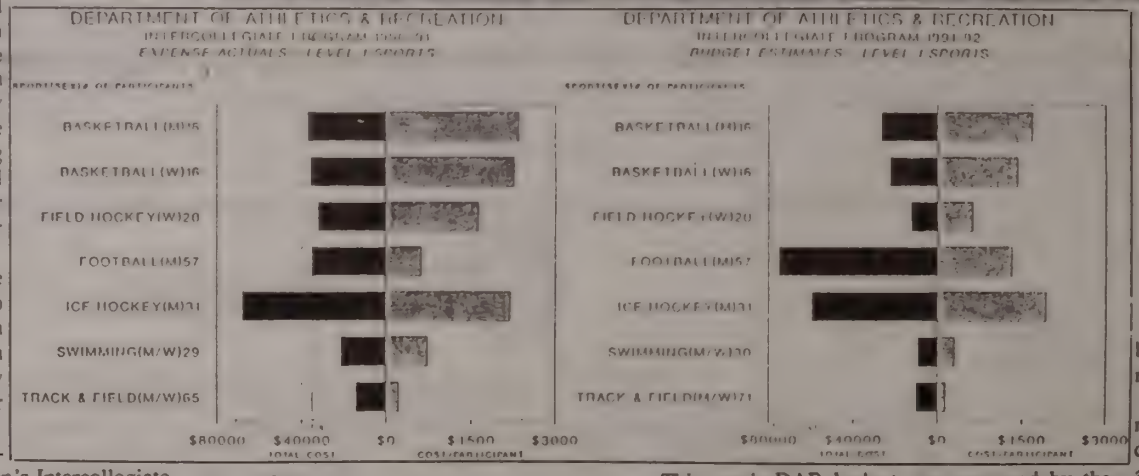
Sources in the DAR said members of the football team defended the need for the training camp. Competition in the OUAA is so fierce, they said, that the team needs the extra month to train. According to the sources, the football players are forced to quit their jobs, and require funding in order to attend training camp.

The football Blues lost in the semi-finals of the Ontario University Athletic Association to the University of Western Ontario. However, other varsity teams that achieve greater success had funding cut.

The figure skating team — which won the Ontario Women's Intercollegiate Athletic Association title this year — receives only $300 for 13 members. Skaters, by the end of the season, have usually paid at least $100 out of their own pockets.

Funding for the swimming team was also cut this year. The men's swimming team has won the provincial championship for the past 32 years.





Steven Leung

Top: Blues get to train for $21,000
Left: DAR budget graphs

This year's DAR budget was approved by the University Affairs board of Governing Council -- U of T's highest governing body. It was the first year the DAR was required to submit a detailed budget. It was also the first year the DAR was required to release its budget to the student body.

But the budget released by the DAR contained no breakdown of expenditures or expenses. It was drawn up as a series of bar graphs, with no accompanying explanations.

The DAR said it would provide a detailed breakdown of expenses in January.

U of T swimmers hold high olympic hopes

BY SOFIE KOULEAS
Varsity Staff

On Friday, the men's and women's swim teams each hosted an invitational meet, and posted some fine results in the process.

Swimming

The women had a number of strong swims, especially from Johna Janelle, Catherine McKenna, and co-captain Amy Perkins, who all qualified for the Canadian Interuniversity Athletics Union championships in March.

"A lot of people are swimming faster than last year" said second year swimmer Janelle. "Everyone is training really hard."

Two rookies who have already qualified for the CIAU championships are Rebecca Glennie and Marianne Limpert.

"Rebecca is a very good swimmer," said Perkins.

"She is strong in many events." co-captain Kathy Morling agreed. "Rebecca's very versatile and great to have on the team."

The first year Victoria College student has been training at U of T under head coach Byron Macdonald for the past four years

"I really enjoy Varsity swimming," said Glennie. "It's a team effort. Everyone is very supportive and everyone wants to win for the team."

Glennie is looking forward to the Ontario Women's Intercollegiate Athletic Association and CIAU championships early in 1992, but her sights are set on the Olympic trials in Montreal in May.

"My goal there is to make the top four in the 200m backstroke," said Glennie.

Another rookie who is gearing towards the Olympic trials in Montreal is Marianne Limpert.

Limpert, ranked in the top 10 in the world in the 200m individual medley, will be seeking a spot on Canada's Olympic team.

"Presently, she is ranked eighth in the world." said head coach Byron Macdonald. "She has been as high as sixth."

The Blues are looking to Limpert to lead the way to the CIAU title.

"Marianne is a big asset, she is definitely going to help us win the OWIAAs and CIAUs," said Perkins.

The Blues have won the provincial title 11 of the past 13 years, and they will need a strong team effort to defend the OWIAA and CIAU titles.

The men's meet also produced some excitement as Pat Gostovic, Joe Agocs, Jamie Bretzlaff and co-captains Brian Petri and Mike Rollason all qualified for the CIAU championships.

Rollason was pleased with the results

"We had a lot of people qualify today, which was good after such a tiring weekend in Quebec. This was a good meet."

Another rookie off to a fast start this season for the Blues is Andrew Foulds. Foulds led the Blues in a Sherbrooke meet by posting a top national time in the 400m IM.

"Andrew was the most sought after recruit in the province," said Macdonald.

Petri sees Foulds as an asset to the Blues.

"He adds incredible depth to the team. He'll be the guy to carry the team for the next four years."

"Andrew trains really hard, he's a great team swimmer," said Rollason.

Foulds is also gearing himself towards the Olympic trials.

"It's my goal to make the finals — like I did last summer at the nationals. It's important for me to swim well and get a best time," said Foulds. The Blues are counting on Foulds to help them to their 32nd consecutive OUAA title.

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This week's schedule

Date	Team	Opponent	Venue	Time
Nov. 26	Women's Volleyball	York	Sports Gym	6:00 pm
Nov. 26	Men's Volleyball	York	Sports Gym	8:00 pm
Nov. 29	Women's Basketball	Ottawa	Sports Gym	6:00 pm
Nov. 29	Men's Basketball	Ottawa	Sports Gym	8:00 pm

Classified

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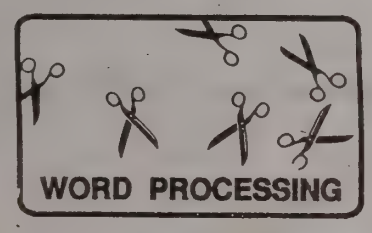
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Varsity Events Calendar

Monday, November 25

STRESS? DISTRESS? LEARN TO RELAX WITH LAUREN GOLDHAMER -- 3-3:45, and 4-4:45. International Student Centre, Pendarves Room.
DEPARTMENT OF HISTORY, FACULTY OF ARTS AND SCIENCE -- 100 Years of History: An Exhibit. John P. Robarts Research Library, Exhibit Area. For more information call 978-5800. Mon. - Fri. 8:30 a.m. - 12:00 a.m. Sat. 9:00 a.m. - 10:00 p.m., Sun. 1:00 p.m. - 10:00 p.m. Free. Guides for the exhibit are available between 12:00 noon and 6:00 p.m. Continues until November 30.
UNITED COALITION AGAINST RACISM -- General Meeting. Topic: the UCAR "manifesto". 5:00 p.m. International Students Centre. All welcome!
POLISH STUDENTS CLUB -- Wine & Cheese. Croft Chapter House. 7:00 - 10:00 p.m. $5 non-members, members free.

Tuesday, November 26

PSYCHOLOGY STUDENTS ASSOCIATION -- Comedy Movie Night, 3 movies: 1) Airplane, 2) The Naked Gun, 3) A Fish Called Wanda. The Hangar. FREE POPCORN. 7:00 p.m. Only $2 for all 3 movies + free popcorn. It's a bargain. All welcome.
UNIVERSITY OF TORONTO ROLE PLAYING GAMERS -- Weekly meetings, 5:00 - 10:00 p.m.. We play AD+D, Champions, SFB and more. For more info call Doug at 351-8025. International Students Centre.
CAREER CENTRE -- Career Puzzle: Piecing it Together. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while identifying occupations consistent with those interests. Career Centre Seminar Rm. 185. 2:00 - 5:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.
SCIENCE FOR PEACE -- Aftermath of the Gulf War. Video: Nowhere To Hide - Ramsay Clark's video on bombing in Baghdad and Basra. Panel discussion, Prof. Graff, Sue Markee, Peter Timmerman, Barrie Zwicker. R. 179, University College. 7:30 p.m. Free

Wednesday, November 27

U OF T INTERNATIONAL SOCIALISTS -- Public Meeting: First Nations, Quebec and the Constitutional Crisis. Sid Smith Hall, room 2131. 4:00 p.m. Free/all are welcome.
UNION OF POLITICAL SCIENCE STUDENTS -- Law school Information Workshop -- everything you always wanted to know about law school but were afraid to ask!! Sidney Smith Hall, room 3037 - 3rd floor, Graduate Lounge. 4:00 - 6:00 p.m. Refreshments will be served.
TORONTO UNDERGRADUATE GEOGRAPHY SOCIETY -- Panel discussion on: Are Cities Sustainable? - new ideas and technologies for urban sustainability. Hart House Debates Room (2nd floor). 5:30 p.m. - 7:30 p.m. Refreshments will be served.
JEWISH STUDIES/ SCHWARTZ MEMORIAL LECTURE -- Dr. Gavin I. Langmuir. Lecture: The Geography of Anti-semitism. Faculty of Library Science and Information Science, 8 p.m. Seminar: The Torture of the Body of Christ: Accusations against the Jews. Rm. 240, University College, 2:00 p.m.
HUNGARIAN STUDENTS CLUB -- Movie Night. We will be showing a Hungarian film (TBA) For inquiries call 781-2307. Sigmund Samuel Library, rm. 154 (Level A). 6:15 p.m.
CAREER CENTRE -- Summer Job Search Seminar (please register at the Summer Desk). Career Centre, Summer Employment Services. 10:00 a.m. - 12:00 p.m. Free
CRIMINOLOGY STUDENTS ASSOCIATION -- Movie: Silence of the Lambs. 4:00 p.m. Woodsworth College, Rm. 250. Pizza and pop will be served.

Thursday, November 28

WOMEN'S STUDIES UNIVERSITY OF TORONTO PRESENTS MARLENE BRANT CASTELLANO -- Mohawk professor, Professor of Native Studies, Trent University. "Reclaiming Our Responsibilities: Native Women in the Nineties. New College, enter 40 Willcocks St. 7:00 p.m. Free.
LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible Study. South Sitting Room, Hart House. 12:15 p.m.
ASSOCIATION FOR BAHA'I STUDIES -- An informal presentation: Who is Baha'u'llah? International Students Centre, Pendarves Room. 7:30 p.m.

Friday, November 30

STRESS? DISTRESS? LEARN TO RELAX -- with Lauren Goldhamer. 12-12:45, 1-1:45. Counselling & Learning Skills Service, Koffler Student Services Bldg. Rm. 182.
COMMITTEE ON HOMOPHOBIA -- General Meeting. Alice Moulton Room, Sig Sam Library. 12:00 - 2:00 p.m.
THE WIEGAND FOUNDATION LECTURE SERIES -- Dr. Bruce Pomeranz will lecture on Alternative Medicine: A Clash of Paradigms. Convocation Hall, 31 King's College Circle. 8:00 p.m. Free.
VICTORIA FILM SOCIETY -- "A Night at the Opera" and Woody Allen's "Annie Hall". Northrop Frye Hall, 003. 7:00 p.m. Free.
LIFELINE CHRISTIAN FELLOWSHIP/BAPTIST STUDENT MINISTRIES -- Weekly Bible Study. Anyone Welcome. Refreshments served. ISC, 33 St. George. 1:00 p.m. - 1:45 p.m. Free.
WEST INDIAN STUDENTS ASSOCIATION -- Luncheon. Cumberland Room, at the I.S.C.. 11:00 a.m. - 2:00 p.m.
INTERVARISTY CHRISTIAN FELLOWSHIP -- The Lazy Sunday Cafe: a non-alcoholic Coffehouse featuring Live band: The Dustkickers. The Buttery (in the Larkin Bldg.) 8:00 p.m. - 12:00 a.m. $1.00 cover.

Sunday, December 1

NEWMAN CENTRE -- Craft and Bake Sale - items include stained glass, oragamie, baked goods and knitted goods, also author Margaret Visser, Camila Gryski and Patricia will be autographing and selling their books. 89 St. George St. 12:00 p.m. - 6:00 p.m.

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Blues fans are disappointed

Men's Hockey

The crosstown rivalry between the U of T and York is not what it used to be, when both were dominant powers in the CIAU. Nevertheless over 600 boisterous fans did show up Friday night at Varsity Arena to watch the Blues thump the Yeomen 5-3.

In a penalty filled game, the Blues led 3-1 after two periods before a flurry of goals in the third. York came within one before Blues rookie **Greg van Sickle** scored his second of the game to put it out of reach.

"Greg's been scoring the key goals," said Blues coach **Paul Titanic.** "When the game is on the line, he's the one who likes to put it away."

The game was marred by skirmishes and rough play at the end of the third period, due to vicious stickwork by the Yeomen. "It wasn't really chippy till the end," said Titanic. "Normally York tend to do that in the end when they are behind. Their number 17 was vicious with the stick."

Other goal scorers for the Blues were **Chris Dipiero, Dean Usher** and **Troy Mann.** The victory raised their record to 5-4.

The team also received good news when sophomore **Oldrich Kuca**, out since the beginning of the season with a knee injury, resumed skating. He should be back in the second half of the season. The only other injured player is **John Andersen**, who is out for the year.

The Blues play Saturday at Montreal, against the McGill Redmen, who swept their two weekend games. "We thrive on playing good team defence," said Titanic. "That will be the key to playing a team like McGill."

Men's Basketball

The men's basketball Blues opened their season with a convincing 77-66 win over the Bishops Gaiters Friday night. "We got off to an early lead of 12-2 and just stayed there the whole way with a 10 point lead," said coach **Ken Olynyk**.

Rob Wilson paced the Blues with 25 points, while **Scott Bleue** chipped in with 17.

On Saturday, the Blues led the Concordia Stingers for most of the game before losing 83-77 in the final minute. Olynyk was incensed by the officiating at the game, as penalties cost the Blues the game. In the second half, the Blues was called for a foul 33 times, while Concordia was called only seven times.

"I thought we should have won," said Olynyk. "The referee wasn't very good. It wasn't very even. Most of the calls were against us, but I don't know if I'd say the referee was biased."

The Blues were down one with 30 seconds left when they were called for a violation. They still had a chance in the dying seconds but a three pointer for the win fell short.

"The team played outstanding," said Olynyk. "It's pretty hard. We led except for the last 40 seconds."

Bleue led the Blues against Concordia with 22 points, while Wilson had 19.

Olynyk likes the makeup of his team this year, but several players are playing with injuries. Wilson twisted an ankle on Saturday, and also has a dislocated thumb. **Roland Semprie** has a torn ligament in the ankle.

The Blues play their home opener this Friday against Ottawa.

Men's Squash

The Blues placed a disappointing fourth in the Ryerson sectional tournament held over the weekend. The home team Ryerson Rams went undefeated to win the sectional, including a 5-1 thumping of the Blues.

Points earned in the sectional are carried over to the next tournament, the combined event at Waterloo in January. Other teams participating came from Queen's, McGill and York.

Blues coach **Steve Pasian** had little to say after the tournament. "They performed very poorly," he said. "If we had a story, I would have submitted it to you."

Badminton

The U of T badminton had a disappointing weekend in Ottawa during the East II tournament on November 16-17.

The men's team finished third, behind York and Queen's. "One of our players, **Jason Nicol**, just got over mono and had a pinched nerve in the neck. But he had to play to qualify for the finals," said coach **Andrew Deane**. "That was part of the reason for our finish."

Mike Deane was the only player to win a singles match against York.

After the tournament, the men are tied for second place in the East division with Queen's and York. Western is first overall. Deane thinks the Blues can finish first overall in the OUAA. "We have a good shot at winning it," he said. "We are sending our best team."

The women's side placed a disappointing fifth out of five teams. **Kris Ewing** was the only player to win a singles match, and played her best tournament of the year, said Deane.

The women's team won't make the finals this year, but Deane is not disappointed. "They're rebuilding this year," he said.

Other teams in the East II tournament are York, Queen's, Ryerson and Ottawa. The next tournament is the Combined II at Ryerson in January.

Blues Notes

Men's Volleyball

The Blues finished a respectable fifth in the Guelph volleyball tournament, which fielded 16 top teams including three from the States.

In the championship match, McMaster defeated Indiana-Purdue in a tough fought five setter, 10-15, 15-7, 15-9, 14-16, 15-10. Manitoba easily defeated Ball State 15-3, 15-12, 15-10 to claim the bronze. In the fifth consolation round to determine fifth place, Toronto defeated Queen's 6-15, 15-12, 15-13, 15-4.

The Blues defeated both Waterloo and the hometown Gryphons in the preliminaries. Their only loss came in the quarterfinals against Indiana-Purdue, when they succumbed 15-6, 15-5, 11-15, 15-3.

"It was a real good, tough match," said Guelph coach and tournament convener **Doug Dodd**. "Toronto did really well. They might have been the third best team in the tournament. But they ran out of gas against the second best team, Indiana-Purdue in the quarterfinals."

Mark Dunn from the Blues was named to the tournament All-Star team as the top server.

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Applications are due January 10, '92.Get your requests ready!!

The SAC Board accepted Peter Guo and Bart Arsenault's motion to strike a By-Law Committee. This committee is to review SAC's structure and recommend changes (small & big). The committee must include two non-SAC Board members. We need you to help change SAC . Forward names and letters to Peter Guo.

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INTERVIEW WITH NATIVE PROFESSOR

The VARSITY

VOLUME 112, NUMBER 26, THURSDAY, NOVEMBER 28, 1991

JUST WAITING FOR THE FOOTBALL TEAM TO RESPOND TO OUR BUDGET EDITORIAL SINCE 1991

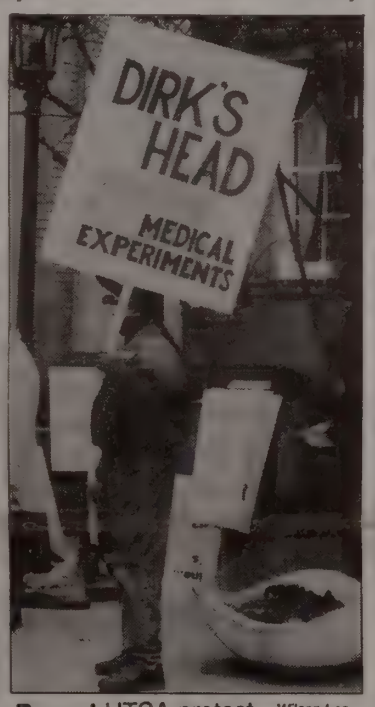
Dean of Med quits after firing flip-flop

BY MAYLIN SCOTT
Varsity Staff

After firing 79 employees in the faculty of Medicine, the dean is now out of a job.

John Dirks, dean of U of T's Faculty of Medicine, resigned Thursday following a two week employee flip-flop in which 79 employees, working mostly in the service sectors of the faculty, were fired then rehired.

"By stepping aside, I hope to provide a point that will serve for all as an appropriate place to end what has become a divisive debate," wrote Dirks in his letter of resignation.



Recent UTSA protest. *Wilson Lee*

Dirks and U of T's senior administration were heavily criticized, following the Nov. 13 firings, for contravening the university's staff policy by only giving the employees one hour's notice. Two employees were escorted out of the building by campus police.

U of T president Robert Prichard reinstated the employees Nov 21 after the report recommending the layoffs was found to have financial inaccuracies.

Prichard, at a meeting of the university's business board, said he accepted the resignation with regret.

"I accept your judgement that, in the current circumstances, the Faculty's ability to continue to address the major challenges it faces will be best advanced by your stepping aside and permitting new leadership to take charge," he said, reading from his reply to Dirks.

Members of the university community said the dean had no choice but to resign.

"I think the dean has absolutely done the right thing," said Ian Taylor, a professor of anatomy in the faculty of Medicine. "It should have been done several days ago."

Professor Jim Ingles, a researcher with the Banting and Best

See Deadline, page 2.

Students line up at food banks

BY KRISHNA RAU
Varsity Staff

Thousands of university students in Toronto are being forced to use food banks.

According to Gerrard Kennedy, the director of the Daily Bread Food Bank, about 3 per cent of the bank's recipients are attending a post-secondary institution.

Kennedy said that amounts to about 4,000 people.

"There's no question that students are using the food banks," he said. "It puts a little edge to the poor student thing."

Kennedy said even more students are using other food banks and shelters. He said people tend not to realize how badly off many students are.

"There's almost a casual thing about students being poor.

"This shows the lassitude in various social agencies that allows this to happen, even though they (students) don't fit the stereotypical image."

Kennedy said a recent survey of the bank's users showed 18 per cent have at least some post-secondary education. He said 43 per cent of the people have graduated from high school, as opposed to 13 per cent in 1987.

Last week a food bank opened on the University of Alberta campus after the Graduate Students' Association found some students could not afford enough food.

There is also a food bank at Simon Fraser University in British Columbia, and the University of British Columbia has had one in the past.

This year, the campus ministry at Concordia University in Montreal has been giving out approximately $500 a month in food stamps. Money for this program comes from Christmas fundraisers.



Hard up for cash, students need to turn to food banks. *Mark Lyall*

David Neelands, U of T's vice president of student affairs, said he was aware some students were using the food banks.

"Various social service agencies have called me from time to time to follow up on specific students."

He said he was not surprised at the figures.

"I've known university students for a very long time and some of them are very, very poor."

But Neelands said he didn't anticipate U of T would set up a food bank.

"I think it's unlikely, but I would be very interested in the reactions."

But Deanne Fisher, the liaison officer for the Association of Part-time Undergraduate Students, said a campus food bank might

See Student, page 3.

Broke universities face grim future

BY NAOMI KLEIN
Varsity Staff

Universities will face massive layoffs and enrollment reductions unless government funding increases, says the Council of Ontario Universities.

In a report released Nov. 21, the COU predicts that if universities do not receive a seven per cent increase in government grants next year, enrollment will be reduced by as much as 17,737, faculty will be cut by 1,045 and staff by 1,312. The report also says universities would have to increase tuition fees by up to 33 per cent to cover the loss.

"(The provincial government will) have to make up their minds about what the hell they are going to do," said Pat Adams, COU director of community and public affairs. "They can't go around pretending that this is a non-issue. It is a big issue and we had to give the government some sense of reality."

Adams said universities are being hit especially hard by recessionary cuts.

"We have been underfunded for 12 years. The recession is just one more hit," she said.

Although the provincial government has not officially announced plans for the allocation of transfer payments, officials said universities shouldn't expect special treatment.

"Increases are going to be low and we are looking at giving the same amount of transfer payments to all the agencies," said Catherine Clement, special advisor in communications for treasurer Floyd Laughren. "Everybody has to do their share."

The COU report also warns that those most likely laid-off will be members of oppressed groups, who often form the university's support staff and non-tenured faculty.

"The last in are the first out and those are women, visible

See Employment, page 2.

Radio charges $20 volunteer fee

BY NANCY HOWDEN
Varsity Staff

The airwaves are getting expensive these days.

CIUT FM, U of T's radio station, now requires a $20 membership fee from volunteer programmers at the station, plus at least two hours a week of non-production work such as answering phones and emptying garbage bins.

Art Levine, programmer for "Shastriya Sangeet," an Indian music show on Tuesday nights, said he wants a retraction of the board's new policy.

"What they're doing is extortionist and illegal. I don't want to cause trouble but they've been such consummate idiots in the way they've handled it," he said.

Levine tried to resign after objecting to the new fee -- which was implemented last October -- saying it was unfair to ask for money from those who already give their time to the station.

But David Hope, CIUT station manager, said the fees would cover printing of membership cards, supplies and the cost of a new security system.

"Many stations across the country have a membership fee similar to this new one and it works for everyone that's tried it. [The fee] was not designed to generate revenue for the station. It's simply a way of asking people for a commitment."

Hope said he supports the membership fee despite Levine's objections.

"It's too bad about Art, but we want to make sure everyone makes the same commitment. Everyone else has supported the idea by paying up. Programming at the station is not his right, it's his privilege," said Hope.

But Levine said it was a bad move, especially for recruiting new volunteers.

"Who has the money these days? It strikes me as a poor internal relations move for an executive to operate by telling people they have to pay money to volunteer."

Levine paid the $20 after receiving a letter from Nilan

See CIUT, page 3.



Volunteering just ain't what it used to be. *Mark Lyall*

Inside

Termites, cockroaches nuked, page 3

For money and stupidity, Bette's latest, page 6

Women's hockey -- finally, page 10

Deadline extended for severance choice

continued from page 1.

Institute, agreed.

"I'm very happy that he resigned," he said.

But both said that other administrative staff in the faculty of Medicine who participated in the firing decisions, should also go.

"There have been other problems," said Taylor. "I don't want to go into detail except to say that we're looking at a multiplicity of events. We need a general clearing out of associate deans who have been encouraging the dean. They are all tarred with the same brush."

Ingles said consultation must be a key part of any future budget evaluations.

"I think the faculty has an opportunity to engage in a healing process," he said. "But the only way it can do that is by recognizing that the administration of the faculty should not be divorced from the students, faculty and staff, as it has been in the past."

Judith Eichmanis, president of U of T's Staff Association, said UTSA has gone on the record as saying they didn't want anyone fired.

"Having said that, I know there were people who did (want firings)," she said.

"I'm sure that the people who are working at Medical Sciences are feeling a little more secure about their jobs now."

Prichard said a search has begun for an acting dean. Dirks will remain a member of the U of T faculty.

Prichard also announced U of T has extended the deadline till January 31, 1992 for the fired employees to choose whether to return to their jobs or to take the increased severance packages the university offered at the time of firing.

"This takes the pressure off the employees to make a quick decision," he said.

Eichmanis said she was happy with the extension.

"Some people wanted longer, but that's a sensible amount of time."

Correction

The article by Paddy Stamp in the Nov. 12 *Varsity* should have made it clear that the Sexual Harassment Office deals with staff complaints.

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Math video targets school girls

BY ALLAN MCGREGOR

U of T is trying to get more female students to stay in maths and sciences.

A video is being produced by the faculty of arts and science and will be shown to girls in grades seven through nine to encourage them to continue studies in maths and sciences.

Karel Swift, U of T's assistant registrar, is hopeful the video will make an impact on the students' decisions when selecting high school courses.

"The objective is to encourage mainly females to stay with maths and sciences through high school and into university, those with the aptitude," said Swift.

It is still in the planning stages and there is as yet no budget or script for the project, said Dan Lang, U of T's registrar.

"We haven't got a budget for (the video) yet, but...it's hard to imagine getting through it for less than $18,000, but not more than double that."

He added that the faculty of Engineering will also be involved in the planning and production of the video, though the faculty does not intend to commit financially to the project.

Swift said she was uncertain as to how to encourage girls without discouraging boys.

"We're not sure yet, but we have a large advisory committee that are a lot closer to the audience than we are -- teachers, principals and so on."

Lang said the video would be screened to girls on an individual basis only.

"The idea is to make the video and then make it available to the schools to be used as a tool for the guidance counsellor and teacher to deal with individual students, and not as something to be screened to the class in general."

Lang said the video would not be used as a plug for U of T.

"It's going to be about the U of T but it's not intended as a recruitment device. What we want the students to understand is that it's good for them to stick with maths and sciences, and I have a feeling that the schools wouldn't use it if it was too much of a recruitment device."

The video is expected to be ready for use in schools in early 1992.



Looking to the future and science videos.

Employment equity hurt

continued from page 1.

minorities and those who are physically challenged. Those gains are all going to be lost," said Adams.

"Many of the support positions are held by women who are single parents and they will be cut first. Those are people who are going to find it very difficult to find other jobs."

Michael Finlayson, U of T vice president of human resources, agreed that projected government cutbacks will lead to job loss at U of T and will hurt its employment equity initiatives.

"If the funding is as bad as they say, it will undoubtedly mean that contracts won't be renewed," said Finlayson. "It is going to be impossible to achieve employment equity with the government cuts if we can't bring in new people."

But Judith Eichmanis, president of U of T's Staff Association, said the university should consider running a deficit for longer or using profits generated by the pension fund to keep its employees.

"We could carry the debt for a longer period of time and then pay it off when better times come around," she said.

But Dan Lang, assistant vice-president of planning, said U of T is already using money from the pension fund and U of T's deficit is big enough.

"We are using every cent we have and you can only spend that money once," said Lang.

But Bill Graham, the president of the Ontario Confederation of Faculty Associations, disagreed.

"The burden should not be put on the working people at the universities or the students who are having a very hard time now," said Graham.

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Termites, earwax nuked in Slowpoke reactor

BY ROB MILKOVICH

Experiments using U of T's nuclear reactor are glowing success stories.

Last year over 820 students and professors used the university's Slowpoke Reactor Facility, according to its annual report.

Ron Hancock, supervisor of Slowpoke, said the reactor's primary purpose is to analyze substances to discover what chemical elements are present and in what quantities.

"Slowpoke is essentially a neutron oven, in which the fissioning of uranium 235 atoms produces neutrons and heat," said Hancock.

"The sample, which could be any organic or inorganic material, is bombarded with neutrons and made radioactive. Then we measure the gamma rays emitting from the sample with a gamma ray spectrometer as the radio isotopes die away. The measurements are then compared with known standards of elements in order to determine what concentrations occur in the sample."

Experiments conducted over the last year included:

- examining the effects of neutron bombardment on termites. In all cases, the termites were dead on removal from the reactor.
- conducting the Ultimate Taste Test of the contents of Coke and Pepsi. Coke had more phosphorous and Pepsi had more chlorine.
- analyzing cockroach blood for major ions.
- comparing hair samples from Canada and Indonesia for environmental monitoring
- testing the authenticity of 6th century Asian ceramics.

Isabelle Okuda, a 3rd year chemistry specialist, conducted experiments last summer while analyzing samples of earwax.

"The idea for the experiment came from a faculty member who was having ear problems, and the purpose of the experiment was to find out what the contents of earwax are in order to apply the findings to preventing problems of earblocks and other problems relating to earwax," she said.

She said samples of earwax were collected from 100 patients at a nearby medical clinic.

"The samples were placed in polyethylene tubes and inserted into the reactor where they were irradiated for 5 minutes," said Okuda. "That was all it took to irradiate the entire sample. Then the radiation emitted by the sample was compared to known standards, and we found which elements composed earwax and in which concentrations. We found that the composition itself was pretty consistent, containing elements like sodium, potassium, calcium, chloride, and many others, but there was no consistency in the concentrations of the elements."

She said she found that males had higher concentrations of copper in their earwax than females.

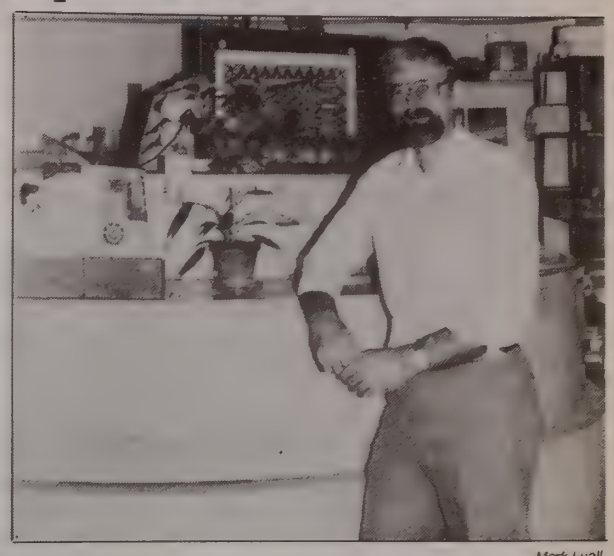
Hancock said the Slowpoke costs between $20,000 and $40,000 per year to operate, not including staff salaries, with funding coming from U of T, the federal government and commercial user fees.

"It's a cost effective facility. Many facilities on campus are operated by individuals or departments and are sometimes left sitting unused, but Slowpoke is a university-wide facility. Lots of people use it a little bit at a time. It's kept very busy."

He said the reactor is used for both teaching and research.

"Slowpoke does not supply energy for the university. It only produces 20 kilowatts of power, enough to power eight electric kettles.

"Radiation levels emitted by Slowpoke are extremely low. There are gamma ray monitors which warn of high radiation fields in which case the machine is shut down if safe levels are exceeded, and it can't blow up or melt down. For casual users there is essentially no risk."



The Slowpoke and its supervisor Ron Hancock. Mark Lyall

CIUT radio membership fee passed

continued from page 1.

Perera, CIUT program director, saying Levine's program would be cancelled if he refused to pay the fee within two days.

"I paid the fee and we're on respectful terms though I still believe they didn't think it through clearly. No one has told us what amounts will go to what services. No details have been given."

Levine is currently pursuing legal action.

Patrick Williams, CIUT board member said $15 of the $20 dollars paid by each volunteer will go to a security system for the building.

"The money will go especially toward improving security. With people alone in the building overnight, things can happen. Often there are ladies there in the off hours so it's a direct benefit for everyone to pay for a new security system," he said.

SAC vice-president Bart Arsenault, who sits on the CIUT board, approved of the $20, but did not know where the figure came from.

"It's reasonable. They [volunteers] are getting an experience of a lifetime for twenty bucks, for crying out loud, sure it's reasonable. It's a kind of commitment to the station showing the people they are really serious about what they're doing."

Full-time undergraduates already pay a $5 levy to CIUT. Those students only have to pay a $15 volunteer fee.

CIUT currently has approximately 200 volunteers.

Student aid doesn't help

continued from page 1.

be a good idea.

"If three per cent of the users of food banks are students, this (U of T) would seem to be a good place to put one."

Fisher said the majority of the students using food banks are probably part-timers, many of whom would be single parents.

"They're generally people who have a lot more responsibility and aren't dependent on their parents."

Fisher said Canada's student aid programs did not help students in those situations.

"Both the (Ontario Student Assistance Program) and Canada Student Loans are very youth-oriented programs. They're for people who can live with their parents or hold part-time jobs."



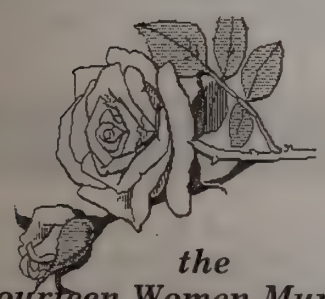
Deanne Fisher

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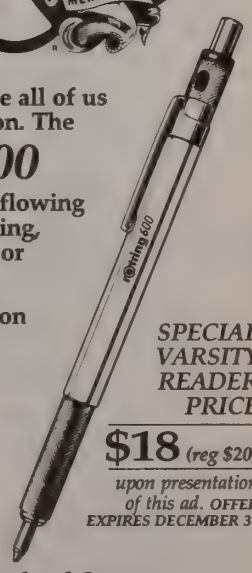
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EDITORIAL

Resignation

The dean of the faculty of medicine has resigned.

This is an act to be applauded and celebrated. John Dirks deserved to lose his job after the callous and unfeeling way in which he treated 79 employees of the faculty.

But he should not be forced to act as the sole scapegoat for this fiasco. It is not only Dirks who deserves to be held accountable.

Actually, it's a bit of an effort to find a U of T administrator whose head shouldn't roll.

University president Robert Prichard, vice president of human resources Michael Finlayson and most of the faculty administrators are equally responsible.

The 79 workers were fired with one hour's notice. Some workers were removed by a police escort. Needless to say, this shattered U of T's staff policy to hell and gone.

Then, Prichard sent out a fawning letter, apologizing for these tyrannical actions, and offering to hire the workers back for four weeks.

Next thing we know, the workers are all being offered their jobs back permanently because the consultant hired by the faculty screwed up in his projections.

This travesty of administration would have been laughable if there weren't people caught in the middle — people who didn't know from day to day if they would have a job to go back to.

Prichard has told the university at length that he acted as soon as he realized what had happened. He has told us repeatedly how sorry he is, and how he'll make certain it never happens again.

It may never happen again. Hopefully, it won't. But once is enough to destroy the little credibility Prichard has left after his cavalier and uncaring treatment of staff, faculty and students. After numerous strikes and the support of massive tuition hikes, Prichard will have to work long and hard to repair his credibility.

Prichard is the president of this university. If 79 workers were to be fired, he should have known about it. If he didn't, he wasn't doing his job.

If he did know about it, how could he possibly be so unaware of the staff policies that prevent catastrophes like this from occurring.

His unctuous apologies now reek of damage control, stink of an attempt to save his image.

No one on this campus can ever trust Prichard again. His actions have demonstrated his complete lack of concern for the welfare of the university community. It's hard to conceive how anyone could ever negotiate with him again without being reminded of these insulting and demeaning actions.

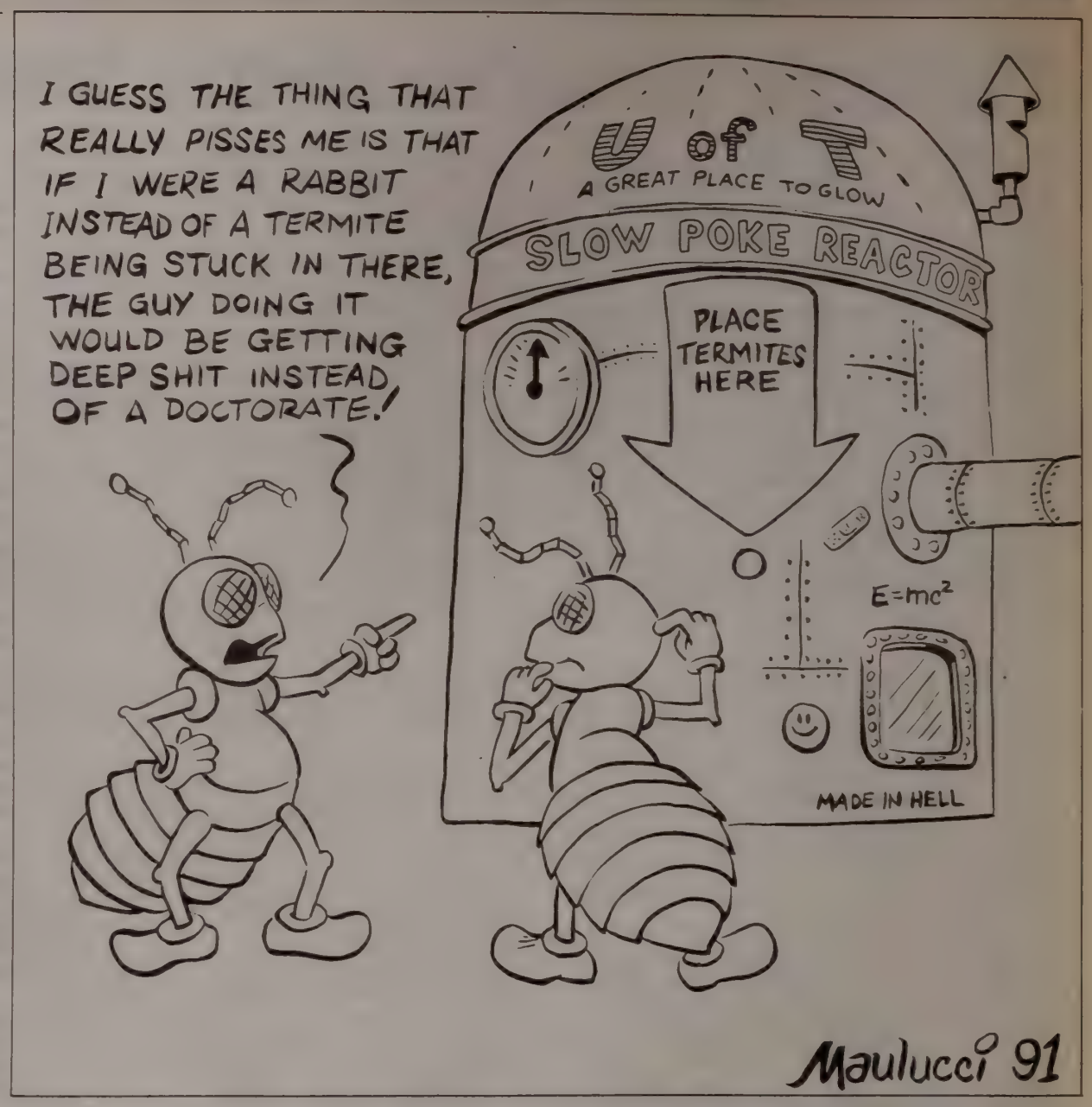
And Finlayson had the nerve to tell staff they were fired so abruptly because the university was worried about computer security. People who had worked in the faculty for years suddenly found the university didn't trust them even when they were being fired.

Finlayson may have been just doing his job. But, in acting as university hatchetman, his reputation has been irreparably damaged.

Dirks, Prichard and Finlayson should all have had the sense to consult with the staff and the staff association. There may have been solutions other than firings. The staff work in these areas, they know the university. They know where cuts can be made and where costs can be shaved.

The staff knows what it's doing.

The administration doesn't. If Prichard and the rest of the administration want to forgo the route Dirks has been forced to take, they'd better clean up their acts. If not, this resignation may not be the last one.



Halting the torture of termites at U of T

There is a travesty occurring at this university. Right under our noses, barbarism of the most heinous nature is happening. Daily, thousands of lives are being lost, as innocent creatures are put to their deaths.

EDITORIAL

Who you may ask, are these suffering victims? The answer is very simple, termites.

Yes, it's true, termites are being nuked at U of T. Some really bored researchers at the Slowpoke nuclear reactor are trapping hundreds of thousands of termites and feeding them into the reactor. Who are we to decide whose that our lives are more important than theirs.

Then they have the gall to wonder whether it's the radiation or the sheer pressure of this death trap that kills the poor little buggers. I'm sure the mothers of the unfortunate little termites who are marched off to their deaths don't wonder what did them in. They can only mourn the loss of their little furniture eaters.

Where are the demonstrations, the memorial services, who will weep for these fallen insects? Activists on campus must rally to the cause - the torture must stop. It's time U of T rallied around the cause of Insect Rights and shut down this university till the nukings stop.

Hey, we're not saying the university should shut down the reactor. It's used for some really valuable things.

Rumour has it that some of the scientists fed a copper wire into the machine to determine whether or not it was indeed copper wire. Guess what, it was copper wire.

The Varsity believes such tests are valuable and we have an experiment of our own we'd like done. We were wondering whether J. Robert S. Prichard is actually J. Robert S. Prichard. Maybe the folks at the reactor can help us out.

More importantly, we're wondering whether a quick turn in the Slowpoke would increase Peter Guo's erection from a measly three hours to something for the record books. Around the world, people would recognize our university as having the Student Council president who could stay on the edge for heck, maybe even days. We'd all be famous, possibly revered. Now that's something U of T could be really proud of.

The VARSITY
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back talk ...

Mulock

An open letter to my comrades at Mulock House:

In the passion of the moment, while writing my article on the P.C. backlash, I forgot how easily feelings are hurt. Forgive me and please allow me to clarify.

First, let me assure you that I too have fond memories of my year at Mulock House, and my decision to move on was a difficult one. In your letter, you argue that "the only discussion which could conceivably form the basis for Seth's claims were the ones in which his socialist dogmas were gently criticized." On the contrary, I have particularly fond memories of the many discussions I had about socialism, racism, feminism, and the P.C. backlash among other things. And I quite enjoyed the challenging criticism I received.

But this brings me back to the point I was trying to make. Despite the assertions made by the anti-P.C. articles, did you ever feel that such criticisms would find you kicked out of residence? I do not believe so. Did those of you who took issue with some of the claims made by feminist, anti-racist, or gay and lesbian activists feel yourselves to be victims of a new McCarthyism? I think not. The point being that the anti-P.C. articles have painted a very distorted image of our universities.

Your letter to *the Varsity* came as a surprise to me. In my original article, I made a brief reference to my experience as a don, hoping to illustrate the point that, contrary to the claims of the anti-P.C. articles, political correctness does not in reality rule our classrooms and residence common rooms. Rather, the residence common spaces were "dominated by loud-mouthed young men" who were in no way constrained by the UC code of behavior, their dons, other students, or any other manifestation of "political correctness". Actually, I mistakenly believed most people in Mulock and in other university residence would accept this point as self-evident.

I did not wish to imply that the house was dominated by a majority horde of loud-mouthed men; merely that a handful comfortably exercised majority control of the airwaves, and on occasion, made comments which caused personal offense to others. Indeed, this was expressed to me a number of times during the year, both in house workshops and in private.

Finally, in your letter you wrote that "If any incidents of the nature Seth described were to occur in the house, the response to the residence would have been the same as that of Seth: revulsion." While I do not wish to question your sincerity, I would suggest that some of you have either a poor memory or are not very observant.

In reality, a number of distressing events took place last year (both in Mulock and elsewhere in residence) which required our attentions as dons, and many more to which both we as dons and you as residents turned a blind eye. I would argue we were constrained by the atmosphere created by the anti-P.C. articles. I am sure you can appreciate that I cannot spell out these events for you in a public letter. However, if we are still on speaking terms, I would be happy to discuss these with you where possible

Seth Klein

BY SANDY WILLIAMSON

Teaching Native women's perspective at U of T

Catherine Brooks brings a perspective to the classroom that combines education with activism, and social theory with everyday life.

She is teaching "First Nations Women: Social Sciences Perspectives" at the University of Toronto this year, but her class goes well beyond the scope of textbook instruction.

This is the first time in the twenty year history of Women's Studies that a course on First Nations women has been offered. The funds were provided by an anonymous donor to introduce racial and cultural diversity into the Women's Studies Programme.

Brooks is from the Anishnawbe (Ojibway) Nation and says she wanted the class to understand from the start that Native women are not a monolithic entity.

"I don't have to be the only voice of Native women," says Brooks, adding that the structure of the course, which features visiting women academics of the First Nations, contributed to her decision to teach it.

"To look at Native women on their own has been hard to get on the agenda," she says, "I think Native people's contribution in general has been overlooked and that of Native women especially."

Vinita Srivastava, a student in the class, says she hopes the course will be offered on a continual basis. "I think this course is a long time in coming, but the fact that this is a temporary course is an indication of the lack of committment that U of T has towards these kinds of courses. This course is a necessity. It gives us things that we need to know."

Brooks says the class itself is probably the most diverse one she's ever attended at U of T. Brooks, an undergraduate in sociology at U of T in the seventies, found her own education of limited relevance to her life. The lack of analysis of racism, sexism and classism made sociology unreal and distant, she explains.

"To look at Native women on their own has been hard to get on the agenda."

"I found it very alienating. It was very hard to make bridges with what my community was like, to get the skills I needed."

She took a break from academia and worked in the Native community in Toronto for twelve years before returning to continue her studies at O.I.S.E. in psychology. However, she continues her work within the Native Community. She currently works at Anduhyaun, a shelter for First Nations women.

"It's always been the Native community that gave me the opportunity to grow and develop my skills," says Brooks.

Anduhyaun means "Our Home" in Ojibway, and is run by and for First Nations women. It provides emergency shelter for battered and assaulted women as well as a lifeskills programme to help women find housing and income.

"We're trying to create an alternative support to provide women with the kind of counselling they want," says Brooks. "We try to provide concrete interventions that are supportive to Native women."

Brooks is excited about "Anduhyaun 2" , which is in the planning stages now and will provide permanent cooperative housing in Toronto for 45 native women and children, as well as a daycare for 44 children. She says the cooperative is an attempt to create peer support and an extended family for First Nations women.

Brooks is also concerned about the removal of First Nations children from their communities by child welfare.

"Before there were ever Europeans on this continent, before child welfare, adoption was built in to Native communities" says Brooks.

The financial allocations to child welfare is focused on punishment and gives little support or funding to Native communities for prevention work, she adds.

Many communities try to locate children to reconnect them with Native communities, says Brooks. "Those children are their future, removal of children is cultural genocide otherwise."

First Nations' methods of counselling are an important part of Anduhyaun's mandate. One of the shelter's programmes, called *Nimesuk*, meaning "My Sisters" in Cree, is a support system for adult incest survivors specific to the needs of their community.

The programme was created in conjunction with Native elders Art Solomon, the late Gladys Kidd, Vera Martin, as well as author Christine Courtois, ("Healing the Incest Wound").

"Our communities are different," says Brooks. "You can't apply white standards for Native people. In the dominant society, diversity is seen as deficit. Diversity isn't deficit. That needs to be challenged."

Brooks says that, for her, the feminist slogan "the personal is political" is reversed. "The political is personal," she says "For us the whole thing is not rights but responsibilities.

"The more we can look at the real situation of people, the more we can unite and do something about it," says Brooks.

"The activist has a definite insight that needs to be brought into the university," says Brooks, who also considers the course anti-racist work.

In order to bring that activism into the classroom, Brooks encourages students to explore such topics as the impact of residential schools, the Indian Act and Bill C-31, the disproportional incarceration of First Nations women, and the Europeans' introduction of alcohol on First Nations communities.

Students are also researching the place of art, rituals, lesbian and bisexual identity, oral traditions and philosophies in First Nations communities.

Through the class, Brooks also tries to challenge the curriculum as well as institutional teaching methods. She views her role as facilitating students' learning and wants to challenge the students to think and to feel.

"People's learning can't come from me being the expert," Brooks says. "I want students to develop a critical way of looking at how social theory has been applied to Native women and women in general. Nobody should accept things on face value from any expert."

Brooks gives her students more control over their own learning experience than many of then may be used to. Student seminars cover issues of First Nations identity, culture and community, as well as issues that centuries of colonialism and white racism have created.

"The personal is political. For us the whole thing is not rights but responsibilities."

"At the beginning of the course, I asked people what they wanted to know and wove it together with what was in the readings," Brooks explains.

Guest speakers and professors, films and role-playing games, along with weekly student presentations, provide an intense and challenging curriculum for the forty-three students enrolled in the course.

She brought the game of "Colonization" to class one day and asked the students to play the roles of First Nations children, parents, and the European colonists in the nineteenth century. The goal was to persuade the children to either stay with the traditional ways or to accept the Europeans' religion and schooling. Halfway through the game, the colonists throw some of the parents in prison. At the end, students seemed to have mixed feelings and uncertainty in a situation where there is not always a clear blueprint of oppressor and victim.

When renowned Lakota/Sioux anthropologist Beatrice Medicine lectured for the class, she evoked the powerful metaphor of "walking in two worlds." Medicine emphasized the adaptability, survival and cultural revitalization of First Nations people. She spoke of the capacity of First Nations people to direct their own lives and preserve and reshape traditions despite the dominant society's imposition of assimilation, dislocation, Christianity, and urbanization.

"More and more Native people are writing and becoming equipped with the tools to do the work needed in our communities," says Catherine Brooks. "We've lost battles, but we've never given up."



Professor and activist Catherine Brooks — Mark Lyall

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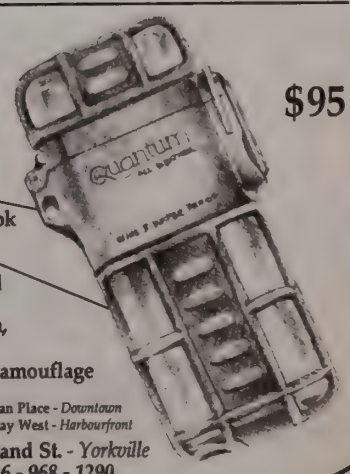
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VARSITY REVIEW
THURSDAY EDITION
NOVEMBER 28, 1991

Midler movie massive sob story

For the idiots



It is cool to hate Bette Midler.

BY AARON E. BOLES
Varsity Staff

For the Boys and for the love of God, Bette, stop making these bloody awful movies. Spend a gazillion dollars and you come up with a shamelessly sentimental cheesepuff of a flick which is to cinema what Kenny G is to saxophone. This is the kind of movie USA Today and other intellectually sub-standard papers go totally ga-ga over.

Well, not this paper, and certainly not this reviewer. Cut through the predictable plot, uninspired characters, and annoying, gaudy, vulgar, ostentatious "songs" which Midler "sings" and you're left with another Hollywood attempt to pull the right levers, jerk a tear from your eye, and get you to tell your bridge club to run out and see.

Make no mistake, this is not art, nor is it drama, nor is it music. What it is is a bunch of fat guys with smelly cigars sitting around a desk trying to come up with a product that the increasingly stupid North American public will rave about, spend money on, and feel emotionally rewarded by. To use my favorite descriptive framework again, *For the Boys* is to real emotion what an involuntary erection is to sex. Not even close, not by a longshot.

For The Boys is to real emotion what an involuntary erection is to sex.

OK, time to mention specifics, starting with the premise. Dixie Leonard (Bette Midler), an old has-been USO tour show girl, one half of a two-person act with Eddie Sparks (James Caan), is to receive some sort of award on national TV from the President of the USA. (Ooh, the president.) The limo from the TV station comes to pick her up, the guy pops out, runs up to her apartment to fetch her but wouldn't you know it, Dixie doesn't feel like going. And in order to find out why this might be, the movie flashes back to WW II where the Leonard-Sparks act first came to be. The scene in which the pair first meet and perform together lasts forty minutes. And the worst part is that everyone knows what's going to happen after five minutes, so that the subsequent thirty-five are spent wishing that the movie would get on with it.

What happens during this interminable scene is that Eddie and Dixie meet, they hate each other, they perform together, and then they like each other. Wow. Doesn't that just sound so riveting? Then we see how their act became famous after the war, how they had a TV show, how they got old etc. All of this, don't forget, is rounded out by Dixie and Eddie pounding out some horrid show tune every ten minutes.

Then it becomes clear to anyone but the willfully blind that the movie is trying to speak to every moment in every North American's life. There is the death of Dixie's husband, there is Eddie's alcoholic wife, there is Dixie's rebellious son; all those things that the huddled masses, living their lives of quiet desperation, will nod their heads vigorously up and down to and think, "Gosh, Bette's problems are just like mine."

James Baldwin called sentimentality "the ostentatious parading of excessive and spurious emotion, the mark of dishonesty and the inability to feel." In this sense, *For The Boys* commits the ultimate transgression as it dredges up the most sensitive scar on the American psyche, Vietnam. It takes this tragic, real, horrible war and parades it around the screen while Midler gushes out some awful ballad for the troops, all about peace and understanding but cheap, insincere, overwrought, and therefore sentimental and therfore dishonest. The producers, the director (Mark Rydell), the actors, everyone involved in this film should be impaled for using Vietnam to extort an emotional response from the audience.

In another stunningly obtuse ploy for feeling from the viewers, Eddie is forced to fire his writer because of his being branded a Red by McCarthy. *For the Boys*, a tour of 20th century American history presented by Hallmark Cards.

Then of course there's Bette Midler. Crass, big, fat old Bette Midler, who is so desperate for affirmation and validation that she must make movies like *Beaches* and *For the Boys* in order to feel good about herself. Quite frankly I am sick to death of me and five billion other people on the planet having to play collective shrink to soothe her neurosis. Get over it, Bette. To be fair, hats must go off to James Caan who transcends the hideousness of the script and his co-star and delivers a perceptive, well-rounded, performance. And here's a surprise, Norman Fell, *Three's Company's* Mr. Roper, has a major role as Sam, the publicist. He's not too bad actually.

Everything else about this movie is. Consider it 2-1/2 hours of corporate stoogery, caressing and cajoling the public in order to stuff their pockets.

Dead Bird



Tanja Jacobs *in Live Bird.*

BY ANGELA PIRISI

A Live Bird In Its Jaws
Theatre Passe Muraille
to December 8

There is hardly cause for excitement in the English language premier of Jeanne-Mance Delisle's prize-winning *A Live Bird In Its Jaws* playing at the Passe Muraille till December 8th. It is a play enacted within a play, with very little action, and plenty of monologue.

The three characters are Helene, her lover Xavier, and his twin brother Adrien. She is a writer, and produces a play in which the threesome act out their true characters, their personal history, present frustrations, and the nature of their relationship to each other. The play-acting therefore serves to provide mainly exposition on each personality.

Fluctuating between their roles and their realities — the boundaries of which are obscure — we learn much about their lives. Helene is broken but resisting because of her deep love for Xavier. He, unfortunately, is torn between love of her and his desire for men. And Adrien, although his twin, complements his brother in every way. He is everything that Xavier is not; at the same time, he is the man that Xavier longs for, both sexually and psychologically.

Memories of childhood incest between them surface and are lived out and acted out again, presently. Meanwhile, Helene portrays the role of their mother, a bird, trying to separate the two cocks — so to speak — and turn them against one another. Outside the drama, Helene is also threatened by Xavier's desire for Adrien, as representing all men, so that she must separate them in real life as well.

What this production amounts to is three people with personal demons and pending self-doubt, exorcising their dilemmas through fiction. Along the way, each finds the process therapeutic, so much so that they begin to improvise with a bit of reality. At one point, Adrien throws off his bird mask, only to have Xavier scold him for falling out of character. By refusing to play his role, he is evading the truth and denying his past and present relationship to his brother.

The subject of *A Live Bird In Its Jaws* is intriguing in itself. Staged and acted out, though, there are more words and self-examination than actual events and transformations. The passing of time is unclear. Visually, the set consists of tall, wooden boards and a table, depicting a cabin in the backwoods of northern Canada. The seclusion and silence comes through alright but the living characters do not transcend these elements for the audience.

There are too many moments of stillness, being stiff with fear, or waiting with bated breath. More than anything else, each actor presents a personal melodrama about self-doubt and thwarted desire. And each one does very well in playing their roles, seemingly being capable of more demanding acting. But none of the characters actively pursues an alternative path. The non-action proves a bit disappointing when there isn't due compensation in another aspect. At the least, this play is an interesting challenge for any theatre director, and by the same token might peak a spectator's curiosity.

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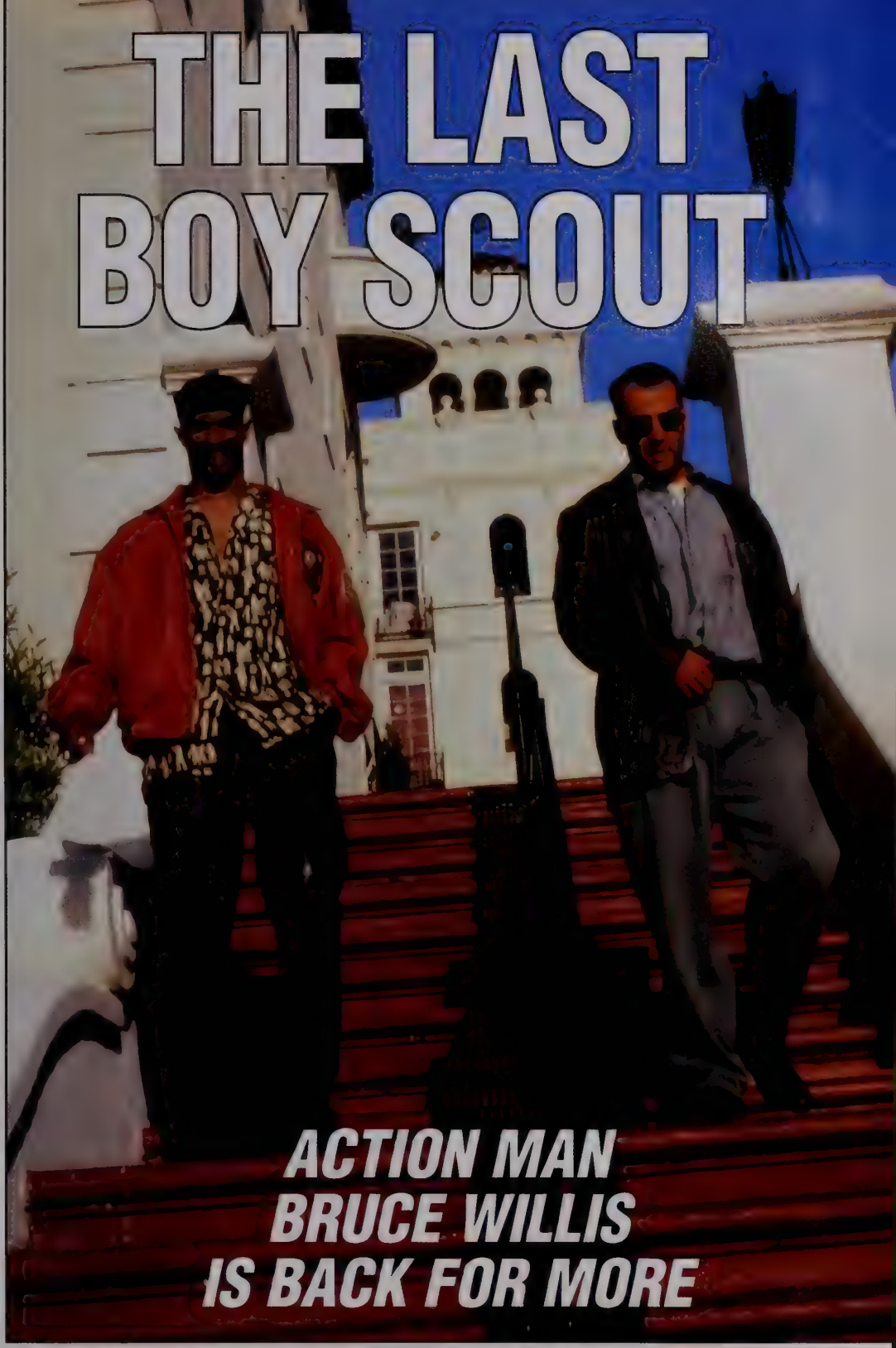
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THE LAST BOY SCOUT

ACTION MAN BRUCE WILLIS IS BACK FOR MORE



In this complex tale of extortion, politics and violence, an ex-jock (Damon Wayans, left) and a former Secret Service agent (Bruce Willis) team up to solve a murder.

Joe Hallenbeck and Jimmy Dix have only two things in common. Aside from trying to solve the murder of a young woman, both men are looking for vindication. Joe (Bruce Willis) is a former Secret Service agent who was framed by a corrupt politician, and Jimmy (Damon Wayans) was banned from football for gambling on games and shaving points to support a drug habit.

The Last Boy Scout, a complex tale of extortion, blackmail, politics and violence, marks Bruce Willis's return to high-impact action in the *Die Hard* vein. For Damon Wayans (*Earth Girls are Easy*), it affords him the opportunity to step away from his hilarious characterizations on TV's *In Living Color* to tackle his biggest movie role yet.

Of course the focus of the film is Willis, whose own story reads like some action-adventure melodrama. The oldest of four children, Willis grew up in New Jersey. Acting helped him to cultivate his sharp wit and lethal charm. That charm landed him small acting parts while he supported himself as one of the most popular harmonica-playing bartenders in New York City.

Shortly after losing a role in *Desperately Seeking Susan*, the smirking, wise-cracking Willis beat out 3,000 applicants for the part of the smirking, wise-cracking David Addison in *Moonlighting*. The popular television show made Willis a star, a sex symbol and fair game for the tabloids.

It's no small irony that years later, Willis would play an unethical tabloid reporter who almost destroys a life in *The Bonfire of the Vanities*. For a brief shining moment, Willis enjoyed his revenge on the poisoned pens that had dogged him almost since his success began.

Die Hard proved to audiences that Willis could not be dismissed as just another TV star who failed to make the transition to the big screen. Norman Jewison's *In Country* revealed Willis's considerable acting talents playing an anguished Vietnam vet.

A busy working actor, Willis (who also appears in *Billy Bathgate*) is currently vying for the much-sought-after lead in the big-screen version of the stage musical *City of Angels*. Other projects include a screenplay he is writing called *The Color Line* and an appearance in the campy movie-within-the-movie from *The Player*, which features a huge cast of celebrities playing themselves. Willis gallantly parodies his *Die Hard* image by busting through a wall to rescue fair maiden Julia Roberts from execution.

But perhaps Willis's most successful projects to date include his two children and his marriage to Demi Moore (*The Butcher's Wife*, *Ghost*). He met Moore at the premiere of *Stakeout*, which starred her former fiancé Emilio Estevez. Demi's grandmother had warned her to avoid Willis because she had read about his debauched ways in the supermarket tabloids. But Demi wasn't put off and the happy couple married four months later.

Last summer, Moore and Willis were the subjects of the most interesting magazine covers in recent memory. Demi's beautiful pregnant figure graced the August edition of *Vanity Fair*. A month later, *Spy* magazine flaunted an equally lovely and pregnant Bruce Willis on its cover. It was proof that, next to having a good lawyer, the best ways to battle the tabloids are with success and a sense of humor.

— Tom Jokic



THE ULTIMATE WHODUNNIT FROM OLIVER STONE



Kevin Costner (top and above, foreground) is New Orleans District Attorney Jim Garrison, the only person who brought a criminal investigation to trial in connection with the assassination of President John F. Kennedy.

Oliver Stone isn't one to shy away from controversy. In *Salvador* he dealt unflinchingly with a journalist's experiences in war-torn El Salvador during the early 1980s. In his Oscar-winning movies, *Platoon* and *Born on the Fourth of July*, he pulled no punches when it came to relating the Vietnam experience both on and off the battlefield. With *Wall Street* he took aim at the greed years that closed out the past decade. And in *The Doors*, he painted a portrait of Jim Morrison, the drug-ridden rock star who epitomized all that was good and bad about the excessive '60s.

But none of Stone's past bouts of feather-ruffling could compare to the sparks that flew when he began work on **JFK**, a suspense drama dealing with no less than the assassination of President John F. Kennedy on Nov. 22, 1963. Kevin Costner stars as New Orleans District Attorney Jim Garrison, the only person who brought a criminal investigation to trial in connection with the murder.

While the film will be taking shots at the Warren Commission report that arrived at a "one man/one gun" conclusion, Stone managed to cause quite the furor well before shooting began when an early draft of the screenplay (based extensively on Garrison's *On the Trail of the Assassins* and *Crossfire* by Jim Marrs) was leaked to a group of conspiracy theorists, eventually finding its way to the press.

On the basis of that script, a number of publications, including *Time* magazine and *The Washington Post*, loudly protested Stone's interpretation of the events, citing factual inaccuracies and dubbing the movie "Dallas in Wonderland." But Stone, who was honored with a tribute at last summer's Montreal World Film Festival, is quick to defend himself.

"I stand by every fact that's listed in the movie," he told the Montreal *Gazette*. "I'm taking this very seriously because there are these conspiracy buffs who are going to be all over my case."

As a result of the uproar, Stone was almost denied permission to shoot footage from the sixth floor of the infamous Texas School Book Depository, also known as the "sniper's perch." Filming of **JFK** took place this past summer on locations in Dallas, New Orleans and Washington, D.C.

In addition to the guaranteed box-office presence of Kevin Costner, the picture features a star-studded cast of hundreds, including Sissy Spacek, Gary Oldman (as Lee Harvey Oswald), Tommy Lee Jones, Kevin Bacon, Jack Lemmon, Walter Matthau, John Candy, Joe Pesci, Ed Asner and Garrison himself in a cameo turn as Earl Warren.

In assembling what he refers to as "a vast jigsaw puzzle of facts," Stone will also be delving into Kennedy's colorful private life, including his relationships with wife Jackie, the First Lady, and Marilyn Monroe, a liaison that is also likely to raise eyebrows.

Calling **JFK** the biggest film he's ever tackled, the 45-year-old stockbroker's son is bracing himself for a fresh new round of Stone-tossing.

"It would be much easier not to have to defend myself all the time," he admitted to the *Gazette*. "My films should speak for themselves — but it's almost impossible with all the cacophony and noise surrounding them."

Judging from the din already erupting in anticipation of **JFK**'s December release, Oliver Stone ain't heard nothing yet.

— Michael Rechtshaffen

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BETTE MIDLER JAMES CAAN

Laughter and tears. Tragedy and triumph.
They lived it all.
For the boys.



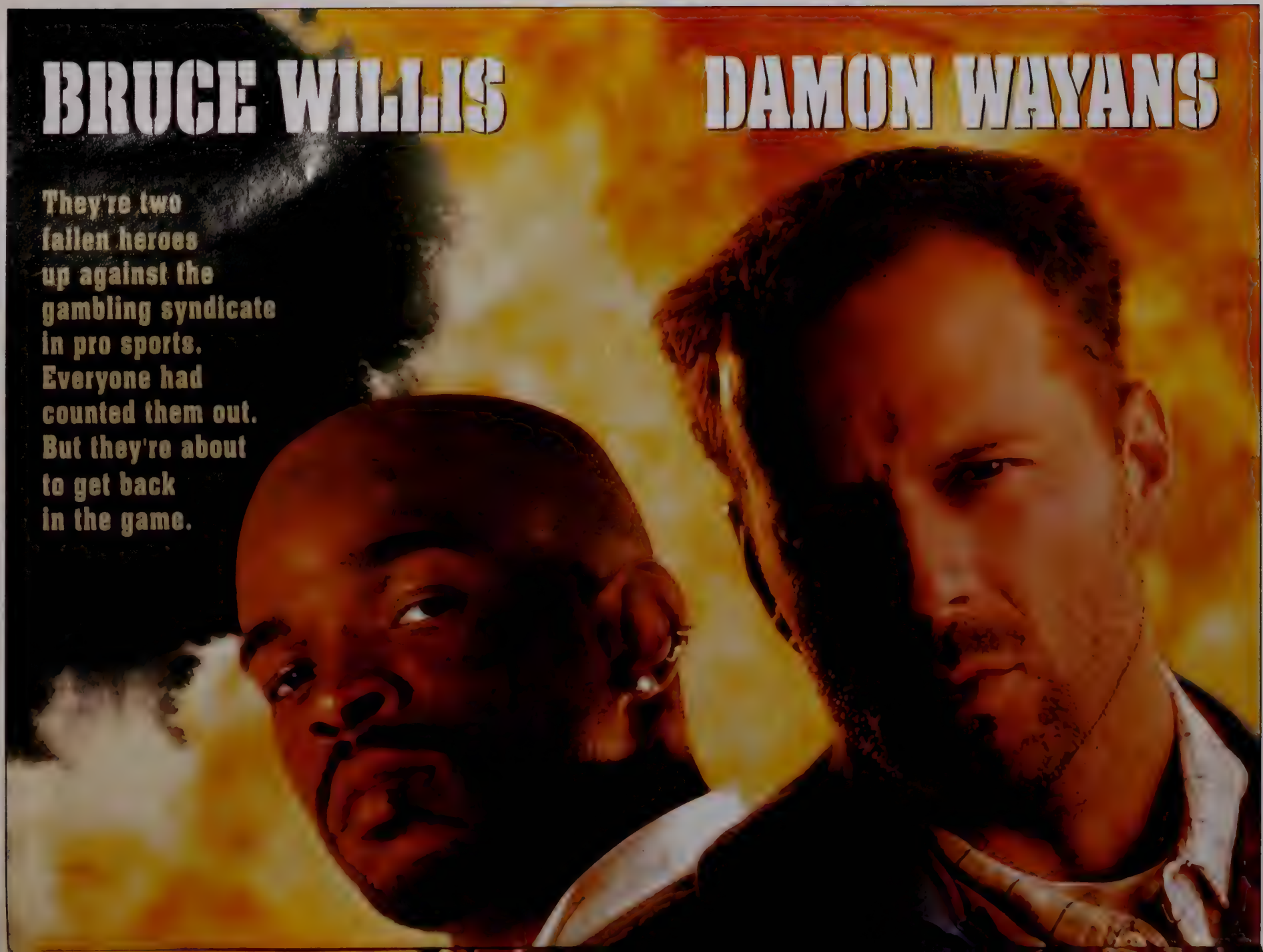
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AN ALL GIRL PRODUCTION

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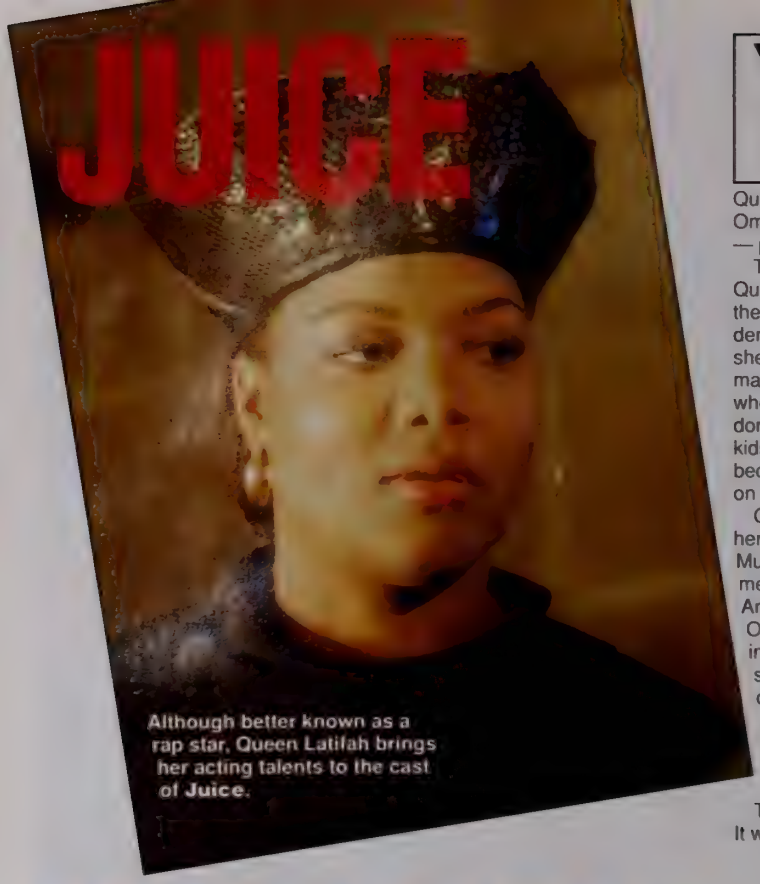
OPENS NOVEMBER 29 AT THEATRES EVERYWHERE


BRUCE WILLIS
DAMON WAYANS
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up against the
gambling syndicate
in pro sports.
Everyone had
counted them out.
But they're about
to get back
in the game.



OPENS IN DECEMBER AT THEATRES EVERYWHERE

JUICE



Although better known as a rap star, Queen Latifah brings her acting talents to the cast of **Juice**.

You have to have a certain confidence of personality to call yourself a queen. And confidence is one thing rap star Queen Latifah — who costars with Omar Epps in the new film **Juice** — possesses in abundance.

There are recurrent themes in Queen Latifah's music: elevating the self-esteem of women and demanding respect from men. As she explained in *Rolling Stone* magazine: "We're living in an age when people need to talk. They don't communicate. You've got kids dropping out of high school because you're not talking to them on their level."

Queen Latifah (the latter part of her name was given to her by a Muslim cousin who says Latifah means "delicate and sensitive" in Arabic) was actually born Dana Owens in Newark, N.J. She got involved with rap music in high school and, at 19, submitted a demo tape to Tommy Boy Records in New York City. Before the year was out, they had released "All Hail the Queen."

The single was a huge success. It was nominated for a Grammy award, and Queen Latifah was voted best female rapper by *Rolling Stone*'s 1990 readers' poll.

And things are going just as well in 1991 for Queen Latifah. Her new album *Nature of a Sista* is hotter than hot right now. In fact, she's in such demand that Hollywood has even rapped on her door. Acting was Latifah's hobby in high school and she made her big-screen debut in Spike Lee's *Jungle Fever*. She recently appeared on NBC-TV's *Fresh Prince of Bel Air*, and can now be seen in **Juice**.

The story of four young men coming of age on the streets of Harlem, **Juice** marks the feature directorial debut of Ernest Dickerson — Spike Lee's award-winning cinematographer. The plot focuses on Q, a talented DJ torn between his dreams of a future beyond the neighborhood and his loyalty to his friends, who break the law to gain "juice" or respect on the streets.

Queen Latifah is an integral part of the talented cast of newcomers that includes Khalil Kain and Jermaine Hopkins.

Juice opens in theatres across Canada in January.

— Jane Hawtin

WAYNE'S WORLD



Partying dudes Garth (Dana Carvey, left) and Wayne (Mike Myers) take their late-night talk show to the big screen.

For many fans of NBC-TV's *Saturday Night Live*, the show just isn't complete until they hear the scream of the out-of-tune electric guitar that marks the opening of the "Wayne's World" segment.

Excellent teenager Wayne Campbell (played by suburban Toronto native Mike Myers) hosts a late-night talk show from his basement on a community-access channel in Aurora, Ill. Along with best-friend Garth (Dana Carvey), the cohosts "party on," entertaining their audience with everything from their own Oscar picks (*Steel Magnolias* ... "Chick movie — forget it") to the latest in cool-speak ("I have seen the schvinkter and it is Garth").

The film version, which is also called **Wayne's World** ("No way! ... Way!"), takes the partying dudes out of the basement. Audiences will actually be allowed to see the upstairs of Wayne's house and the rest of the town of Aurora.

The movie features many familiar faces. Rob Lowe costars as a TV executive who sees network potential in Wayne and Garth's show, Lara Flynn Boyle (*Twin Peaks*) appears as Wayne's former girlfriend, and Donna Dixon plays a donut shop waitress and the girl of Garth's dreams.

Myers, 28, who also cowrote the screenplay, first started doing a Wayne-type character during a stint at Second City in Toronto. He says "Wayne is based on about five guys, one of whom is me." Myers brought the character to *Saturday Night Live* in 1989 when he was hired as a writer and occasional cast-member. On the strength of Wayne and other characters he created, Myers soon became a regular on the series.

According to Wayne and Garth themselves, **Wayne's World** "will prove to be the most socially significant film of this decade ... NOT!"

Party on, guys.

Wayne's World opens in theatres across Canada this spring.

— Laurie Hibberd

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COMING SOON TO A THEATRE NEAR YOU



BIG-SCREAM FUN WITH MORTICIA AND GOMEZ

THE ADDAMS FAMILY

At one point in my youth, my friends and I were preoccupied with two pressing issues, each of which prompted hours of heated debate.

First, who was faster — Superman or The Flash? And second, who was funnier — *The Addams Family* or *The Munsters*?

While we could reach no definitive conclusion to the first question, there was no doubt in my mind about the latter. Gomez, Morticia and their spooky brood won hands down every time.

So it's a particular pleasure to report that they're back — and not on some grainy black-and-white TV set, but up where they belong, in gloriously ghoulish color on the big screen.

What's even better is that this is no mere remake of the television series but a full-length film inspired by the eerie dark humor of Charles Addams's original cartoons, as they first appeared in the pages of *The New Yorker* magazine.

The casting seems fiendishly fitting. Who better to play Morticia than Anjelica Huston? She scared the bejeebers out of kids as the black-hearted sorceress in *The Witches* and gave adults the creeps playing the callous con artist in her Oscar-nominated performance in *The Grifters*.

And who better than Raul Julia to portray that archetypal Latin lover, Gomez? With such serious dramas as *Kiss of the Spider Woman* and *Havana* to his credit, now Julia goes for the laughs as the suave and impeccably dressed head of the family, a husband so hot-blooded that he still swoons at the slightest batting of his wife's eyelashes.

Let's not forget lovable Uncle Fester, now played by Christopher Lloyd who, from his early days as Reverend Jim on TV's *Taxi* to his starring role in the *Back to the Future* trilogy, has made a career out of playing absolute loons. Or the cadaverous butler Lurch, the roly poly Pugsley and, of course, darling little Wednesday with her collection of headless Marie Antoinette dolls.

And yes, it goes without saying that the ever-courteous Thing lends an able hand to the proceedings, popping up where he's least expected, his disembodied digits always ready to pick up the phone or offer a hearty backscratch.

Making his directorial debut with **The Addams Family** is award-winning cinematographer Barry Sonnenfeld who lensed such recent hits as *Misery*, *Miller's Crossing* and *When Harry Met Sally*.

The script comes courtesy of Caroline Thompson who wrote *Edward Scissorhands*, Larry Wilson of *Beetlejuice* fame and New York-based novelist and playwright Paul Rudnick. In it, the Addams's goofily gothic lifestyle is threatened when their trusted family attorney and a greedy mother-son team conspire to steal the family fortune.

It all plays out in the family's vast Victorian mansion, which rises 75 feet high and features an underground river flowing through its depths.

The costumes and special effects for **The Addams Family** are truly eye-popping. To set the fingers snapping, there are several musical production numbers, including "Mamushka," which marks Uncle Fester's homecoming and rivals the deliriously funny "Day-O" scene in the aforementioned *Beetlejuice*.

Back in the 1930s when Charles Addams first created his macabre family of misfits, the bizarre series of cartoons that followed were definitely an acquired taste. But hey, these are the '90s, when weird is wonderful and a legion of fans both young and old are waiting to welcome back the Addams clan with open arms.

And as for Herman Munster — who's he?

The Addams Family opens in theatres across Canada on November 22.

— David Mills



Top: Mr. and Mrs. Addams (Raul Julia and Anjelica Huston) share an intimate moment away from their freaky family. Above: Christopher Lloyd as twisted but lovable Uncle Fester.

STAR TREK VI:

THE UNDISCOVERED COUNTRY



As Captain Kirk heads into his final voyage, both he and his Klingon enemy find themselves wanting to come home to Canada.

According to Christopher Plummer, who's the villain of **Star Trek VI: The Undiscovered Country**, William Shatner, alias Kirk for many long years, "wants very much to come back." Plummer himself, who is often in Toronto these days filming the CTV series *Counterstrike*, says, "I've thought of it many times, but I can't afford it. Taxes are so outrageous. But Bill and I hope to do something together here."

Chatting on the *Counterstrike* set recently, Plummer confessed to being "a bit of a Trekkie. I've been a fan of the TV show since it started, and I'm an old friend of Shatner's. We started together in Montreal and we were always up for the same parts. Once he understudied for me in *Henry V*, and one night I had a ghastly kidney stone attack and had to stay overnight in hospital. Bill went on as Henry, and he did everything exactly opposite to what I had done. I knew then that he was going to be a star because the son of a gun was his own master."

Star Trek started as a weekly TV series in 1966. NBC yanked it after three seasons, but the fans had other ideas. They began to hold *Star Trek* conventions around the world, as the series was shown in syndication. In 1979, the first *Star Trek* movie set an industry record, with the highest-grossing opening week in box-office history. Leonard Nimoy, the incomparable Spock (and director of *Star Trek IV: The Voyage Home*), says it's because "we've always looked at ourselves in new ways."

But now it's coming to an end. After 25 years of cinematic magic, the starship Enterprise, under Kirk's command, will meet the crafty Klingons for the last time. And it's appropriate that Shatner and Plummer, both Shakespearean actors of old, season that swan song with a bit of the Bard of Avon. "Nick [director Nicholas Meyer] is a terrific Anglophile," says Plummer. "He loves English theatre, and so we get the Klingons to recite Shakespeare. They're going to bandy the Bard back and forth over the dinner table."

Plummer, the charismatic stage star of Broadway, all three Stratfords, and London, with over 40 films (including *The Sound of Music*) and many TV dramas to his credit, loves Chang, the character he plays in **Star Trek VI**. "Villains are much more interesting than heroes," says the actor, who recently played both Macbeth and Iago on Broadway.

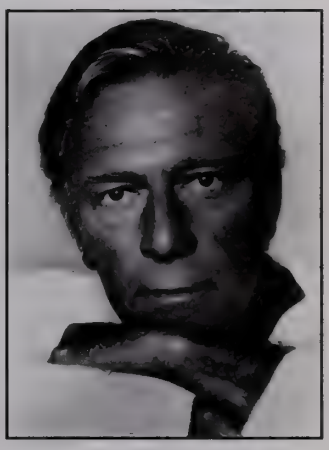
"I was allowed a free hand for my makeup as Chang. I didn't want some massive head put on me or a lot of guck on my face. So we concocted a bald look, a fabulous costume with an eyepatch that looks as if it's nailed into my head. It's all very sinister. He's part reptile, so I had great fun."

Plummer was born in Toronto, an only child in a family that has included a governor-general and a prime minister. He grew up in Montreal, where his mother started taking him to the theatre when he was five. Ten years later, he began acting professionally, "because I was so bad at school." Eventually, he toured with the legendary stage actress Katharine Cornell — and learned an important lesson from a near-disaster.

"I was pretty young and I was fooling around. One day I got loaded and missed a rehearsal. Kit Cornell called me into her dressing room and said, very quietly, brushing her hair, 'If you ever do that again, you're not going to open in New York.' For the first time I understood what discipline was, and it changed my entire life. I never touched another drop while I was working ever again. She scared the bejesus out of me."

Star Trek VI opens in theatres across Canada on December 6.

— Pearl Sheffy Gefen



As the Enterprise embarks on its final voyage, the valiant crew (top) takes on the Klingons, led by Christopher Plummer (above).

TRIBUTE

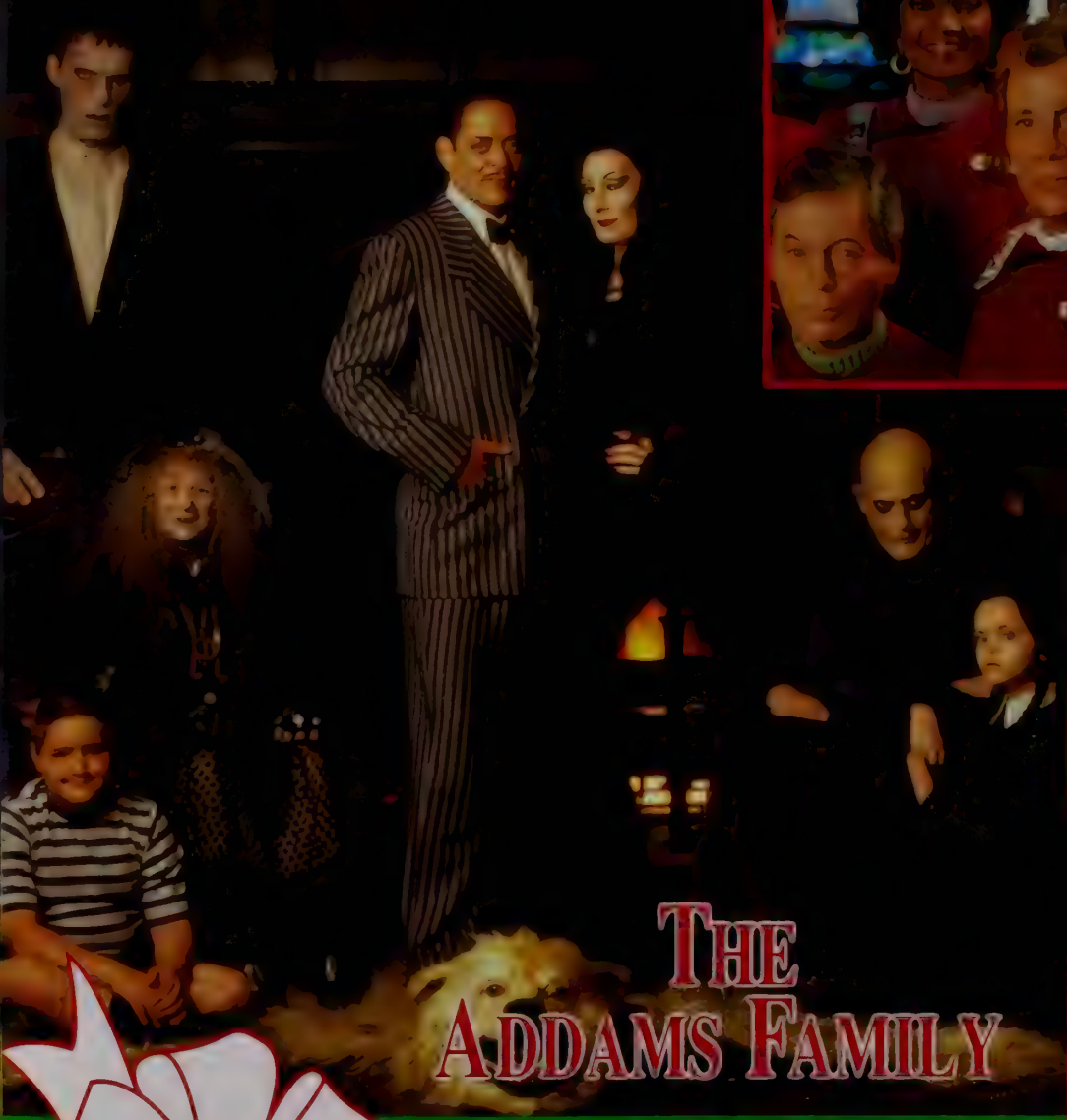
CAMPUS EDITION
VOLUME 8,
ISSUE 7
DECEMBER 1991



STAR TREK VI:
THE UNDISCOVERED COUNTRY



WAYNE'S WORLD



THE ADDAMS FAMILY



JUICE

BY SARAH MARCINKIEWICZ

King Lear
Annex Theatre
to December 15

Lear people talk innovation, Shakespeare

Lear's Victorian asylum

Walking Shadow Theatre's innovative production of William Shakspeare's *King Lear* opening at the Annex Theatre today is an evolution from current social themes which, as Director Rod Carley says, are as relevant today as they were in Shakepeare's time.

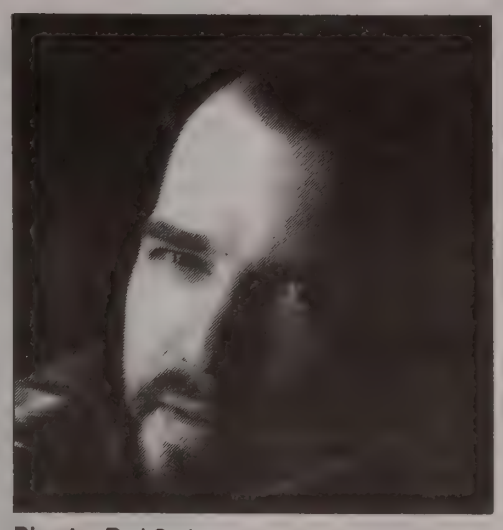
"I think, for me," says Carley, "the first thing I was looking at was what reverberates in me right now for today. A lot of it for me is society's treatment of the old and obligations between both the young and the old — secondly, I was looking at the breakdown of family relationships today."

However, to make the play more accessible, understandable, and real to today's audiences, Carley feels that a familiar social structure has to be established as a framework for the issues the play confronts.

"Lear ties into how we deal with the aged."

"When I was looking at these social themes," Carley says, "I really didn't want to set it in pre-historic England, at the time, because when you have a lot of people walking around with furs on, it's hard to designate a society. Also the play, to me, is initially very domestic. It deals with family. How do we deal with our aging father? What are we going to do with him? Very real human concerns. But I felt setting it in 1991 was too self-conscious, also we're blurred now, we don't have a structure of society where there's an obvious servant/master relationship."

Therefore, the play, according to Carley, seemed to suit the Victorian era. "I found that setting it in Victorian society was an easy glove to put on the play. It didn't rob the text of its power, it didn't rob the emotional impact of the play, but it does find a society that matches what the characters and Lear are going through. And the next step further was to set it in a sanatorium because *Lear* to me ties into primarily how we deal with the aged and the health of the play. There's a health in our mind, the health of state institutions, the health of prison."



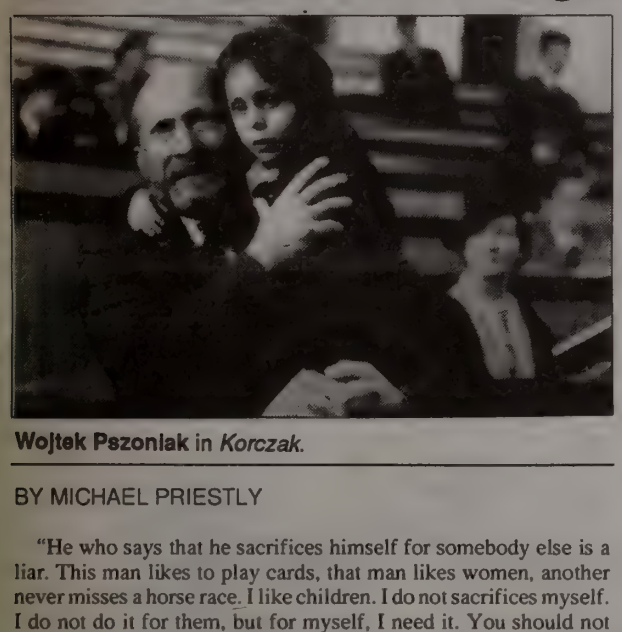
Director Rod Carley.

As a co-op, the worth of a project is reflected by the amount of dedication it has received from both the director and the cast. "I put together a company of actors," says Carley, "who I thought would be good for the role and who I also knew I would like to work with from seeing their work over the past years. Everyone has donated their time, we've been doing 12 hours a day because that's all you can do to try and rehearse a piece like this."

Simon Bradbury, who plays Edmund in the production, appreciates the personal rewards this kind of project presents, commenting that, "You only get a chance to work on projects like this in big houses where the production values are huge and all that. So I felt that with something as small as this we could really concentrate on the crux of the matter and get down to the nitty gritty of the play, you know, without all of the baggage that comes with doing it on a large scale in a big house. As far as working on Edmund goes, I thought it would be a challenge to portray someone who basically represents an archetype of evil and try to make him human, to give him motives for why he is the way he is. [The challenge] is making a character like that believable as opposed to being a kind of cardboard cutout caricature of evil."

Shakepeare's language itself seems to have attracted both men to the play. "As an actor," says Mr. Bradbury, "I have done Shaw and working on Shaw, which is very much head controlling passion — sometimes the passion blurts out but, predominantly, it is the head. Of course, with Shakespeare, there is a lot of the intellectual process taking place but there is so much passion, I mean in the language, you really have to ride that wave, it creates a wave you have to lend yourself to. If you do lend yourself to it and you get into the language, it naturally draws you along."

Emotional Korczak



Wojtek Pszoniak in *Korczak*.

BY MICHAEL PRIESTLY

"He who says that he sacrifices himself for somebody else is a liar. This man likes to play cards, that man likes women, another never misses a horse race. I like children. I do not sacrifices myself. I do not do it for them, but for myself, I need it. You should not believe speeches on sacrifice. They are hypocritical."
—Henryk Goldszmit, aka Janusz Korczak.

In August, 1942, the esteemed educator Dr. Korczak walked to the gas chambers at the head of two hundred children from his orphanage when the Warsaw ghetto was 'cleaned out'. They made a movie about it.

They, specifically, are director Andrzej Wajda, producer Regina Ziegler, writer Agnieszka Holland, with Wojtek Pszoniak as Dr. Korczak, along with a lot of other people with equally unpronounceable names.

Yes, *Korczak* is worth seeing. If that's what you read reviews to find out, stop reading now and buy a ticket. And no, you don't have to be a foreign film junkie to enjoy it. I'll admit the occasional spelling error in the subtitles was distracting, but the movie is not really built on dialogue, but on emotions. Korczak, exactly as his quote implies, is not a coldly selfless man who does what he does because it is 'right'; he acts out of love, out of a passion that nurtures hope in the midst of absolute terror. Throughout the movie, emotions are pure, motives are simple, and every character seems a child in the grip of uncontrolable, dehumanizing forces. Most of the characters are children. This is not a political film. Its message is one of human dignity, not race, religion, or politics.

The film's use of old war footage, while occasionally jarring, at its best provides a horrible sense of reality. The film is shot in black and white, and the war footage is supposed to mesh in naturally, which it doesn't. But each clip has its own grim power which, combined with the subject matter, could make the film too depressing to bear. The film has a child-like sense of the magical, however, which relieves some of the darkest moments.

This is the kind of film that's supposed to make you laugh and cry, and it does (though it's understandably a bit heavy on the cry side). This could so easily have been a lousy movie that it is impressive how well they pulled it off. The setting, rather than dominating the film, contrasts strikingly with the lives of the characters in it; the difficult subject is treated with subtlety and restraint, while maintaining a sense of both reality and possibility. Before you assume they've paid me loads of money to write this review (I only wish they had), there were a couple of negative elements to the film.

While Wojtek Pszoniak is excellent as Korczak, I found him occasionally unconvincing when he lost his temper. The sense of magical reality mentioned earlier is sometimes overdone. But any faults the film has are more than outweighed by its virtues.

If you like foreign films, go see *Korczak*. And if you're just reading this because you're waiting for an exam or for a friend to get coffee with and this was the closest reading material, then take a night off and get a little perspective on life. If nothing else, this film sure makes exam anxiety look like small potatoes.

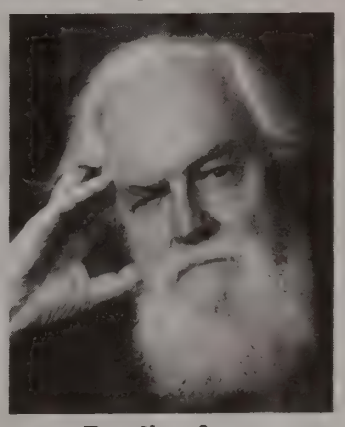


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A mime stripper and a penis shaped like a spoon

BY GEORGIANA UHLYARIK

Mirth
High Horse Productions
The Poor Alex
to December 8

It's silly, giddy, and fluffy. It's not Yuk Yuk's, it's not Second City. It's a comedy. High Horse Production brings you: *Mirth*. The only theatrical presentation with tulips on the track team, a Swiss elf with a "penis shaped like a spoon" and a mime stripper. No nudity of course, he's only a mime.

Structured as a series of vignettes and musical interludes, *Mirth* is an one hour melodious journey into laughter, as its title promises. Funny rhythms and rhymes ringing in the air. Comical skits, mimicking everything from children's educational programs, to the circus, to reincarnation. The humour is snappy, original and delightful, and sometimes even en francais.

No nudity of course, he's only a mime.

The small cast of five, plus one hidden piano player, sings, dances and fools around on the small stage of the Poor Alex. In vibrant orange, pinks and yellows, with huge smiles and rosy cheeks, they are in love or taming lions, or knaves and rocks and even clocks. With simple, catchy tunes, they are not quite Nana Moskouri, but it's all part of the fun.

Lisa Lambert and Bob Martin, the lyricist and music writer, take part in the horsing around, most memorably in "I Can't Say It Enough." As a couple head over heels in love, they engage in a typically ridiculous conversation on their anniversary. Exactly the way lovers tend to glorify their adoration for each other and can only come up with "I love you, I love you, I love you, I love you!" It culminates in the exchange of the gifts. Allan has decided nothing could match his infinite love, and gives her an empty box, while she offers him, her father's watch. Offended he exclaims: "I love you nothing and you love me your father's watch?! I'm really disappointed in you." (By the way, Bob and Lisa are U of T graduates. We were wondering what happens to drama students after they graduate our fine institution. Now we know. They act like little kids on stage, for almost no money. Jus' fo' fun. So won't you help them...please.)

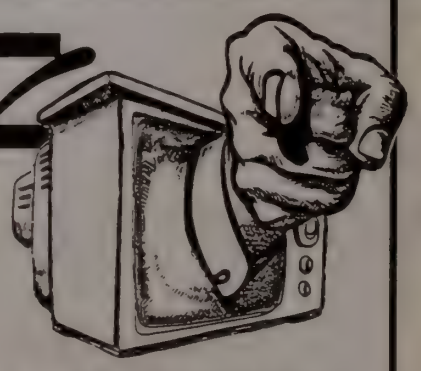

Of men and short people.

The rest of the cast is just as boisterous. Jonathan Crombie, know to most audiences as Megan Follows' suitor in *Anne of Green Gables*, is hilarious. Together with Anastasia Kokolakis and Paul O'Sulivan, they create a wide range of wacky characters of different accents and mental states. Among my very favourites are: "Bravo le Clown," where "le mot de jour est: pomme-de-terre," and the mime of "Lionel Taming."

Mirth is the kind of theatre everybody craves when they need to relax. It's light and to the point. There is no preaching, teaching or patronizing. They just want to make you laugh and forget about your exams.

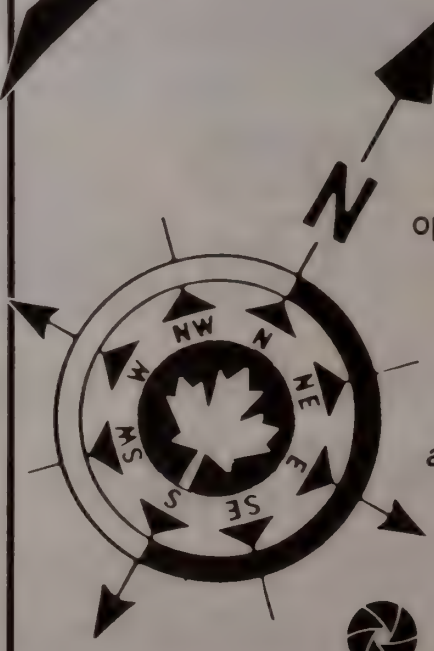
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Heartstringing guitar swinging Peter Mathers

BY HELEN BRODBECK

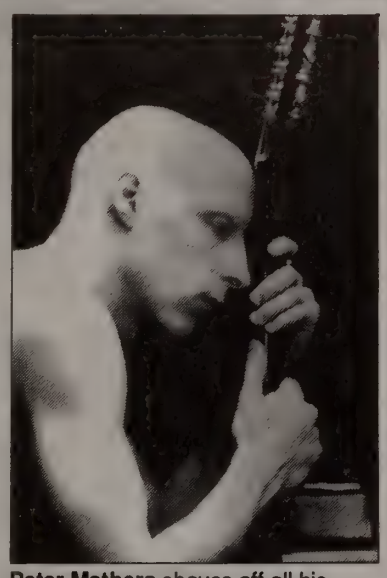
Peter Mathers
Heartstrings: Guitar of the Americas
George Ignatieff Theatre
Friday, November 29

When Peter Mathers set his sights on winning a FACTOR (Foundation to Assist Canadian Talent on Record) award, the bald guitarist, playing at the George Ignatieff Theatre tomorrow night, made sure his bases were covered.

"I submitted a whole bunch of tunes in different categories. I wrote some heavy metal tunes. I wrote new age-folky type things with singing, a couple of lighter rock and roll tunes, and then some of these new age solo guitar things. I won in two categories, and in the third one, they phoned me up and they said, 'We're just looking at things here, and we're seeing that your name has come up on three of these things. We're only allowed to award you one of these. We're just letting you know because we're trying to find out, are you managing these other bands?'"

At the age of four, Mathers had a dream in which he played guitar in a large auditorium. Inspired by this, and Jose Feliciano, he harassed his mother into purchasing a guitar for him at age twelve. He set out to impress his peers by playing popular songs but was soon lured away. He began to play classical guitar at the age of fifteen, totally oblivious to peer pressure.

"When I started getting back into classical music, I grew this big, big afro, a massive thing, wider than my shoulders. That's when I became very reclusive. I didn't hang around with any friends, or anything like that. I just spent all my time practising this music that no-one else was interested in." His interest in the finger-picking style of guitar, especially of Jose Feliciano and Joe Pass, led him to study at the Royal Conservatory of Music, and eventually at U of T.



Peter Mathers shaves off all his body hair for mini-photo essays.

After graduation, Mathers realized that his Bachelor of Music Performance degree would not lead him to a wealth of job prospects. Preferring work to spending time establishing a name in the classical world, he got a job providing background music at the Hilton, a Toronto hotel. Here he learned to temper his musical vision, arranging in different styles and playing pop songs in order to meet audience requests.

"People would say, 'Can you play this tune? Can you play "Time in a Bottle", can you play "La Mer", can you play "The Swinging Shepherd Blues"'...anything, everything. All different styles. And I had to do it."

Having honed his craft for five years, Mathers left to take on a variety of jobs. He played in a rock band, a Gipsy Kings tribute band, in the studio, on other people's demos, with Liona Boyd at the Havana Guitar Festival, at Ontario Place, and taught guitar.

This abundance of influences ultimately led to the current stage show, *HEARTSTRINGS: Guitar of the Americas*. A musical survey



of North and South American style, it utilizes dramatic lighting, simple but striking costumes and evocative narrative. The show recently played at Queen Street's Bohemian Embassy, with good results.

"I put [all these influences] into a big show that can tell a story about the music. From that viewpoint, the show's really interesting. A lot of shows I've found, I've gone to hear people play, and after the first ten minutes, that's it. You hear it. And you have to sit there for another hour and a half and hear the same thing over and over again. This show is all guitar, but there's a lot of diversity in it."

HEARTSTRINGS includes both traditional and original compositions, ranging from dirty blues and flamenco to country, jazz and new age. The desire to create a show which holds the attention of the audience also reveals itself in the stage show which, due to Mathers' solitary presence, is necessarily spartan. He is spotlighted for each song, after which the stage is plunged into darkness. When moving from one musical 'locale' to another, he appears, spotlit, in a new location, wearing a different hat or mask.

"I've been watching a lot of dance over the past year, modern dance companies, mime companies, and I really liked the way they presented things from a theatrical view, with movement and gesture. I really like that, and the costuming and lighting...All the gesture and theatrics were just an extension to [the music], just a way of making the show more exciting. I didn't want to get into doing a concert where you just come out and play as a soloist, you know, siting in one place. Because that's been done. Too many times. I wanted it to seem like there was more going on because when people go to a concert, they expect to see that. So, I try to get around [being a solo performer] by moving all around the stage and putting on different costumes and having the narrative and lighting. That's the concept of the show."

The prospect of expanding his repertoire to include a wider variety of influences appeals to Mathers. "Now I've started delving into writing, not just experimenting with music from the Americas, but music that's from all over the world. There's diversity in North and South America, but there's more when you get over into Japan and Greece and Spain and throughout Europe and Asia."

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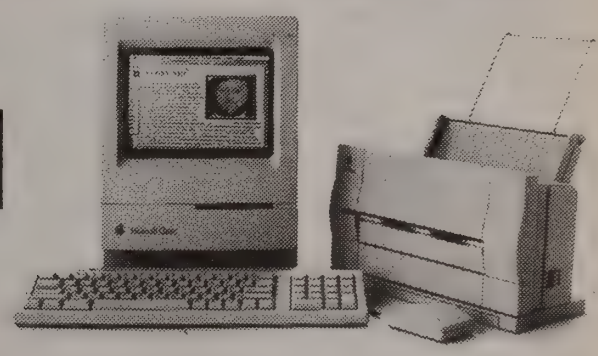
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VARSITY SPORTS
MONDAY EDITION
NOVEMBER 25, 1991

Top NCAA team loses to McMaster

Canadians spike U.S. team

If there is one thing Canadians are anxious to discuss, it's how much better their country is than the United States.

But when you get down to the level of sports, there are very few athletic events which we are competitive with the Americans in — hockey being the obvious exception.

Of course the fact that the U.S. has ten times our population means there are many more people for teams to choose from.

It is in university athletics that the differences are most obvious.

With the lack of scholarships, Canadian schools often lose some of their best prospects to U.S. schools who are busy waving a free ride in their faces.

Although Canadian schools do some recruiting it is mostly at the level of campus tours or information on programs at the institution.

Time-out with Ted

Whereas American schools can bargain over a scholarship offer, Canadians coaches are often left telling their athletes that not only will they have no athletic scholarship, but they probably won't be able to get a part-time job given the gruelling practice and competition schedule.

But now for the good news...we can still beat the top U.S. teams in university volleyball (if that's not a good reason for the country sticking together I don't know what is).

Case in point: at last weekend's Guelph tournament the McMaster University squad downed last year's Division I bronze medalist from Indiana-Perdue at Fort Wayne in a five game championship final.

IPFW boasted a team led by the coach's son, 6'8" setter Lloy Ball (Ball, who trained with the U.S. national team in the summer, turned down Bobby Knight's basketball scholarship to play volleyball) as well as two members of the Puerto Rican Junior National team.

Oddly enough, IPFW also has a player from Arizona who attempted to play at Manitoba for a year before he flunked out of school. The friend he went up with, Scott Ehlers, is now a starting outside hitter for the defending national champion Bisons.

Our national pride in the sport of university volleyball hit its apex back in 1988 when Manitoba was a dominating national champion boasting players like eventual national team stars, John Barett and Russ Paddock.

Travelling to a California tournament the Bisons beat the eventual U.S. Division I champions, Pepperdine, in five games — the score in the final game was 15-0.

Ever since, comparisons have been drawn between the countries with various people explaining the parity as being a result of the excellent feeder program Canada has. As well, people point to the fact that most of the U.S. is without a high-school boys program.

"There's always been very good kids out here (in Canada), that's why we've never won this thing (the Guelph tournament)." said IPFW head coach, Arnie Ball.



Boy meets ball, boy tips ball, boy wins point — *Ian Grant*

Ball had even tried to recruit one of the players who beat him this past weekend. Peter Perocanin, a fifth year outside hitter for McMaster, had practically signed to play for IPFW only to opt for McMaster at the last minute.

This marks the fourth year in a row that a top U.S. team has succumbed to a Canadian university at the Guelph Tournament.

Blues record still perfect after weekend games

BY NANCY HOWDEN
Varsity Staff

The U of T women's hockey team can do no wrong.

During five games in six days, the OWIAA leaders "outshot, outskated and basically outperformed teams from York, Queen's and Concordia," said Dave McMaster, head coach.

Women's Hockey

"I'm tired," said Diana Brown, a sixth year arts student at Victoria University and a Blues veteran. Brown attributed the wins to a strong offense and solid goaltending.

"We've had great goaltending and we've outshot every team so far. The Concordia game was good for us considering we'd already been through a few hard games. It showed us we could come on strong with a very strong team," said Brown.

Last Thursday at York University, the Blues came through with a 4-1 victory over the Yeowomen, outshooting York 50-14. Second year phys ed. student Stephanie Boyd and Natalie Rivard contributed to the win, as did Heather Zakary in net.

Despite the game the night before and a freezing two-hour wait for a bus Friday morning, the Blues' performance at the Queen's tourney was unaffected.

In Friday's game, the Blues had tamed the Gaels by the end of the first period 2-0. Boyd and Rivard shared the early scoring with a pair of assists by Brown.

Toronto refused to lose heart when Queen's sent one into the Blues' cage early in the second period. They spent the rest of the second period in Queen's face, netting three fast ones. Goal scorers were Beth Kerwin unassisted, then two points back to back by Karen Sharples and Lori Dupuis. The final U of T goal of the day had Rivard's name on it, passed off by Kerwin.

"It was an impressive performance and the team skated well. They're all heroes. Outshooting them 20-10, we'd definitely dominated the game," said McMaster. The final score was 6-2.

Toronto was on a roll and was not about to lose it in Saturday's game. Three goals by Boyd and two by Vicky Sunohara, a national team player — four in the second period and one in the third — put U of T way ahead. The final score was 5-2.

Returning to Varsity arena for the first meeting in history with Concordia University, the Blues demonstrated sheer determination. Going head to head with the leaders of the OQIFC conference, the Blues pulled off a 4-0 shutout.

"Both teams dominate their respective leagues and we were tired after four days and three games," said McMaster.

If the team was tired, they sure didn't show it. After a scoreless first period, Sunohara netted one for Toronto, assisted by Dupuis. Then they turned it on for the homestretch, throwing a quick three points up on the scoreboard. Goals were made possible through the efforts of Sunohara assisted by Boyd, Boyd assisted by Rivard and Brown unassisted. The 4-0 shutout was shared by Zakary and Leslie Reddon, a third year arts student from University College.

McMaster said he was proud of the team's 5-0-0 record and first-place ranking in the OWIAA.

"Goaltenders allowed only five goals in five games. All in all it's been a fabulous performance by a fabulous group of players. They are all heroes," he said.

Overall, the Blues have scored 62 goals, and only allowed 31 against.

"It's a strong team physically, emotionally and mentally," said Brown.

Toronto faces off soon against York at home.

"(York) will be tough to beat at Varsity Arena. Any team that comes to Varsity Arena wants to beat us there. It's a strong league this year compared to last year and there are no easy games," said Brown.

Nevertheless, the Blues are fighting for what they feel is theirs — a championship.

"We're in this right to the end," she said.

The Blues face York at Varsity Arena Tuesday, December 3 and St. Lawrence University Friday, December 6.

Blues Notes

Men's Volleyball

Blues head coach Orest Stanko received his moment in the spotlight this past Saturday when his betting story made it to William Houston's "World of Sports" column in the *Globe and Mail*.

For all of you who missed the blurb in the *Globe* or have never overheard him spinning his tale at the Sticky Wicket, here it is:

Stanko had asked a friend of his to place a five dollar bet on the Minnesota Stars just before the Stanley Cup, but his friend misunderstood and bet on the Minnesota Twins to win the World Series — the odds at that time were 60-1 against Minnesota.

Stanko, of course, was a bit disgruntled that, even before spring training, he had a world series bet for the team that had previously finished in last place team in the American League.

But when the Stars lost and Stanko realized he hadn't missed a big money making chance he essentially forgot about the ticket until this fall when the Twins were atop the American League West.

After seeing the Blue Jays succumb to the Twins (he was probably the only person in Toronto chering for Minnesota) and then go on to win the World Series, Stanko gleefully realized he was due a $300 pay-off.

Stanko, who also guided a previously unranked U of T men's volleyball team to last season's CIAU final, will hopefully be offering advice on good fortune.

Women's Water Polo

The Blues won the national invitational tournament in Montreal this past weekend, defeating last year's OWIAA champions, the Carleton Ravens along the way.

In round-robin play, the Blues defeated University of British Columbia 12-0, Carleton 14-9 and Queen's Golden Gaels 17-8.

In the semi-final, U of T again overcame the Ravens, pitting them against UBC in the final. The Blues won easily 9-2.

"The team capitalized on their scoring oppprtunities while effectively shutting down their opponents' offence." said Varsity coach Chris Baird, who was voted Coach of the tournament.

Rekha Trembath (17 points) and Karen Morrison (15 points) both had excellent performances and were selected as tournament All-Stars. Morrison, a member of the national team, also collected MVP honors.

Women's Volleyball

U of T lost to the league leading York Yeowomen despite winning the first game and leadin 7-0 in the second. The final scores were 11-15, 15-11, 15-6, 15-5. Outside hitter, Laura Inward, with some fine hitting put in a solid performance for the Blues.

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This week's schedule

Date	Team	Opponent	Venue	Time
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Nov. 29	Women's Basketball	Ottawa	Sports Gym	6:00 pm
Nov. 29	Men's Basketball	Ottawa	Sports Gym	8:00 pm
Dec. 3	Women's Hockey	York	Varsity Arena	7:30 pm
Dec. 4	Men's Hockey	Brock	Varsity Arena	7:15 pm

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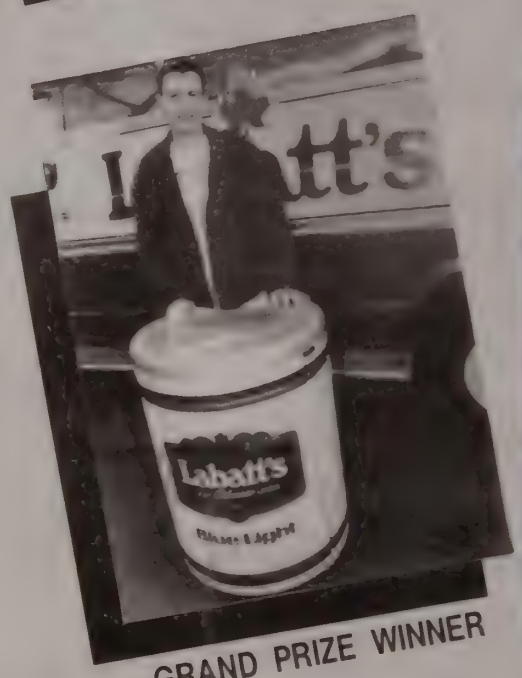
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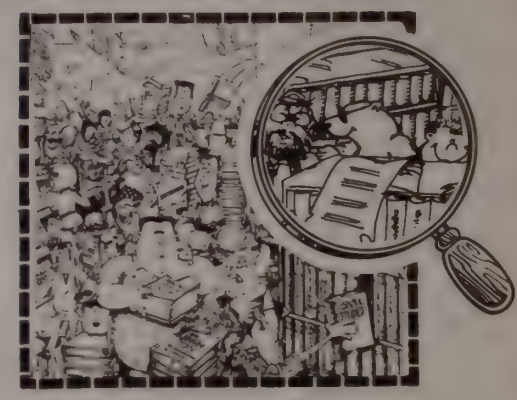
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The VARSITY

VOLUME 112, NUMBER 27, MONDAY, DECEMBER 2, 1991

JUST WAITING FOR THE ENGINEERS TO GET A LITTLE MORE CREATIVE IN THEIR JUVENILE PRANKS



More mittens than you can flap at. Waiting at Kensington for more snow. *Mana Cura*

Debt could grow to $480,000

SAC faces huge deficit

BY NANCY HOWDEN
Varsity Staff

U of T's Students' Administrative Council could face a half-million-dollar deficit by the end of April, says the SAC president.

"SAC will be $480,000 in the hole at the start of 1992-93 if spending continues the way it has," said Bart Arsenault, SAC vice-president, at last Wednesday's SAC board meeting.

"If that happens, this place will shut down," said Peter Guo, SAC president. "There will be across the board commission reductions, unfortunately. It is no longer acceptable to say a running deficit is okay."

All full-time undergraduate students pay an annual incidental fee to SAC of $67.53 on the downtown campus, and $66.53 at Erindale and Scarborough.

Arsenault blamed the financial crisis on the 1989-90 SAC executive. He said, in his report to the board, that that year's SAC left the organization with a deficit of over $300,000.

The 1990-91 SAC Board failed to reduce the previous year's deficit, but posted a deficit of only $6,326. But over $70,000 in bills from last year landed on this year's SAC.

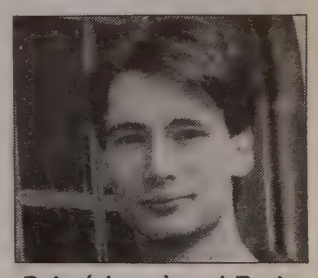
At last Wednesday's meeting, the SAC Board asked why the potential $480,000 deficit was unforeseen.

"[The deficit] crept up on us and shocked us all to death," said Arsenault. "Last year's council didn't have time to work the budget through because they were busy running around doing other things and couldn't get a handle on it. We're shocked."

Trevor Driscoll, SAC business manager, said the deficit inflated for multiple reasons.

"The 1990-91 board made a mistake. We have to solve it this year or else. Last year's mistakes affect this year.





Pete (above) and Bart. Way to go guys.

"There will have to be cutbacks and unfortunately people this year are going to get hurt. It's not just money we're affecting, it's people behind that money," he said.

The SAC Board passed recommendations for immediate reduction of losses and recommendations for a long-term financial recovery. Recommendations included

See SAC, page 7.

Stripper invited to a Trinity dinner

BY JOHN HODGINS
Varsity Staff

Women's groups and administrators are angered that Trinity students hired a female stripper to perform during dinner last Tuesday.

Elizabeth Abbot, dean of women at St. Hilda's, said she hoped the incident might change some attitudes at Trinity.

"Of course I'm very distressed about what happened," said Abbot. "I don't think they (the men) understood what they were doing and I hope they do now. I hope men will stop thinking that having a stripper is funny. It's objectifying women and it's degrading."

Trinity students said they were all aware of what was happening before the stripper actually arrived.

"The hall was charged, everyone knew," said third year student Farhan Memon.

According to Memon, a woman dressed in a business outfit entered Strachan Hall midway through dinner, turned on a cassette player and stripped. She then yelled "Who are we? We are the salt of the earth..." and led everyone in the college cheer.

Diana Dobson, SAC women's officer, said hiring a stripper reflected badly on the college.

"The university is a community and you kind of have the obligation to be sensitive to all the people in it. They weren't."

Two Trinity college students, John Connor and Richard Horne, were brought before a student-mediated discipline committee on charges of disrupting Strachan Hall activites.

According to Michael Thompson, dean of men at Trinity, the two students will do community work, write an apology to the students of Trinity, and "organize an evening on gender objectification."

However, Dobson said she thought that the university administration should have been involved.

"The whole thing's kind of strange," said Dobson. "They were charged with disrupting dinner but the settlement is obviously about gender.

"I think the university administration should be involved. Something about this should be in the proposed non-academic code or the sexual harassment code."

But Jane Abray, the acting Status of Women officer, said that the settlement was fair.

"I particularly like the notion of the educational seminar. For an educational facility the way to go with it is self-education and self-government," said Abray.

BC student leaves after rape threat

VANCOUVER (CUP) -- A Vancouver Community College student who was threatened with rape in a campus newspaper classified ad is dropping out of school following persistent harassment.

"I'm tired of dealing with it," said Kim Anda Jarzebiak, a first-year arts student.

"I need some rest. I want to disappear for a few months and get away from politics."

The ad, published in the Oct. 3 edition of the Gleaner, was written by two male staff members who knew that Jarzebiak was raped last summer. The men have been kicked off the newspaper.

Jarzebiak had objected to an another ad one week before which referred to Liberal MP Sheila Copps as a "slut."

She said she took the threats very seriously.

"If someone is sick enough to write about it, they're sick enough to do it," she said. "It's not a joke. People say, 'you don't think it'll happen, do you?' How do I know?"

Following widespread media coverage of the rape threat, Jarzebiak said male students have called her a "slut" and a "bitch," and asked her if she wants to be raped. Jarzebiak said she has received anonymous threatening phone calls. She also found a note in her knapsack asking her if she wanted to be raped, she said.

"I'm constantly having to defend myself," she said. "Defend why the ad was wrong, why I'm angry, why I want them [writers of the ad] expelled."

The 19-year-old student said she has had enough and is dropping out at the end of the semester this month.

Langara principal David Crane has told Jarzebiak the men who threatened her will attend a seminar on sexism, and a temporary record of the case will be added to school files.

In a Nov. 18 letter to Jarzebiak, Cane said the college considers the discipline adequate and the matter resolved. But a grievance committee has since been struck to investigate the case.

Linda Holmes, dean of administration and student services, said

See Sexual, page 3.

Referendum on joining OFS to be held

BY NANCY HOWDEN
Varsity Staff

Students will be able to decide for themselves if they want to join the Ontario Federation of Students.

At last Wednesday's board meeting of the Students' Administrative Council, Laurie Kingston, chair of OFS, convinced SAC members to allow students to vote by referendum on joining the federation.

"I don't know whether this is my best dream or my worst nightmare, "said Kingston after the meeting. "We want to show students what the benefits are of belonging to OFS before the vote. It will be a lot of work but it will be worth it if U of T decides to join."

SAC also voted to put to a referendum the question of joining the Canadian Federation of Students, the national affiliate to OFS.

"If a school joins OFS, that's great but if the provincial government isn't funding education, students can then go one step beyond and have a voice in federal government," said Kingston at the meeting.

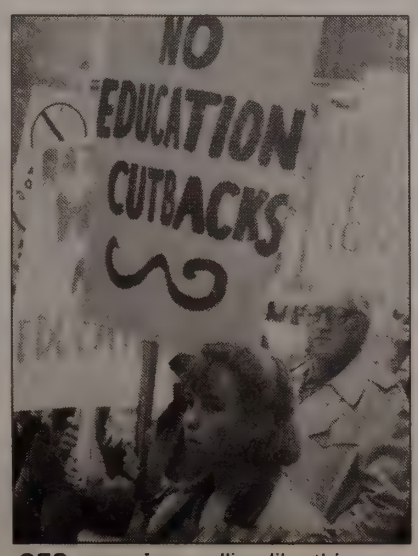
OFS and CFS are student-funded lobby groups whose full time jobs are to meet with Queen's Park and Parliament representatives, and set up campus campaign programs.

"We meet with Richard Allen (minister of Colleges and Universities) and Floyd Laughren (treasurer) regularly, and discuss student interests as determined by students. That's pretty hard to do with one student council. There's strength in numbers," she said.

Kingston said if U of T joins it will have a strong voice within the federation due to student population.

"The projects we (OFS and CFS) undertake are determined by the members of the board. If U of T joins, it will have

See SAC, page 7.



OFS organizes rallies like this one.

Inside

Faculty of Medicine reviews curriculum, page 7

Quebecois slapstick, Ding and Dong, page 11

Laurier wins first Vanier Cup, page 13

HART HOUSE

So many things to so many people

Upcoming Events

HAPPY CHANUKAH

DECEMBER 2 - 5:
EVERYONE IS WELCOME TO JOIN US FOR CHANUKAH CANDLE LIGHTING IN THE MAP ROOM AT 6:00 P.M.

HART HOUSE CHAPEL COMMITTEE PRESENTS ADVENT CAROL SERVICE

Thursday, December 3, 8:30 p.m., The Great Hall, Hart House
A warm invitation is extended to the University community to Celebrate the Christmas season. Admission to this ecumenical service of lesson and carols is free. 1991 Advent Service music is provided by the Hart House Chorus.

A CHRISTMAS TREE

Thursday, December 5, beginning at 8 pm in the Great Hall
A visit from Santa, Yuletide Music & Carols with the Hart House Singers, Christmas Readings and Stories, Refreshments and Treats.

THE TENTH ANNUAL HART HOUSE LITERARY CONTEST



First Prize: $250, Second Prize: $100, Third Prize: $50
* Short fiction of not more than 3000 words
* Contest open to student and senior members of Hart House
* Stories to be submitted with entry forms (contest rules and entry forms available at the porter's desk)

Submit to The Warden's Office, Hart House by Friday, January 24, 1992 (Winners to be announced in March 1992)

MUSIC AND POETRY SALON SERIES: MUSIC AND POETRY ABOUT CHRISTMAS

In Cooperation with the Polish Students Club at the University of Toronto
Friday, December 6, 1991, Hart House Music Room.
Maria Nowotarska, recitation (in Polish); Krzysztof Stelmasyk, recitation (in Polish). Polish Choir and Instrumental Ensemble of the Polish Canadian Society of Music. Traditional Polish Christmas Carols arranged by M. Jaskiewicz. Poetry by J. Lechon, L. Staff, K. Wierzynski, K.I. Galcynski, and S. Wyspianski (excerpts from Wyzwolenie).

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Judges: Joanne Tod (artist), Steven Pozel (Director, Oakville Galleries), Lisa Balfour-Bowen (Art Critic, Sunday Sun).
Submission dates: March 5 and 6
Exhibition dates: March 12 to April 9, 1992
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Open to students and Hart House Senior Members. Rules/Entry forms available at the Hart House Hall Porter's Desk.

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* 3 photographic essays for the Bev Best award
* 6 colour prints for the Hart House colour print award

The Gilbert A. Milne Trophy will be awarded to entrant having the highest total acceptances. Closing date for entries, Friday, March 6, 1992, 12 noon. Entry forms are available at the Hall Porter's Desk, Hart House. Open to all members of Hart House.

ARBOR ROOM ART EXHIBIT
HART HOUSE ART COMMITTEE PRESENTS

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November 25, 1991 to January 4, 1992

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November 14 to December 12, 1991
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EAST GALLERY: Bernard Gamoy, "Exile"
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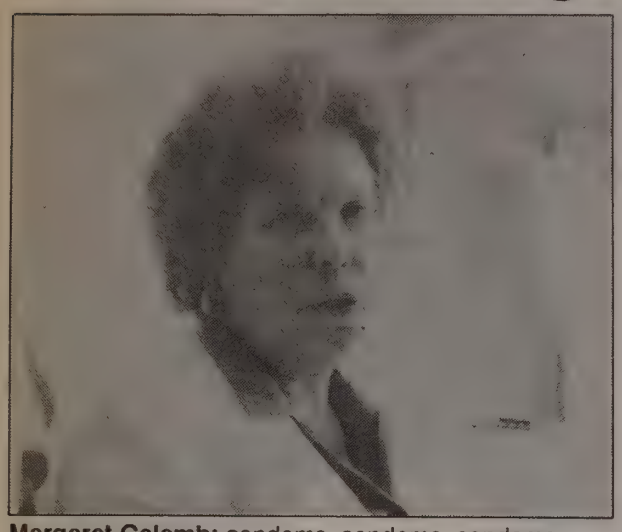
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Vaccination against Hepatitis B virus suggested



Margaret Galamb: condoms, condoms, condoms.

BY AGNES BELLEGRIS
Varsity Staff

Hepatitis B -- a potentially fatal disease -- is on the rise as a sexually transmitted disease. But, there is a vaccine available to prevent it.

Margaret Galamb, U of T's health services promotion co-ordinator, says cases of HBV, the virus leading to Hepatitis B -- a liver disease -- are increasing.

"It can affect medical students exposed to blood and blood products and it is a good idea to be vaccinated," she said. "It's not done at U of T, but (the vaccine) does have a good (success) rate. Immunization won't prevent any other type of (sexually transmitted disease) but it will prevent HBV."

Hepatitis B is a preventable disease, Galamb said.

"Condoms, condoms, condoms and foam, foam, foam," she said.

HBV is found in all body fluids of infected persons including blood, sweat, semen, urine, vaginal secretions and tears and can be spread by exposure to any of these fluids.

The chances of contracting the HBV virus from exposure to bodily fluids infected with the virus is far greater than those of contracting the HIV virus -- which can lead to AIDS. The chances are one in four of contracting HBV through exposure to bodily fluids, but are only one in 2,000 of contracting the HIV virus.

According to Dr. Laurie Blendis, an expert on liver disease at Toronto General Hospital, HBV can be contracted through sexual contact, sharing needles or even through intimate kissing or sharing toothbrushes.

A carrier mother can pass it to her child, but only during the birth itself or after birth.

Risk groups in Canada are all health professionals and students entering this field, intravenous drug users who share needles, homosexually active males and sexually promiscuous heterosexuals, he said.

According to health statistics, 3,000 Canadians annually contract the HBV virus. One per cent will develop Hepatitis B instantly and die quickly. Ten per cent will get cirrhosis of the liver or liver cancer and will die within a twenty year period. Another ten per cent will become carriers of the virus.

Testing positive for HBV, however, does not necessarily mean becoming ill or a carrier. Many people who contract the virus continue to lead normal lives, and many are not even aware of it.

The vaccine will prevent people from contracting HBV. It is not effective if a person is HBV positive.

People can receive the vaccination, but it is not widely publicized and is not covered by OHIP. It can cost up to $150 for three shots.

Some people say that lack of ready availability can have tragic consequences.

Bobbi Bower, of Surrey, B.C., was the mother of sixteen year old Autumn Lisa Bower, who died of Hepatitis B two years ago. She is involved in a campaign to make inoculation for the Hepatitis B virus universal in Canada.

"How many people have to die before HBV is considered serious?" said Bower.

Bower said the government has to start paying more attention to the virus.

"This is tantamount to murder on the Canadian government's part because the means to prevent HBV exist, but they have not informed Canadians of this fact.

"Immunization can save hundreds of thousands of lives and the vaccine should have been universally inoculated since 1985. If I had known about it, my sixteen year old daughter would not have died." she said.

Newspaper accused of male bashing

BY DAWN MITCHELL
Canadian University Press

HALIFAX -- The student newspaper at the University College of Cape Breton is being accused of "male bashing" following a male issues supplement.

The Caper Times ran the supplement after criticism of their coverage of women's issues. The Oct. 31 edition of the paper included a supplement on sexual assault, and the paper has been following up with stories on an attack on campus.

Occupants of the third floor of the men's residence posted the Oct. 31 issue, dubbing it the "Feminist Times." The campus assault is alleged to have taken place on that floor.

In response, the Nov. 14 issue of the paper included an article on a men's rights group, and three spoof stories written by the staff entitled "Men angered over poster," "I am man, hear me belch!," and "Man harassed at his job."

Andy Peck, student council vice president and liason between the council and the paper, said he usually supports the paper, but this had gone too far.

"I wholeheartedly believe that it was sexist and racist, and an attack on the guys," he said.

But the council will not be taking any action against the paper, he said.

Caper Times co-editor Lori Errington defended the newspaper's coverage of women's issues, especially articles detailing the case of the campus assault. She said the men's supplement was supposed to be provocative.

"It was meant truly as a joke to raise some eyebrows and make people think maybe we have a point or to raise some legitimate male issues," said Errington.

At the bottom of the spoof page a message read: "This page is especially dedicated for the men of third floor of MacDonald residence. Without your courage (not!) none of this would have been possible or necessary."

Errington said this was a reference to the Feminist Times dig, but others thought it was referring to the alleged sexual assault.

Third floor residents said they're tired of being ridiculed.

"Since the beginning of the semester, we had a reputation of the party floor," said residence assistant Jamie Clark. "The boys are upset at the bad name."

Although Clark said he felt the sexual assault was a legitimate story to cover, he said the paper had devoted too much time to it.

"The paper has dwelled on the issue a long time and people get worn out," he said.

Sexual harassment

continued from page 1.

the college sexual harassment policy was not in place when Jarzebiak filed her complaint. Instead, a student grievance procedure is being followed, she said.

A VCC committee is finalizing a sexual harassment policy, and is hiring a sexual harassment advisor. A volunteer committee began work on the policy four years ago.

Martin Gerson, one of the original committee members, said the policy should be in place in the new year, once an advisor is hired.

The complaint process Jarzebiak is following usually deals with administrative problems, he said.

"For example, students who don't like the content of a course have used it," he said. "It's more limited to instruction and services provided by the college."

Jessie Sutherland, a second-year VCC arts student, is one of many women lobbying for more action. She said seven women went to Crane's office last week to complain about the way the case has been handled.

It was also a warning that women on campus are going to take action, she said.

"Women are complaining because a lack of action sets a precedent which makes the campus unsafe for women."

She has contacted the provincial ombudsman and said a letter-writing campaign has been started across Canada.

Role claiming urged for native women

BY NICOLE NOLAN
Varsity Staff

Reclaiming authority is the task for First Nations women in the nineties, says a professor of native studies.

Marlene Brant Castellano -- who teaches native studies at Trent University -- spoke at U of T last Thursday, on the role of native women in this decade.

"First Nations women of the nineties are on the move, reclaiming responsibilities which were traditionally ours. That means reclaiming authority from colonial powers," she said.

Castellano said the changes brought about by colonization and socialization of native women have destroyed the balance of power between men and women in first nations societies.

"Authority in the band councils was imposed to replicate in Indian communities the forms of the outside world. Women were removed from the pivotal place they occupied."

Colonization also meant the government took over women's functions.

"The state took over primary responsibilities, such as the socialization of children, and imposed on Indian families the horror of residential schools," said Castellano. "The institution of health care came to replace the herbalist, midwife, and medicine woman roles which had been occupied by aboriginal women in tribal society."

But according to Castellano, many of these changes are more recent then is commonly assumed. She said that until after the second world war, First Nations communities remained relatively isolated.

"We are only two generations away from the land. Our grandmothers remember the work which placed them at the center of the action in the family and the community."

She said First Nations women must reclaim their authority to socialize the next generation and to revitalize the language and healing traditions of their societies.



Professor Marlene Brant Castellano *Nicole Nolan*

However, she added the healing in First Nations communities will be a difficult process.

"We have a long way to go. The legacies of the residential schools, poverty and distorted relationships are still with us. We have been colonized in our minds and simply having a paper from the government saying they recognize our right to self government is not going to heal all the wounds we still carry as a result of that legacy."

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EDITORIAL

Big debts

There's no way out for Peter Guo now.

The Students' Administrative Council could be in debt by $500,000 next year, and this year's executive can't put all the blame on someone else.

Vice-president Bart Arsenault claims he didn't know about the debt. He said it "crept up." He said it's not all his fault.

Partially, that's true. It was the executive from two years ago who, when told they had to spend SAC's surplus, spent about $300,000 more.

It was last year's SAC executive who failed to do anything about it, posting their own deficit of $6,000.

But, if this year's SAC executive didn't know about this debt, then one must seriously question their competence.

Last year's SAC executive had to get an advance of $300,000 to get through the summer and September. They had to get it because SAC had no money.

Does Arsenault expect us to believe no one mentioned this to him before he took over?

According to Arsenault's own report, this year's SAC inherited almost $60,000 in Accounts Payable and Accrued Expenses.

According to SAC's own propaganda rag, *On Campus*, "The final word *after 1989-90* (emphasis ours) was that not only did SAC spend its surplus but SAC also spent more than the surplus, sending SAC into a huge deficit estimated to be over $120,000."

That figure was low, as we now know, but it nonetheless is a frightening deficit for any student organization to have.

So, one question springs to mind.

Why did this year's SAC spend $110,000 on Orientation?

There are two answers and both reflect extremely badly on Pete and Bart.

1.) They didn't know about the deficit.

If this is true, one has to wonder why they didn't check more closely into SAC's financial position before spending such outrageous sums. It would have seemed to be a logical step.

Even last year's SAC made a lot of noise about cutting Orientation spending and tightening their financial belts. Until now, we haven't heard a word on the subject from Guo or Arsenault.

And if the information wasn't available, why should students continue to pay almost $70 each for an organization so screwed up and with such a lack of continuity it can lose track of over $300,000?

2.) They knew about the deficit.

If this is true, then there's a huge problem with this year's executive.

If Peter and Bart knew SAC was facing a potentially fatal deficit and still spent a fortune on Orientation parties, then irresponsible doesn't even come close to describing their approach to their jobs.

SAC's part-time employees are now out of work, just before the holidays, and in the middle of the school year. These people were counting on that money to get them through this year, to help pay their rent, tuition and food.

People will suffer as SAC tries to save its financial ass. But, so far, it sure as hell isn't the people responsible for the mess who are paying the price.

Students could be asked to vote for increased SAC fees. Why should they?

SAC provides little for most students. The services that could be helpful are underfunded and neglected.

But SAC has suddenly remembered *it* needs students. And that gives the student body power — power to demand an end to the shameful and ludicrous games being played at the Dome.

The VARSITY
U OF T'S TWICE-WEEKLY STUDENT NEWSPAPER 25,000 COPIES

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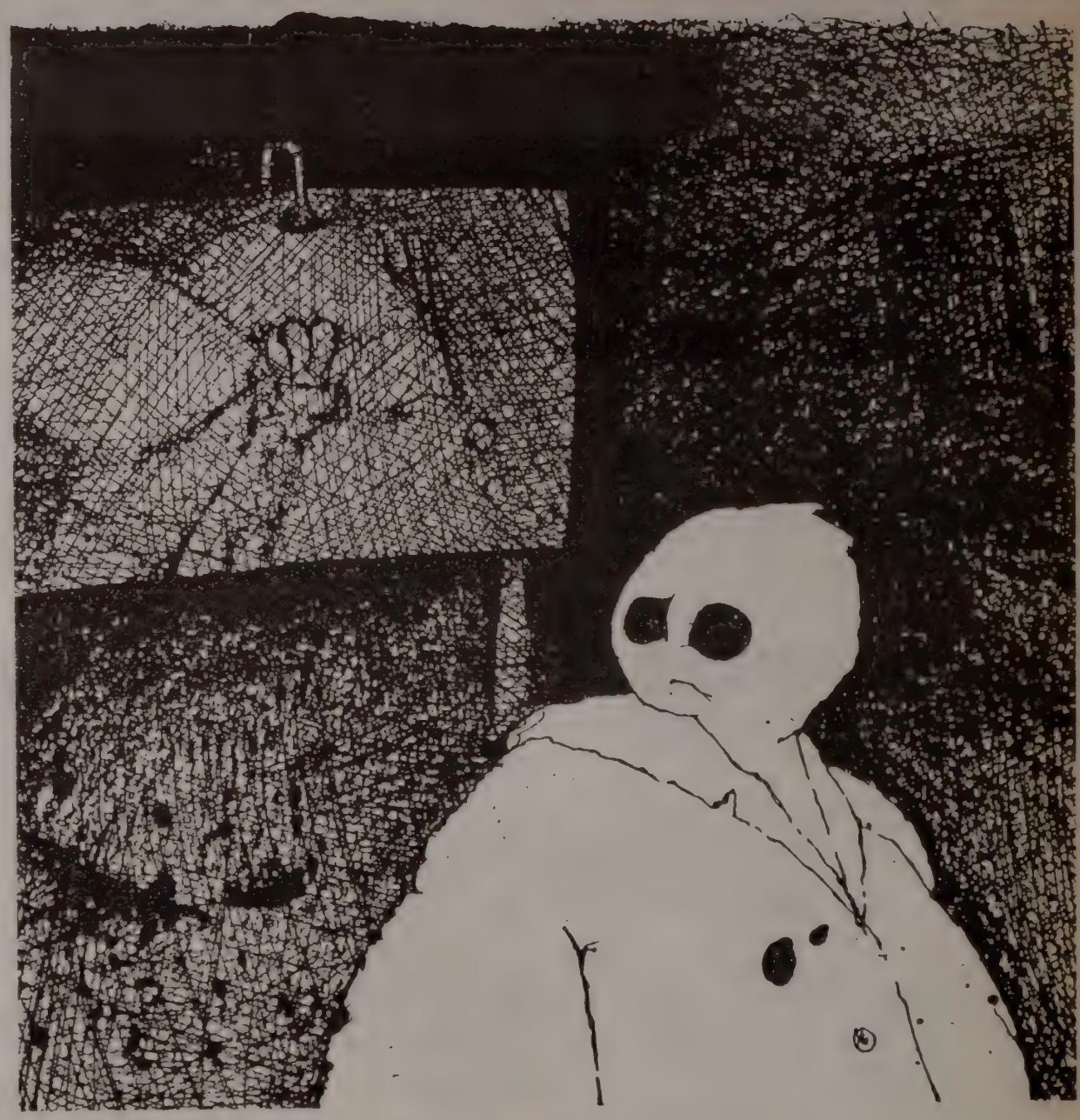
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Deadly disease with Dr. Tim

Whenever I ask friends and loved ones what they'd like to see in *The Varsity*, they invariably say, "Less coverage of the royal family, and more superficial medical advice."

That's why I've scrapped my plans for a full retrospective on the life of Prince Charles, and instead dedicated today's column to a little feature I like to call "Ask Doctor Tim".

Timothy Long

Dear Doctor Tim:

I'm a second-year classics student who's been a fan of your column ever since 1987, when it was first sold through a mail-order ad in the back of Soldier of Fortune *magazine. I therefore trust you'll be able to help me with a problem I've had ever since I can remember.*

It seems like every time I have to write a test or exam, I get "nervous" or "anxious". A couple of hours before an exam is scheduled to begin, my heart starts to pound, my palms get clammy, and I find myself unable to remember the words to my favorite soft rock hits. My question is a simple one: is there something mentally or physically wrong with me?

Troubled,
"Joe Smith"

Dear "Joe":

Maybe the quotation marks around your name are restricting the flow of oxygen to your brain!

But in all seriousness, I'm afraid you have cancer. Thanks for writing.

Dear Doctor Tim:

My father has been suffering from occasional toothaches for the past few weeks, but is scared to go the dentist. What do you think he should do?
Concerned,
Sheila Marshall

Dear Sheila:

Forget about the dentist - what your father needs is a good lawyer to draw up his will and get his affairs in order. Frankly, I wouldn't be surprised if the autopsy proves your father's already been clinically dead for many, many years.

Dear Doctor Tim:

I sprained my ankle jogging five days ago and it's taking unusually long to heal. I've soaked my entire foot in ice, and tried to keep it elevated, but nothing seems to help. If you were me, what would you do?
Anxious,
Elizabeth Holtzman

Dear Elizabeth:

Envy the dead. Your swelling ankle is just the first symptom of a rare tropical disease so monstrous its name cannot be contained by our 26-letter alphabet. Over the next few day you will experience, in order, the following symptoms:

1.) Unsightly blemishes
2.) Slight stiffness of joints
3.) Total insanity
4.) Loss of appetite

All you can do now is work quickly to get the best possible price for the film rights to your story. You might want to specify which actress will play you: might I suggest the lovely and talented Ms. Bea Arthur?

In any case, thanks for writing, and best of luck in the future.

Dear "Doctor" Tim:

I'm writing to express my outrage over your erroneous and dangerous medical advice. Just what are your textual sources? And for that matter, what gives you the right to call yourself a doctor? I have it on good authority you never graduated from the tenth grade.
I have nothing but contempt for you
and your whole "anything for kicks" generation,
Jerome Walters,
Ontario College of Physicians

Dear Jerk:

My source for all medical advice is *Doctor Tim's Big Book of Human Suffering*, a handsome fifty-page coffee table book in which I set down, in convenient chart form, all conceivable ailments and the incurable diseases that cause them. Here's just an excerpt:

Symptom: **Deadly Disease**
Runny Nose: Smallpox
Headache: Polio
Lower back pain: Tuberculosis
Occasional feelings of anger, fear, or sadness: Rabies
Refusal to admit that despite your lack of perceptible symptoms there is something desperately wrong with you: Dutch Elm Disease

As for my use my of the sacred title of "Doctor", I'm proud to say that it is entirely legitimate: last April, York University recognized my humanitarian efforts by awarding me an honorary Ph.D in Caring.

That's all the time I have for today, friends. Just remember: next time you feel a few aches and pain, or experience anxiety or nausea, pick out your grave plot early. Your loved ones will thank you.

back talk ...

Peter

Re: Letter "UC Calls for OFS Referendum" (Nov.25)

The External Commission of the University College Literary and Athletic Society (The Lit) would like to address some of the misrepresentations SAC President Peter Guo has made regarding our policy on a possible OFS referendum.

Mr. Guo was quoted as saying that our council was not "...tapped into the opinions students at UC. It seems to be part of a certain personal agenda."

Mr. Guo's assesment is a misrepresentation of the situation.

Our External Commission, after debating the issue, decided to proceed with a series of connected resolutions concerning the issue of membership with the OFS. We did so because we were concerned that SAC, as it has done throughout the 1980's, would continue to bury the issue of OFS membership.

UC is well placed to do this as in the 1989 referendum our students voted overwhelmingly to join OFS. The resolution in question was passed unanimously at our last Lit meeting. It is extremely presumptuous, and frankly insulting, to allege that the twenty-five persons voting on this resolution did so at the hands of "a certain personal agenda."

We have consulted various college clubs and our constituents who are in residence and who commute, who are active in college life. Unlike Mr. Guo, we have consulted people outside of the SAC Dome on their opinions regarding a referendum. It is certainly within our mandate to ask Mr. Guo to do the same.

Finally, one must question Mr. Guo's assessment of the UC resolution as a "certain personal agenda" in light of his own and the SAC Executive's effort to stifle debate on why U of T is not part of the mainstream student movements in the province (OFS) and nation (CFS). For years, SAC has allowed themselves to be played off against OFS by the provincial government with the effect of marginalizing issues of student welfare. The implication, that Mr. Guo and other members of the SAC executive may be pursuing their own personal agendas by continuing to characterize the OFS as a marginal group, is disturbing.

Our advice to Mr. Guo is to support the request for a referendum. Further, we suggest that Mr. Guo allow the students and only the students to decide whether or not they wish to reunite with the student movements in the province and in the country.

James Schneider
External Commissioner
UC Literary and Athletics Society

Correct

With regard to the "political correctness" discussion, I would like to quote a question raised by Professor Noam Chomsky of M.I.T. in the November 1991 issue of Lies of Our Times: "Why is it taken for granted, across the board, that to oppose racism and sexism, and to call for respect for other cultures, is a "leftist" position - hence by implication, one which decent folk must abjure?" Perhaps the implications of this question can be brought out more clearly if it is asked in terms of its logical corollary: why is it taken for granted that to accept racism, sexism, and cultural chauvinism is a "centrist" position - hence by implication, one which decent folk must espouse?

If acceptance of racism and sexism is a necessary component of a centrist political stance, then it follows that those who refuse to accept racism and sexism are extremists. Thus when the mainstream media sneeringly refer to the "politically correct", they mean, in fact, those who are politically incorrect according to the standards of the interests that create consensus in our society. Of course, they can't openly say so, because the term "politically correct" (or incorrect) has unsavoury associations with the Communist Party line in the days of Stalin. Besides, to bluntly call opposition to racism and sexism "incorrect" would make the retrogressive social and political agenda of the anti-"p.c." campaign too obvious. It is much more convenient to accuse those who depart from the social consensus of trying to impose their vision of "political correctness" on everybocy else.

Thus in a brilliant propaganda coup, the onus is placed on the tiny minority within the educated and articulate population that refuses to toe the "centrist" party line to prove that they are not intolerant and totalitarian.

Reading the mainstream press, one would think that our universities were being overrun by rampaging hordes of radical feminist, homosexual, and non-white campus newspaper editors who, having insinuated themselves inside the gates with the Trojan Horses of gender-neutral language and suggestions for the study of Third World writers, are now preparing to feed roaring bonfires with the Complete Works of William Shakespeare, and will end up destroying Western Christian Civilization itself in the name of "political correctness", if given the chance.

The hysteria which characterizes the mainstream media's treatment of this issue reflects a fear and intolerance of dissent which is the very essence of the totalitarian mentality.

Mark Marshall

Math

Re. "Math Video Targets School Girls" Nov. 28

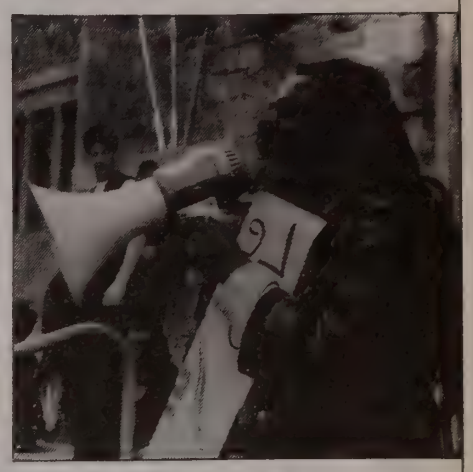
The project underway to produce a film encouraging girls to continue studies in maths and sciences is progressive, but it fails to address the root problem: both girls and boys feel pressured to pursue studies traditionally deemed appropriate to their gender roles.

Part of the reason why university math and science classrooms are predominantly male is that schools and society encourage boys to pursue these "masculine" fields and to shun more "feminine" disciplines. As an English major, I find that my classes are at least 80 per cent women and I know that men are especially scarce in nursing.

To achieve greater gender equality in our classrooms and in society, we need to combat the gender-specific connotations of many occupations and disciplines. If the Faculty of Arts and Science has the funds to produce only one film, it should be one aimed at encouraging both boys and girls

See Back talk, page 6.

Support activists on trial



Protesting at the ROM

Between May 5th and June 2nd of 1990, Metro police arrested and falsely laid charges against eleven peaceful picketers (the ROM 11).

The ROM 11 were rightfully demonstrating against the racist Royal Ontario Museum exhibit "Into the Heart of Africa" which was being shown at the museum. The treatment of the picketers at the hands of the police was pitiful as some of the picketers were beaten.

Two of the arrested female picketers were strip searched. They were forced to suffer through the humiliation of this traumatic event for no other reason then their participation in a demonstration. The searches by the police were brutal and unnecessary. One female picketer endured the added humiliation of a "full body search" for no apparent reason. No drugs were involved in the arrest so there seemed no reason for the police to search body cavities. This is just another example of police discrimination.

One of the ROM 11 members has been covicted of assaulting the police and now has a criminal record. Another was given a conditional discharge, providing she did not associate with any of her ROM peers. The discharge also required her not to participate in any further picketing events against the exhibit. The courts, in effect, denied her constitutional rights of freedom of expression and association.

The trial for the remaining nine picketers was held on November 18 of this year. This day marked the political defeat of Toronto's judicial system.

The Metropolitan police, having no concrete evidence, could not devise an agenda for criminalizing these decent political black activists. The crown, as a result, had to withdraw the charges. It was stated, however, that a "peace bond" had to be signed by each of the protestors.

This is just another example of police discrimination

The condition of this bond was that a $500 fine would be paid by any of the defendants if they disturbed the peace within the next year. The nine lawyers defending these picketers objected to such a lengthy probation period, and as a result, the probation period was brought down to just six months.

Seven of the nine picketers signed the peace bond.

However, two of the nine refused to sign the bond as they believed that this would be a false admission of guilt. They did not disturb the peace and they did not assault the police, therefore, they feel there is no compromise to be made. Trial dates for these two picketers have been set for the end of March.

Efforts are being made to find lawyers to defend the two ROM 11 members who refused to sign the peace bond. As well, fundraising campaigns are being initiated to raise enough money to pay for the legal expenses that will be incured in the upcoming trial.

Although the Royal Ontario Museum, the court system and the police have and still are attempting to silence the Black community for demonstrating against the racist exhibit, members of the Coalition For the Truth About Afrika (CFTA) have successfully prevented the exhibit from travelling to Ottawa, Vancouver, Albuquerque and Los Angeles.

We, the supporters of the ROM 11, are appealing to all people across Canada, to show their support by donating to the ROM 11 legal defense fund. We thank ACSA, at the University of Toronto, for collecting these donations. As well, we need people attending upcoming demonstrations, as well as the court trial which begins Wednesday March 25, 1992 at Old City Hall in Toronto.

We ask that people across Canada keep up to date on the issues as well as on upcoming events surrounding the ROM 11.

On behalf of the ROM 11, we would like to thank all those people who have made a financial contribution to the ROM 11 Legal Defense Fund and who have shown their support over the past year and a half in aiding the Coalition For the Truth About Afrika.

Written by members of the Coalition For the Truth About Afrika.

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length.
Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members.
Priority will be given to new writers and topics.

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A One Minute Walk from Bloor and Avenue Road

back talk ... letters to the varsity

Continued from page 5.

to pursue whatever studies they have an aptitude for, rather than one which encourages only girls to pursue studies traditionally not associated with their gender.

Drew Mineault
Vic III

Sports

The Department of Athletics and Recreation is guilty of sexual discrimination.

There is no other explanation for its intramural scheduling policy. All women's intramural teams must play games at 7:00 or 8:00 in the morning. Field times in the afternoon are reserved for men.

Women who live as far away as North York often wake up at 5:15 (to ensure that they can stretch and warm up before a game - this can be important in November at 7:00 am) only to find out upon arrival that the other team has not shown up because no one wants to play at 7:00 am. Many women are precluded from joining a team simply because it is not fun or feasible to wake up at that hour.

Effectively, there is no suitable intramural programme for many women. Perhaps others are not even aware of the existencee of the intramural programme because they never see women play. Only men's games take place in the afternoon time slots when people are on campus.

The Department of Athletics and Recreation has an obligation to answer to this accusation of sexual discrimination. It is not sufficient to say that there are women on the scheduling committee. There is obviously something wrong here, and hundreds if not thousands, of female students are directly harmed.

Brian Osler
Law II

Croatia

Re: Serbia Nov. 4 1991.

Hi Danny, it's me, Nick. Sorry to disappoint you but I am neither a Philosophy nor a Geography major. However, it is obvious that you have a Ph.D. in Coprolite Archeology. I would love to have taken the courses you've taken in logic, so I can figure out what Serbia is doing attempting to besiege Dubrovnik, or did Serbs settle this city in the 10th century as well.

If I need help in geography, then you need help with history. Why is it that Serbs always begin history at a point when it is convenient for them. Croatia's history begins approximately 680 A.D. Serbs may have "occupied" Krajina in the 14th century but Croatians settled Krajina and Slavonia well before the 9th century, so I don't think it is possible for Serbs to have settled there before Croats — look that up in your history books.

You say that the Serbs in Krajina (Croatia) should be granted the privilege of secession from Croatia. Similarily then, should the French-speaking region around Sudbury and North Bay secede from Ontario and join Quebec if Quebec separates? Do you think Ontarians would stand for that? No wonder you don't like my logic, yours makes much more sense. It is also clear to me who is trying to gain land — not Croatia — but Serbia who wants redraw borders to create "Greater Serbia".

Are you aware of this piece of history? Croatians gave refuge to some Serbs (in the Krajina region, mid 9th to mid 10th century) when Serbia was being invaded by the Bulgars. We even assisted you in battling the Bulgars so that you could regain your land. But we accepted you as overnight guests, we didn't expect you to be evicting us out of our own home.

You address the fact that Albanians have only populated Kosovo since WWII and therefore the land is still Serbian since Serbian civilization originated there. Well, that's exactly my point concerning Croatia. Serbians have increased their presence in Croatia since WWII just as, you say, the Albanians have in Serbia. If Croatian civilization began in Croatia proper (including Bosna-Hercegovina) so too it must not be Serbian. Is this enough logic for you.

Futhermore, you're attempting to hide the obvious on the army issue. If the "Yugoslav Army" consists mainly of Serbs, with 80 per cent of the officers being Serb, led by Kadijevic (I never hear of Croatians in charge) and at this moment killing Croatians (not Serbians) then it is in fact a Serbian army.

Yes, we are trying to rewrite history. For too many years only your biased version has been available to the world. You are so oppressive, you even want to deny us our history as well as our rights and language.

If Croatians are willing to leave Serbians alone and secede from "Yugoslavia", why are Serbs still pressuring for "Greater Serbia" and terrorizing Croatians? Do you hate us this much or are you really so rapacious?

Finally, sorry to disappont you Danny but I think only Sasha loves you. The world isn't flat, but it's not round either.

Nikola Frlan
V.P. Croatian Student's Association

Gavin

Re: "Oversight"

Gavin Kanowitz commented on and criticized the letter to the Varsity (Nov 11) regarding the peace conference. He is very critical of the inaccuracies of the two dates used in that letter (for example, it was stated that the partition of the former Ottoman Empire which resulted in the formation of Israel and Palesting occured in 1946; it actually happened in 1947). The purpose of that letter was not to present some historical dates, but rather historical facts. The facts are that the U.N. never recognized Israel's annexation of Jerusalem, and its resolutions clearly order Israel to withdraw from Lebanon, Syria and the Occupied Palestine.

However Israel refuses to do so as Saddam refused to leave Kuwait. Gavin failed to comprehend the letter's argument that U.N. resolutions regarding occupations should all be enforced with equal force and determination. The comparison of Saddam's occupation of Kuwait and Israel's occupation of Arab territories was intended as an example of the double standards that exist in U.N and U.S. policies. Gavin should spend more time analyzing the facts and less time memorizing meaningless dates.

F. Sadeghi

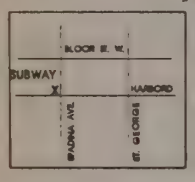
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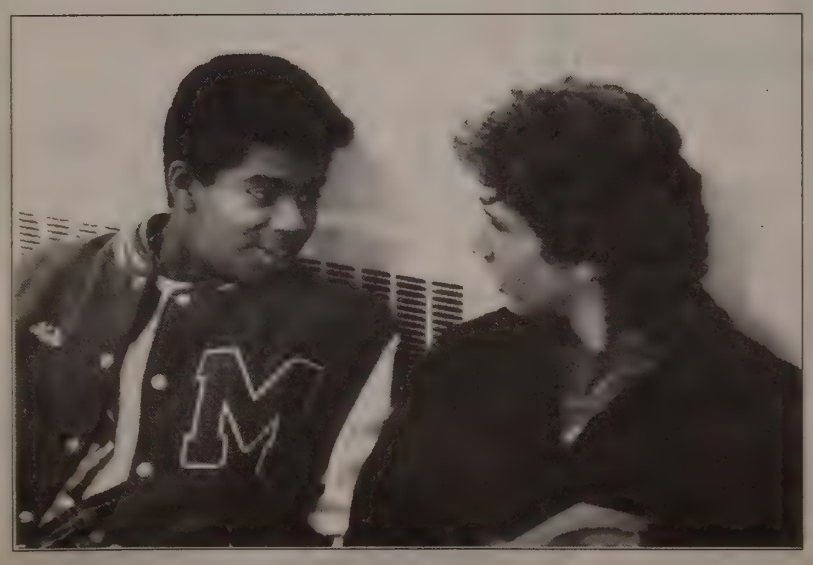
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Med faculty undergoing renewal

BY TONIA ING

U of T's faculty of medicine wants to take teaching out of the classroom as part of an undergraduate curriculum renewal.

"Essentially our curriculum is very traditional," said Louis Charpentier, senior planner of undergraduate medical education.

"One of the criticisms is that it is too didatic. Students sit in lectures overloaded with facts which in many areas are redundant."

He said students aren't getting enough hands-on experience. U of T has one of the shortest clerkships in North America at 48 weeks, with students not getting any clinical experience until third year, he added.

"Most schools have many, many more weeks in order to provide students with the scope and experience they need," he said. "The primary thrust of the new curriculum is that students will learn how to learn on an ongoing basis.

"We want to focus on problem based learning, giving patient cases from the start. The student will be given a case and will have to think about basic science, clinical components and community health."

Stuart McCluskey, a student representative with the renewal committee agreed the curriculum needs some changes.

"The way the system works isn't very good."

He said this year he has two days a week with seven hours of lectures in each, whereas the proposed changes will include more practical experience and community interaction. "(Students) will not be as spoon-fed as they used to be," he said.

Charpentier said the process began in 1988 with a faculty review. In addition, students and alumni were also asked to review the department.

"Each of the groups independently came up with the same theme and concerns," he said. "The goal was the same in each of the reviews."

He said the curriculum changes were not a response to problems with past graduates.

"It isn't that we're producing bad doctors, but we want to create better ones," he said.

But although the curriculum changes have passed within the department, Charpentier said there might be a battle in February when specific details, such as curriculum content, will be hammered out at the Academic Board of Governing Council -- U of T's highest decision making body.

McCluskey said there could also be another potential problem. He said although there is little solid evidence, some people are saying that the future of renewal may have played a part of the recent firings in the department, due to funding needed for curriculum changes.

"Obviously people are drawing conclusions and that is not good for curriculum renewal," he said.

He said renewal relies on the cooperation of many sectors and he is fearful the resentment over the firings will resurface with renewal. A proposal to delay implementation of renewal for a year may be brought forward in February, he added.



Med students are itching to get into lab coats.

Jack Piatkowski

SAC executive opposed to OFS

continued from page 1.

four votes on this board, the most of any school in Ontario because of its size."

Examples of some OFS projects are the *No Means No* campaign, combatting sexual harassment against women, and *Cut to the Bone*, a lobby campaign on university underfunding.

"Joining OFS means that students pay a levy directly to us so we can run efficient programs. This means SAC won't have to spend unnecessary funds on campaign programs," said Kingston.

If the referenda pass, each full-time undergraduate would pay $3 to OFS and $4 to CFS.

Michol Hoffman, University Affairs commissioner for SAC said she was pleased with the decision to pose the question to students.

"Now students are finally given the opportunity to choose. It's their right and I wouldn't want to see it taken away."

But Hoffman said the SAC executive is opposed to joining the federations.

"I think I'm the only one who's for it."

Stacey Papernick, former External Affairs commissioner, said joining OFS would be a good move for students.

"SAC's not doing the job for students. OFS and CFS can for less money. I don't think we should axe SAC, but you've got to appeal to the student.

"Any student can call OFS if their school is a member and they'll help. OFS would give us posters, buttons, everything we need so it would lessen the burden for SAC," said Papernick.

"It's too important a time to not get involved and make sure we're heard. The government doesn't listen to SAC. It does listen to OFS," she said.

SAC laying off part-time staff soon

continued from page 1.

laying off all part-time staff at the St. George office, cancelling all Free Films for December indefinitely, and opting out of its advertising agreement with *The Varsity*.

But Stacey Papernick, New College SAC rep, said at the meeting that lay-offs of staff are unacceptable.

"Lay-offs this close to the holidays are unacceptable. There must be other ways to cut back," she said.

But Arsenault said the savings with lay-offs were too significant to ignore.

"If you can come up with something better, fine, but like I said, and it's unfortunate, people are going to be hurt in such a situation as this."

Rick Martin, full-time undergraduate students' representative on Governing Council, said the three recommendations should be questioned.

"The SAC film should go, but I think we should go with *Varsity* advertising. We aren't making the best use of our staff either. We should question job descriptions," said Martin at the SAC board meeting.

The existence of SAC's *On Campus* publication was also called into question.

"If we have to cut back then cut *On Campus* and save a few jobs," said Papernick.

But Guo disagreed.

"Its purpose is to solicit our ideas in a publication not otherwise found elsewhere but it's not a propaganda paper," said Guo.

Papernick said the decisions were reached unfairly.

"It was unfair that the board had to vote on short-term recommendations on an all-or-nothing basis. Someone who wanted one recommendation passed had to pass all three."

Recommendations for a long-term financial recovery include:

- ❑ an increased student incidental fee
- ❑ employee reduction
- ❑ decreased salary structure
- ❑ administration reduction
- ❑ programming reduction
- ❑ long-term loans strategies
- ❑ increased revenue development.

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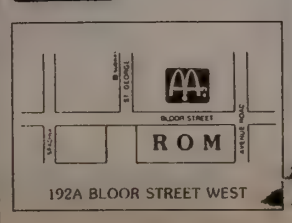
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Native midwives get exemption

BY CLIVE THOMPSON
Canadian University Press

TORONTO -- Ontario is poised to exempt aboriginal midwives from controversial health legislation that natives say threatens their traditional way of life.

Slated to pass in 1992, Bill 56 would criminalize the practice of many traditional aboriginal midwives if they could not meet provincial safety and education standards.

After a meeting with aboriginal advocacy groups in early November, health minister Frances Lankin agreed to ask cabinet to exempt natives from the legislation, said Lillian Rice, an aboriginal health consultant to the province.

Lankin decided Ontario had not consulted aboriginal people adequately, and didn't want to ram it through -- in keeping with recent promises to let natives run their own affairs, Rice added.

"Moving to self-determination is a priority," she said. "And given that Ontario had just signed a (self-determination) agreement, this decision is very important."

Members of Equay-Wuk -- an organization representing 33 native women's groups -- are pleased with the decision, said group member Carol Terry.

"I think we are happy with this."

Equay-Wuk members are now concentrating on ensuring the federal government doesn't use Ontario's reworking of health care legislation as an excuse to renege on its own agreement to fund First Nations health care.

"That's part of treaties made with the federal government, between sovereign nations, and they have to hold to those promises."

The province has pledged to consult natives to determine how to best assist in health care, Rice said. But they're also worried about taking the burden off the federal government.

"(Lankin's decision) is timely and it's not timely, because the federal government is just now trying to work out the role of aboriginal peoples in the constitution. Nobody's sure who's supposed to be doing what."

The exemption has already received the unanimous approval of Ontario's Standing Committee on Social Justice and will probably pass in cabinet, Rice said.

National News

NS opposition parties endorse tuition freeze

BY DAWN MITCHELL
Canadian University Press

HALIFAX -- Dalhousie University students' outrage over a proposed tuition fee hike has prompted Nova Scotia's two opposition parties to endorse a 1992/93 tuition fee freeze.

Hundreds of Dalhousie students protested at the Nov. 19 meeting of the university's board of governors, where a 10 per cent increase was proposed, in addition to last September's 25 per cent boost.

"The rally made the board of governors aware that students are unhappy and unable to pay any further tuition increase," said Peter Pottier, Dalhousie student council president.

Pottier said he is arranging meetings with members of all provincial parties, and he waiting to meet with Progressive Conservative Premier Don Cameron.

He said he wanted the government to pressure Dalhousie to freeze tuition fees until a study of the student aid system is completed.

However, Liberal leader Vince MacLean and John Holm, New Democratic Party education critic, have gone one step further and have asked for provincial regulation of all tuition fees.

If tuition fees are regulated by the province, universities would not be allowed to introduce fee increases in excess of the level set by the province.

"These are very tough economic times and if there was ever a time when we should be encouraging students to stay in school it's now," MacLean said.

He said a fee freeze, a study of the bursary system and summer employment schemes are the only ways to keep Nova Scotia schools accessible.

Holm agreed.

"A study of the bursary program is long overdue and we are very critical of what the government has done over the past year," he said.

Students are required to accept a full student loan of $3360 before becoming eligible for a bursary. Until last year, students were required to accept a partial loan of $2900 before being considered for a $2300 bursary. Further loans were available if a loan officer felt a student required more money.

A subcommittee of the Dalhousie board will hear presentations from students before the board of governors sets fees for 1992/93 at its January meeting.

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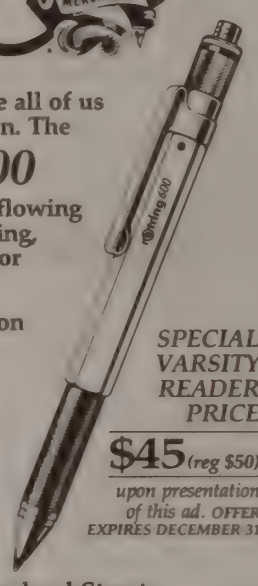
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VARSITY REVIEW
MONDAY EDITION
DECEMBER 2, 1991

Heresy or just a bad movie? Mike talks

The Raptures of Tolkin

BY CHRISTOPHER FREY
Varsity Staff

The Rapture
directed by Michael Tolkin
starring Mimi Rogers

As John Waters once remarked of Godard's *Hail Mary*, it doesn't hurt to have the Pope as your press agent, even if it means excommunication. The same could be said of the fundamentalist minions who protested *The Last Temptation of Christ*.

For sheer audacity alone, director Michael Tolkin would clearly like to see his new film, *The Rapture*, included in such a constellation. When it screened this past summer at the Telluride Film Festival it looked as though he may have earned the vilification which is many a publicist's dream.

"It was clear some people were so angry they couldn't even look at me," says Tolkin. "The day I left I was waiting for this van to pick me up, and I was talking with a couple of people who had been at the Festival. The way they were talking about how much they liked this one movie was clearly an attack on *The Rapture*. 'Well, *that* film you care about'."

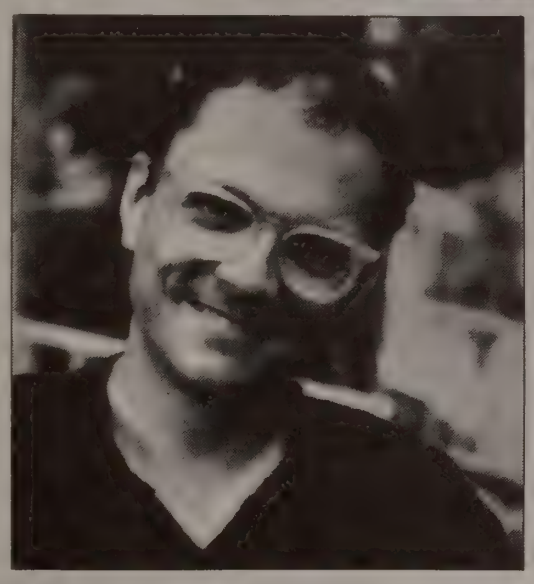
Yet, speaking of *Last Temptation*, Tolkin says he wanted to avoid the more obvious blasphemies it presented. "If I was going to be accused of anything," says Tolkin, "I'd prefer to be accused of heresy rather than blasphemy." Unfortunately for Tolkin, it's blasphemy that gains the greater notoriety.

It would be a mistake though to accuse Tolkin, a former journalist, of committing the same error of artistic license Scorsese and Godard were deemed culpable of. *The Rapture* is far too literal minded to disturb any believers with its version of the apocalypse. It is more likely to rile a few atheists.

The Rapture concerns itself, as indicated by the religious implication of the title, with faith, theodicy and the extremes of contemporary experience. Mimi Rogers plays a telephone operator who spends her nights as a swinger; she cruises bars with her partner, seeking anonymous sexual encounters with other couples. Rogers, enduring the pangs of guilt and encroaching boredom her nocturnal adventures bring, and the alienation of her job is eventually seduced by God and the religious visions her co-workers claim to experience. She is born again, fundamentalist Christian style.

She leads a stable life, marries, and gives birth to a daughter. But when her husband is killed by a disgruntled employee, her whole world is plunged into chaos. With her daughter she goes to the desert, and waits for God to receive them into heaven. When He doesn't, Rogers shoots her daughter and turns the gun on herself only to then realize her fatal error — suicides can't get into heaven.





Above: Mimi Rogers finds religion.
Inset: Michael Tolkin.

Tolkin's curiosity was piqued by a bumper-sticker he encountered which read "Warning: In case of rapture this car will be unmanned." Tolkin was further inspired to write an original 22 page script by various reports of such occurrences (the feature length script which was eventually written got him "fired" by his agent).

"There was an article in the paper about a mother who killed her two children and I was interested in the emotional and spiritual state in which someone could do something like that and do it out of some kind of love. Or feelings of love.

"I didn't think it had anything to do with the self-hatred that a lot of child abuse comes from, I thought that this woman probably never hit her children. I'd like to think that, but if she did then my whole cosmology is destroyed."

So much of *The Rapture* depends upon Rogers' character and her performance. From the onset she is a woman of extremes, on a continual quest to resuscitate the dull life she leads through alcohol, kinky sex, voyeurism and eventually her acceptance of God.

Yet, despite her seemingly unconventional ways Tolkin maintains that she is somewhat emblematic. "I wanted to make her typical. For awhile I thought she was going to be someone who broke every commandment and we would see that. But then I thought that's too schematic. I had an idea that she'd steal. But if she does that she's not anybody.

"But in order for someone to make the great leaps that she makes, her leaps of faith and the decision to contest God at the end, she needed to be someone who was already always out testing something within herself."

Similarly, Tolkin demands the same leaps of faith of his audience. He believes that what "upsets people about the movie is that it really pulls the carpet out from under them about three or four times." However, critics of the movie might argue that people don't mind having the carpet pulled out from under them — what is critical is whether the transition is at all plausible.

In *The Rapture*, the first couple of transitions are rewarding, first her conversion, then her husband's death and her subsequent calling to the desert. In a sense Tolkin initiates a minor epic, albeit an existential rather than biblical one. With the last transition, however, it seems Tolkin wants to shift gears and put in a casting call for Charleton Heston — even The Four Horsemen of the Apocalypse put in an appearance. His climax concedes far too much ground in reality for it to mean anything to his audience. He wants to cross into a cinematic terrain of magic realism, a Fellini-landscape, but when he does it's too late, too predictable, and too heavy handed.

Besides this, *The Rapture*'s fatal flaw, it is an otherwise promising first film, challenging and well-acted, though Rogers doesn't quite make every moment work. There are some brilliantly orchestrated scenes: the pervasive emptiness of the slow tracking shot which closes in on Rogers' little cubicle where she works; two evangelicals canvass Rogers' door, and though the scene has an eerie humour, none of it is mocking of their belief, which is what makes this film convincing at the best of moments.

Tolkin, unconsciously it would seem, uses elements of film noir for slight dramatic effect rather than as an all-encompassing motif as so many contemporary directors are prone to do. Nowadays noir comes out forced, an egregious conceit foisted upon supposedly malleable audiences who will lick it up like sop — the sop of 'danger', 'intrigue', 'seduction'. The one exceptional surprise *The Rapture* has in store is this grafting of genres: the religious movie as imbued with the portents of noir seems, to me at least, a genre somehow ideal for the '90s.

"I'd prefer to be accused of heresy, rather than blasphemy."

Tomlin's quest ends intelligently

BY HEATHER MASON

The Search For Signs of Intelligent Life In The Universe
starring Lilly Tomlin

The Search for Signs of Intelligent Life in the Universe is a comical, metaphoric journey through the lives of an eclectic group of individuals portrayed by one extraordinary actress, Lily Tomlin.

The film version is based on the one-woman broadway play written by Jane Wagner and also starring Tomlin. She gives a virtuoso performance in which she displays her extensive range and talent. Tomlin succeeds in portraying diverse characters with consistency and a tireless energy.

Wagner's script is an amusing exploration of humanity and its many mysteries. One thought leads to a convoluted other in this cleverly constructed dialogue. It never ceases to be relevant and links each character in an ironic way.

Trudy, a crazy bag-lady, narrates the play. She believes she has made contact with aliens and through a series of visions she examines the idiosyncrasies of humankind.

"It seems like there's some kind of cosmic crazy glue holding everything together," she ponders, weaving a philosophical element through the film, finally comprehending "the incomprehensibility of it all." The other characters are larger than life — walking metaphors through which the whole mystery and reality of life is reflected.

She believes she has made contact with aliens.

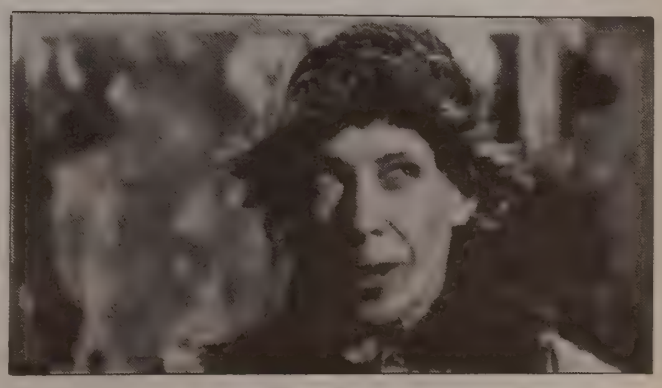
Among the wonderful group of personalities is 15 year old Agnus Angst, a punk singer who feels "like a detached retina" amidst her family. Her forlorn grandparents are Lud and Marie who fondly remember making milk moustaches with their granddaughter.

Kate is a wealthy socialite with a bad haircut who is certain she will "die of boredom". Then there's Paul, the disillusioned, divorced sperm donor. Finally, Edie, Lyn and Marge are three feminists who must reconcile their inability to change society.

The satire through which the characters open themselves up makes the whole thing easier to swallow. The play touches upon human emotion but does not drown in self-importance.

The film incorporates Tomlin's on-stage performance, sans props or wardrobe, and she overcomes these obstacles brilliantly. Not a single detail is absent from her mime.

The Search for Signs captures the many facets of humanity on film and ponders them using a wildly amusing rhetoric.



Searching Lilly Tomlin.

BY LAURA KOSTERSKI

Eleemosynary
Alumnae Theatre
to December 14

Family drama as exciting as a kiddie spelling bee



How do you spell boring?

Eleemosynary is the story of three women, Dorothea, an eccentric grandmother, her pragmatic daughter, Artemis, and her granddaughter Echo, a child genius. The play attempts to explore the dynamics of mother-daughter relationships — of educated upper middle class mothers and daughters, that is.

The play is not as intriguing as the title might suggest. Rather it is a catalogue of little pearls of wisdom and humor for which the playwright sought a structure.

Echo, the spelling whiz-kid lists pretty little words, offering their spelling and definition, but their meanings in the play as a whole are irrelevant: like the title, they are ornaments. This is true, not only of the words but of each moment, each monologue; nothing transcends.

The theme of despair and alienation within the family structure at first seemed promising, but it is never fully realized, and it is obliterated in a confusingly oversimplified happy ending. The sadness which the play generates rinses clean and the audience remains unchallenged, unperturbed. For some this is good entertainment, entertainment of the Neil Simon variety. For example, when Echo and her mother reunite, Echo approaches Artemis, comparing her to a garden: "You think I'm a garden?" she asks, and Echo replies, "Yes and you need work." Funny, bittersweet, yeah...

This sort of comedy never develops into a successful examination of the mother-daughter relationship. Artemis (well played by Tricia Brioux) resents her mother for her overbearing eccentricities. In the first flashback, an enacted home movie introduced by Echo, Artemis walks away from Dorothea, sporting the pair of homemade wings which Dorothea has insisted she try out, and says to the audience, "Don't have a daughter, they won't like you."

This familiar sounding line is just another fragment from the Neil Simon illusion-of-depth school of melodrama. Of course, this is no surprise from a play whose program quotes a Bell Telephone commercial: "Mothers, we are all born of mothers. We grow up, leave home — but we never really leave."

This is not a bad play, which is a problem. It represents a certain standard in palatable theatre that is all too familiar. Shirley Maclean might play Dorothea in the made-for-TV movie. Blessing (the playwright) knows the formula for mainstream comedy-drama.

The character of Echo (Caitriona Murphy) is terribly miscast. She moves across the stage like an actress who wandered in from a Broadway production of *Annie*. Her mannerisms, her nasal voice, and her dress all reflect a lack of directorial vision; she seems to contradict the aesthetic established in the casting of her mother and grandmother. In a play which represents a family this is a mistake.

The musical program is also strangely incongruous and sentimental. Throughout the performance, Judith Orban and Caitiona Murphy sing folksy lullabies which reflect nothing of the play's tone. It would have been better to have used the music to underscore the play's nostalgic episodes. For example, to accompany the home-movie scenario of Dorothea and Artemis, a forties melody would have worked, and also been in keeping with the conventional comedy drama format where nostalgia seems to figure quite prominently.

Judith Orban does a nice job with the character of Dorothea who is portrayed as a woman saved by eccentricity from the traditional role of being a wife and mother. Unfortunately she struggles at times remembering pages of monologue which Blessing has given her. The interesting idea of the saving power of eccentricity for Dorothea (the idea that the eccentric can get away with anything) is not really developed. It constitutes another thematic whim which Blessing introduces and disregards. Orban has nowhere to go after this articulation, she just continues playing the very likable overpowering eccentric without demonstrating some of the character beneath.

The play builds up to a national spelling bee, but this event and its intended significance seems empty and contrived. The reference to a national spelling bee (the situation where Echo intends to rejoin her mother and grandmother) calls to mind another play about a family of women — Paul Zindel's *The Effects of Gamma Rays on Man of the Moon Marigolds*. But in Zindel's hauntingly more realistic portrayal, the big event is a science fair entered by the youngest daughter, Tillie — a much more subtle (and working class) version of Echo. Whereas Tillie is simply bright, Echo has to be an oddball genius. The comparison shows what sugar coating can do to a story.

Again, the play was not awful, just very familiar. It was professionally staged and acted compared to the more original stuff that's out there. It would be nice to see some theatre which combines both good production quality and challenging material.

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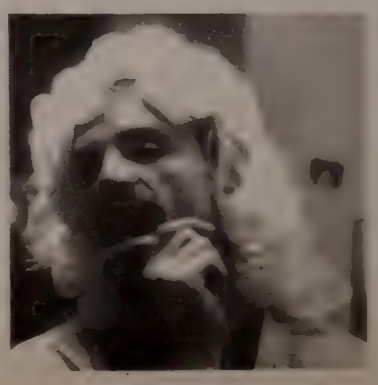
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glamourous

The Varsity
ALL REVIEW
Tuesday, December 10th

Ding and Dong flick doesen't quite make the transition from Quebecois slap-stick

BY REED HOLMES

Ding and Dong
starring Serge Theriault
and Claude Meunier

Ding and Dong, Quebec's answer to Bob and Doug Mackenzie, are two of Quebec's most popular comedians. Ding, played by Serge Theriault and Dong, played by Claude Meunier, have staged their pun-filled, slap-stick humour for over ten years to sold out audiences in comedy clubs all over Quebec.

Their debut movie, simply titled *Ding and Dong*, was, in fact, the highest grossing Canadian movie in 1990 without ever leaving French Canada.

With that undoubtedly in mind, the comic duo, who are relatively unknown in the rest of Canada, decided to release their movie in its glorious subtitled form for us English speakers.

In the movie, as well as in life, Ding and Dong are ironically two comedians who will take any work they can find. Their problem is that the audiences that they play to find their far from being funny. When telling a joke they leave parts out, forget the punch-line, or get them mixed up with other jokes. Most of their jokes end up making no sense. The result is hilarious since most of us have at one time or another wound up looking like a dork after screwing up a joke.



The many faces of Ding and Dong.

In the beginning of the movie Ding and Dong get invited to do a show in a bar for some lumberjacks in northern Quebec. Wearing the most tacky clothes imaginable and cracking stupid jokes the two get booed off stage and start a bar room brawl. Weaseling their way out, the make their way back to Montreal where they lie their way into an interview with a big shot producer to inform him that they have a great movie idea.

Their movie is a Rambo war veteran flick and in the process of explaining one of the fighting scenes they begin wrestling and throwing things at one another. While destroying the producer's office another producer walks in and says that they would be perfect stunt men for a movie that was being filmed. In probably the funniest part of the movie, Ding and Dong, now two stunt men dressed up as hoods, are told to tear off down the street, turn left, run into a blue car, then run into a stunt policeman finally crashing into a lamp post.

This is no problem for the two. Only, instead of turning left into the movie set they turn right into the Montreal streets. They do exactly as their told but instead of running into movie props they run into real cars, a real cop, and real outdoor cafes and fruit stands. As bodies are flying, they both comment on how good all of the stunt men are.

The movie continues in this vein with the results being mixed. Overall, *Ding and Dong* is pretty funny. The naivety of the supporting cast enhance the movie's humour. However, unless you are a big fan of slap-stick gags and *Airplane-Naked Gun* type puns, you may find the movie gets a little too stupid.

The subtitles are generally quite effective. Nevertheless, not all of the puns and jokes were successfully translated. Also, like any other subtitled movie, if you can't understand French you spend most of the time looking at the bottom of the screen. And, since the subtitles often flash quickly by, you can easily miss some of the jokes.

Probably the movie's greatest drawback is that it is essentially meant for French speaking Quebecers. Unless you speak french, live in Quebec or watch lots of French television, some of the jokes will not make any sense. As well, some may not find the slight separatist undertones amusing. On the other hand, like Bob and Doug, Ding and Dong give us an opportunity to laugh at ourselves and the quirks and peculiarities stereotypical of Canadians.

Wear a nice outfit to White Weddings

BY GEORGIANA UHLYARIK

Factory Theatre saved the best for last.

Its Writers' Series, also known as W3, is in its final stage. It started off with *Writing With Our Feet*, by Dave Carley, saved only by the cast of Tanja Jacobs and Stephen Ouimette. It improved with Bryden MacDonald's *Whale Riding Weather*; a romantic tale of lost and new-found homosexual love. Finally, came *White Weddings*, by Marie-Lynn Hammond. This last production marks the end of this playwright series, which served as Factory's season opening.

White Weddings is the story of three sisters with nothing in common, except their mother's imminent death. Alex is the smart one, a lawyer. Adele is the pretty one, endlessly looking for spiritual healing somewhere among goats on a farm in B.C. Lou, the youngest, is the funny one. She is mad at the world — a punk rocker from Queen Street, whose band, Raging Hormones, made it on CD. Just as you might expect, they do not get along.

Skeletons from dark, squeaky closets come out to haunt them.

Vera, solidly portrayed by Pat Armstrong, is a tough mother, with an endless sense of humour. In most respects, she has lost at the game of life. Now at an old age, she gets absorbed in the *Niagara Falls Herald*'s description of weddings.

When Vera is diagnosed as terminal, the three sisters have to get together and provide emotional support. Easier said than done. As the story unfolds, skeletons from dark, squeaky closets come out to haunt them.

Hammond proves to be a great observer. Her script carefully balances sympathy, beauty and comedy, portraying the lives of four women, each of whom has chosen a distinct way of handling the same dilemma: men. There are no males physically present in the play, there is only talk of them. Only Lou has a reasonably healthy relationship with the opposite sex, as healthy as it gets with a guy named Sinner.



"It's a nice day for a..."

The play is directed by a highly focused and determined Patricia Hamilton. She has chosen a strong cast, able to handle all the levels of emotions required. Joanne MacInnes, a recent graduate of the National Theatre School, stands out as Lou. She can be tough, loving and funny. Marianne Moroney's smooth, calm voice fits perfectly with her obsessive spirituality. "I can help you with meditation, mother, now that I've finally learned it," she offers as alternative medicine. Unfortunately, in Vera's visualization, instead of the white cells killing the evil red cells, they all start tap dancing on some Frank Sinatra tune.

Lynn Woodman completes the cast with an industrious Alex, whose excuse is "I know how to have fun, I just don't have time for it, that's all."

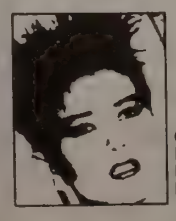
Hopefully, you will find the time to take part in the ceremony of *White Weddings*.



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Wir misses an e but not a beat

Bogeymen
There Is No Such Thing As
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From Funk & Wagnell's Standard Desk Dictionary (Deluxe Edition)
bo-gey See BOGY
bo-gy n. pl. -gies: A goblin; bugbear: also spelled bogey, bogie [? Akin to BUG]- bo'gy-ism n.

The Bogeyman. As a kid, all I knew was that I should be afraid of him. Since I didn't know exactly who he was, this was not possible. Perhaps he was that funny looking man who always kept our tennis balls when they landed on his front lawn, or maybe it was that old lady (bogeywoman — why not?) who lived in the haunted house down the street. I never found out...until now, that is. Some ten-odd years later I'm confronted once again by that unknown specter from my past. This time, however, it's worse; there are many of them. A pack of bogeymans, a plethora of evil.

Bogeymen.

Maybe it was the fact that they all looked like members of Spinal Tap that sent a chill up my spine. The fear I had avoided as a child was upon me: I was getting scared. The first song did nothing to ease my nerves. Imagine, if you will, Ozzy Osbourne meeting Deep Purple. See what I mean? The dreaded second song brought...surprise. Gone was Ozzy, gone were the Purple organs, gone were...nah, Spinal Tap was still there. It turns out that the Bogeymen are just as varied as the vision I had of Mr. Bogey. A small list of some of the other bands that flashed through my mind while digesting *There Is No Such Thing As*: Billy Squire, Yes, Great White and Little Feat (this last one may be due to the extra-hot burritos I had for dinner that night).

The songs, if you haven't guessed by now, tend to be on the 70's hard rock side. But wait, what's this? Honky-tonk piano? Acoustic guitar intros (ala 80's glam rock)? Drum brushes with a bluesy-jazzy bass? Man, this is weird, but I like it.

Those Bogeymen aren't so frightening after-all, they're actually kinda friendly. What the hell is a bugbear anyway?

ED RUBINSTEIN

Wir
The First Letter
Mute/Elektra

Colin Newman, Bruce Gilbert and Graham Lewis, collectively known as Wire, minus their drummer, are back. After a long hiatus and a disastrous 1990 release, *Manscape*, they've pulled themselves up, dropped their E, and managed to pack strength and a new confidence in a release which pushed the borders of dance, alternative, and ambient/experimental music.

The First Letter opens with a solid tack which harks back to their characteristic post-punk buzz sound, typified by such unforgettable anthems as, "I Am The Fly." The second track, "So and Slow It Grows" with its incessant dance beat and the pleasantly provocative bass voice f lead singer Newman, is no doubt a move toward radio accessibility.

No hold barred for Wir — they've created something unique which will find a strong niche for them among an impressive background of earlier releases. Track 8, "Naked, whooping and such-like (extended on and on)" is a prolonged meditation of sound. In this case the voice is only occasionally discernible. It takes you on a journey — you enter a sensuous aural landscape similar to music being played now by DJ's in Britain in what are known as Ambient Blue Rooms.

The rest of the tracks blend a solid beat-driven dance grove with quirky guitar and overlays of sampled noise — never intrusive and just right. The songs on this release are a culmination and a maturity of a broad range of musical ventures which have occupied the various band members through their fifteen years of creating interesting, innovative music.

This album will have something to offer to everyone, from the guitar driven buzz fans for earlier Wire to the inveterate dance-beat addict. So lie back, put on your headphones and be ready to be pleasantly surprised by these master of the art of innovation and the cult of eclecticism.

ROB TEIXEIRA

Single Gun Theory
like stars in my hands
Netwerk

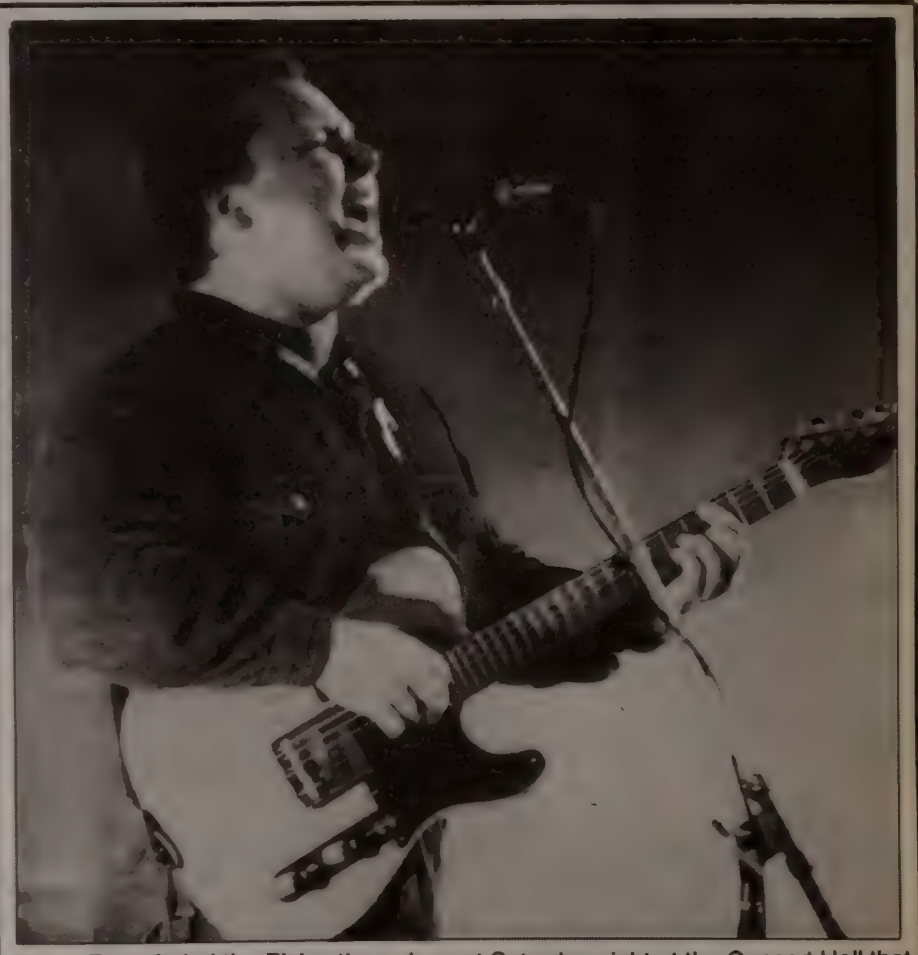
"Unity and Diversity". This is the final phrase on the extensive liner notes of Single Gun Theory's latest album. A motto? A mission statement? A key to the collage of eleven songs (and one remix)? Aftef hearing the first single, "from a million miles", I was curious to find out.

Diversity is in abundance. This Australian trio samples everyone from Elizabeth Taylor to Turkish female vocals from Istanbul (and gives credit to all the samples in the notes), layers them over a mix of synthesized dance beats and acoustic instruments, and completes the stew with the ethereal vocals of Jacqui Hunt.

The result is, on the whole, a sort of "dance music with a difference". The diversity never quite achieves unity, however, because there are flashes of brilliance that make the rest of the album pale by comparison. The best tracks are arguably the ones that abandon the dance beat altogether, like "wild blue seas" and "great palaces of immortal splendour" (ignore the pretentious title). In these songs, the arrangement is pared down to showcase Hunt's substantial vocal talent, and the instrumentation is hypnotic rather than distracting.

Single Gun Theory sum up their own dilemma in the lyrics of "words written backwards": "Something came and moved me/In a way I've never been moved/Lost it in the impulse". A few songs give a hint of the power and promise of the band, but overall, the effect is lost in the pulse of a bland electronic beat. "Like stars in my hands" comes close to being great — but as an art teacher of mine used to say, close only counts in horseshoes, hand grenades, and slow dancing.

AMBER GOLEM



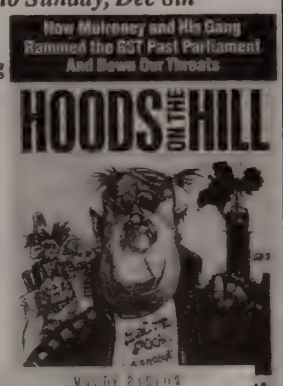
Black Francis led the Pixies through a set Saturday night at the Concert Hall that was almost as boring as the press conference they held beforehand. Pere Ubu kicked butt, on the other hand.

Andrew Yao

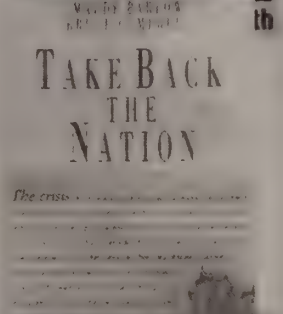
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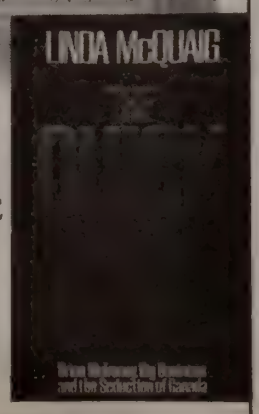


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VARSITY SPORTS

MONDAY EDITION
DECEMBER 2, 1991

Andy Cecchini carries Laurier to Vanier Cup

Laurier Golden Hawks soar over Mt. Allison

BY ALEX FERRON
Varsity Staff

In a few days, when the fans have run out of manic toasts to Andy Cecchini as the last drop of beer is drunk, when Rich Newbrough grows a little stubble on his freshly shaved head, when parade routes become main streets again, Waterloo will return to its modest destiny; that of a sleepy little hamlet, where the biggest news all year centres around Oktoberfest.

But that is in a few days. Right now, the town that is Wilfrid

Vanier Cup

Golden Hawks 25, Mounties 18

Laurier University can toss up the "we're number one" sign. German sausage and fortified brew can take the backseat. Waterloo is the home of the CIAU football champion, the *Vanier Cup champion* WLU Golden Hawks, and for Waterlooites, the sun just won't stop shining.

Cecchini, Laurier's MVP running back, made sure of that. In a performance that was, for him, more commonplace than extraordinary he scored his team's only three touchdowns while running for 130 yards, leading, no, *carrying* his team to a 25-18 Vanier Cup win over the Mount Allison Mounties in front of more than 30,000 fans at SkyDome Saturday afternoon.

Bestowing individual honours on Cecchini is like taking Donald Trump on a world tour. *Interviewed on national TV?* Done it, seen it. *Scored three touchdowns in a playoff game?* Done it, seen it. *MVP award?* Done it, seen it. The big prize is what has always been the big prize, from the sandlots to the SkyDome. The big prize is the championship.

"It's great to be on the (winner's) side of the field for once," said Cecchini amid a mob of riotous Laurier supporters. "You practice for five years, working towards one goal, the final goal, the Vanier Cup. The work paid off."

And the road to Wilfrid Laurier's Vanier Cup glory was nothing, if not hard and sometimes dispiriting work. When the Goldenboys got off to a 4-0 start and then lost to arch-rivals Western and Waterloo, the cynics wrote them off with a knowing smug. When they faced the Mustangs in the Yates Cup, the experts sat slack-jawed as the Hawks stole the Cup from the prohibitive favorites. In the Churchill Bowl, they were born again, turning a huge Queen's halftime lead into a blowout win. It shouldn't be surprising — the "experts" were wrong.

Cast in the glare of the Vanier Cup spectacle, the Hawks were knocked down another notch by the cynics. They were the villains. Mount Allison had it all. They came from a truly small town, Sackville, New Brunswick, they overcame the eastern football powerhouses to get to Toronto, and they had an impossibly young looking coach (28 year-old Marc Loranger) to boot.

And who could not feel a tinge of sympathy for the Mountie side as they watched the build-up to the game. The comparison between the two teams, the two towns, was jarringly simple. There was Laurier coach Newbrough, charming the press corps with his folksy, effusive manner, always with a joke at the ready, lapping up the spotlight. Right beside him was the clearly uncomfortable Loranger, shunning any attention, mumbling out cliched game plans, looking like he wanted to get the whole damned thing over with.

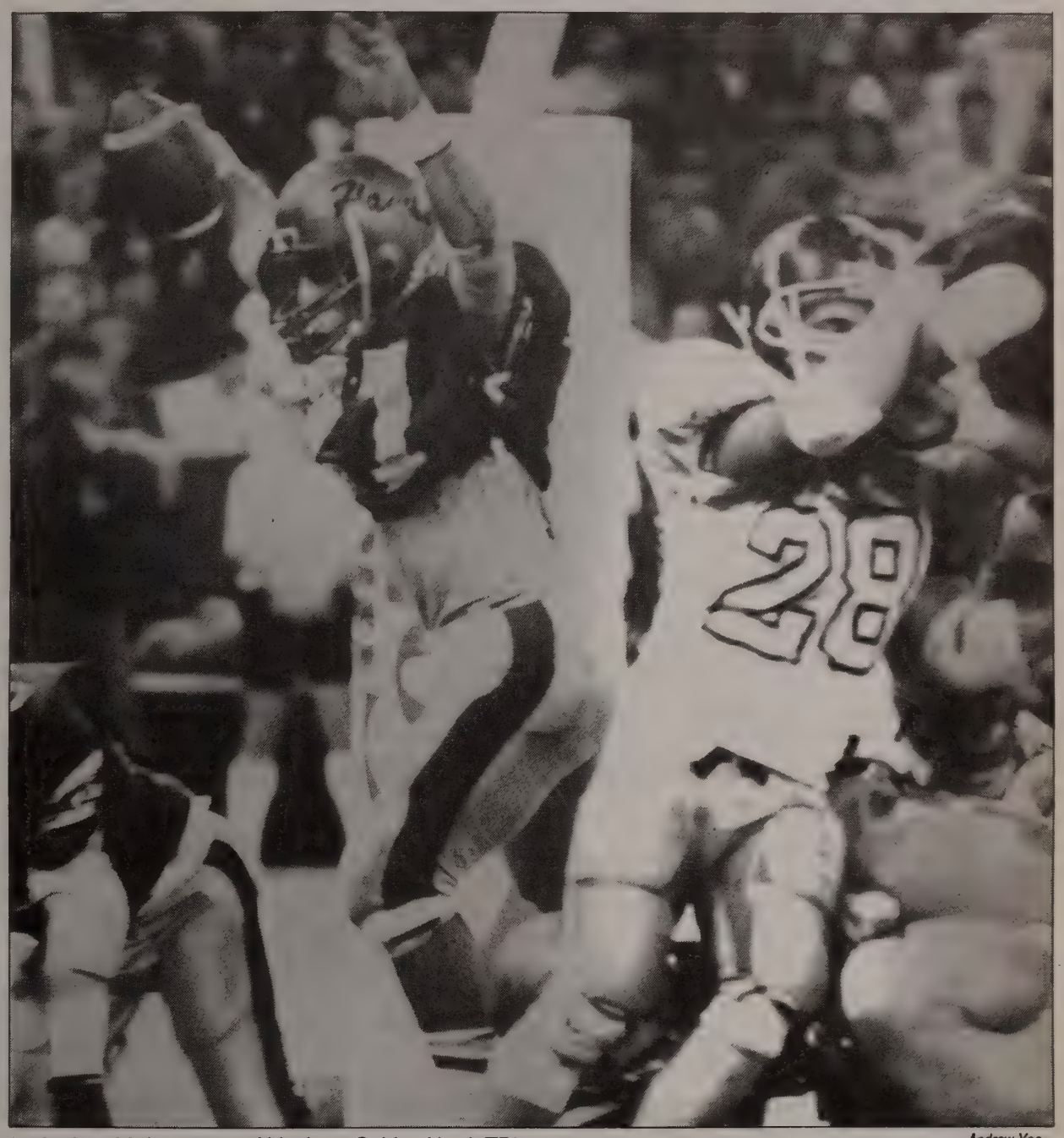
There's something for Waterloo to savour — their area, *festival country*, as big-city bullies.

Bullies they were, for the first stretch of the game. They overpowered the jittery Mounties on the field and on the score board. The Jumbotron read 11-4 Hawks at halftime, but in the game of the mind, sometimes the most important game of all, the score was much farther apart.

"The defense has been overpowering guys all season," said Laurier quarterback Bill Kubas. "We prepared for them and we did what we could to shut them down."

Upon reflection, Newbrough agreed. "The defence was the difference. They (Mount Allison) have a good running game, but we cut our teeth on some good backs, (Western's Tim Tindale, for one)."

In the third quarter, Cecchini set out to lay his claim on being the first to sip the champagne from the Cup. He scored two straight touchdowns, the final one on a 19 yard pass play that put the Hawks up 24-4 with 29 seconds left in the third. Now, however, it was Laurier's turn to sweat through a comeback.



Andy Cecchini gets one of his three Golden Hawk TD's

Andrew Yao

Mount Allison quarterback Sean Hickey only completed five passes. But two were touchdown passes, one with no time remaining in the third quarter, the other 5:51 into the final quarter. The tide had turned. The Mounties were only six points away from giving WLU a bitter taste of their own medicine.

Mount Allison would never get to administer it. WLU, like the timeworn cliche says, was a team of destiny. Panic? They had come too far to panic. As coach Newbrough said much earlier in the year, "You've got to dance with the girl you came with." Cecchini won't be offended to learn that he was Laurier's girl. When they needed ball control, he controlled. When they needed a first down, he was the man.

As the final seconds ticked off the clock, for the many WLU fans, it was a mass catharsis. Fans ran on the field, some literally doing somersaults of joy. One began to sob as he told Kubas how long he had waited for Wilfrid Laurier to bring home a Vanier Cup (seventeen years). Coach Newbrough waded into the throng, *his people*, shaking hands, sucking in the moment.

"I just think these guys have an awful lot of grit," he said, finally running out of words.

The scene in the dressing foom was equally chaotic. Beer showers were handed out with impunity, while showers were handed out with ingenuity, while players performed lewd dances in front of the television cameras. One Hawk shouted for hair clippers, reminding the team of Newbrough's promise to shave his head if his team won *"We'll do our celebrating in front of our people, our believers, in our own way."*

Perhaps the most deserving celebrant will be Cecchini. After four long years of individual honours coupled with his team's spirit-sapping failure to win a championship, he will finally taste the sweet fruits of victory.

"This," he said, "would be a fitting end for anybody."

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Men and women 1st and 2nd respectively

Blues defeat Queen's in a tough doubleheader

BY TED GRAHAM
Varsity Staff

U of T's men's and women's volleyball teams finished off the first half of the season with a pair of wins last Friday in Kingston.

Volleyball

U of T Women's volleyball team defeated previously unbeaten Queen's in straight sets by scores of 15-6, 17-15, 15-11. Despite being down 13-9 in the second game the Blues fought back to 14-13 and eventually surpassed the Golden Gaels 17-15.

The Blues had trouble isolating blockers for their hitters letting Queen's kept pace with Toronto by putting up a strong block against U of T's power position.

"I didn't hear the middle (calling for the ball) so I pushed out a lot of sets to power." said setter Jolan Storch.

Storch pointed out that she's been apprehensive about pushing the sets far enough out after one of their players had been hurt after colliding with the referee's stand at a game in Kingston last year.

The stand, which was the same as the one used last year, has legs which extend nearer to the court than normal.

At the other end of the doubleheader, the men's volleyball team stretched their match to a five game contest before upending Queen's. Scores for that match were 13-15, 15-8, 15-8, 9-15, 15-12.

The men also ran into trouble with the referee's stand as hitting sensation Marc Dunn injured his ankle with the Blues leading 13-10 in the fifth game. Staying in the game Dunn took some rather tenacious jumps before he was assured that the ankle was stable.

Stable or not Dunn finished off the game by hammering two more kills to send the Blues back to Toronto with a win.

The match also showed U of T's continuing attempt at platooning setters Dan Hill and Mart Matsoo.

In the first game, with the Blues trailing 8-0, Hill came into replace Matsoo. Hill's experience as a fourth year player was evident as he ran the middle options more effectively causing uncertainty among the Queen's blockers. With the diversity in the attack the Blues were able to tie the game at 12-12 before finally dropping the game 15-13.

Matsoo returned later in the match adding his characteristic quickness to the Blues attack.

"When our passing breaks down we have to go to Marty because of his ability to get to most balls that are passed off the net." said U of T head coach Orest Stanko.

The win put the men's record at 4-0 to lead the OUAA East while the women are at 3-1 putting them in second in the OWIAA East behind York.

The men will next see action at the highly competitive Excalibur tournament at York University from January 3-5.



U of T Blues women's volleyball team took three sets to beat Queen's

Mark Lyall

Blues Notes

Men's Basketball

The U of T men's basketball Blues were humiliated 96-67 by the Ottawa Gee-Gee's on Friday.

"They played very well," said Blues' head coach Ken Olynyk."I give them full credit. They shot 65% from the floor, which is outstanding"

"We didn't execute very well on defense, which has been key for us."

Indeed it has. This was only the second time this year that the Blues had over 90 points scored against them.

Women's Basketball

The women's team also faced Ottawa on Friday and performed somewhat better than the men's, thumping the Gee-Gees 77-41.

"The girls played very well." said Blues' head coach Michele Belanger. "We came out a little bit tentative in the first half, but played extremely well in the second half. Everybody managed to score, everybody got lots of playing time, which is good."

Denise Scott led the scoring for the Blues with 22 points, and Peggy Blumenthal was second with 11.

Men's Hockey

The men's hockey team split two games on their road-trip this week, losing 5-3 to seventh-placed Queen's on Saturday and defeating second-ranked McGill 3-0 on Friday.

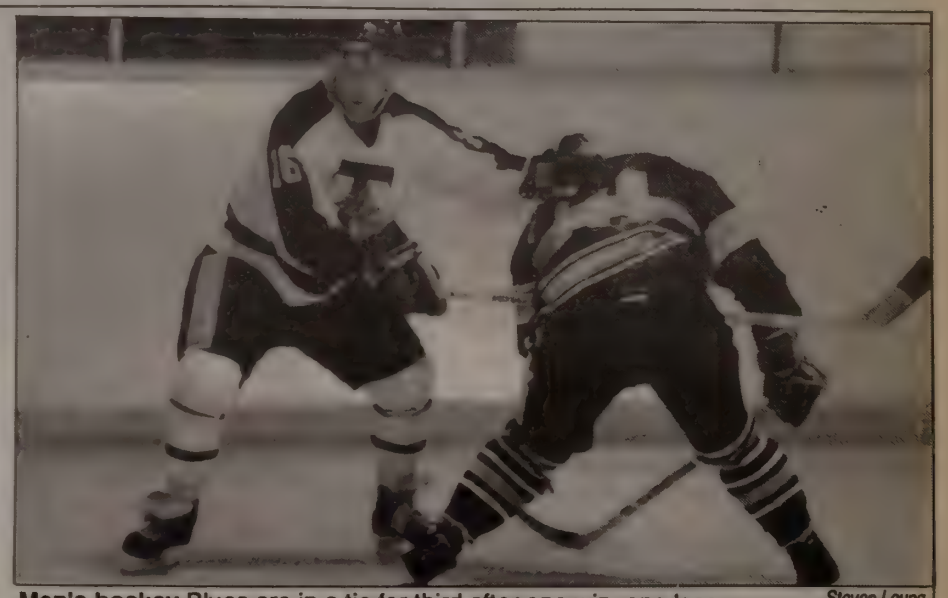
"We split the weekend in an unusual way," said Blues' head coach Paul Titanic. "It was nice to shut out McGill in their own rink."

Titanic attributed the Blues' loss to Queen's to mental fatigue "We didn't wake up in time for the Queen's game, and were still thinking about McGill."

Scorers for the Blues against Queen's were **Troy Mann**, **Dean Usher**, and Greg van Sickle. In net was Paul O'Donnell, who played a very solid game. "None of the goals scored against us were his fault," said Titanic.

The Blues' played a very different game against McGill on Friday "It was a big win for us, one of our best games of the year." said Titanic. "We had a great team effort, and everybody played well."

Mark Haarmann and Chris Depiero (2) scored for the Blues, while Paul Henriques played in net.



Men's hockey Blues are in a tie for third after one win, one loss

Steven Leung

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Dec. 4	Men's Hockey	Brock	Varsity Arena	7:30 pm
Dec. 6	Women's Hockey	St. Lawrence	Varsity Arena	7:15 pm

a skeef in a time of dieing
(death rag)
a poem by e. (fer edsil) theodore shaw

The harvest moon is hangin'
low o'er the honzon
and the cows is lowin
the baby is dead
an he says to hisself
"oh,
what a beautiful world"
('cause he's an optimistic fuck, eh?)
an' the corn's got the blight
an the oat's got the rust
an i think the potatoe bugs
is all back agin
an the harvester's broken
an the tractor is stuck
an the stumps in the back field
they won't ever come out
an' the dog got porcupine quills in's nose
plus got sprayed by a skunk
so i drank me some 50
an i drank some rye
an' smoked me some black cat cigarettes
('cause i normally smoke mark 10)
an watched planet of the apes in french
(where the world blows up in the end?)
an i woke up this mornin'
can't see out my left eye
an i lost some teeth somewhere

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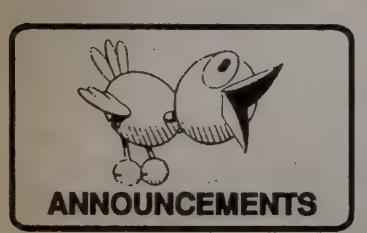
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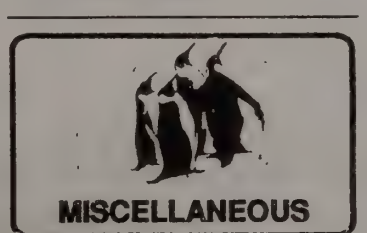


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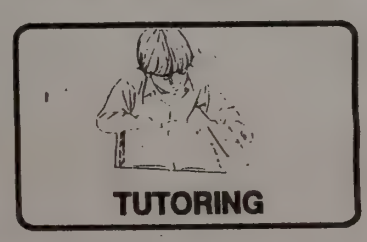
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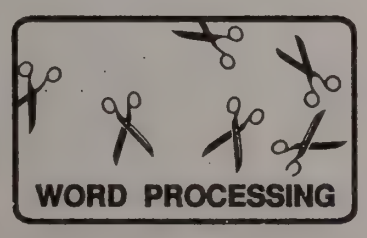
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Varsity Events Calendar

Monday, December 2

STRESS? DISTRESS? LEARN TO RELAX WITH LAUREN GOLDHAMER -- 3-3:45, and 4-4:45. International Student Centre, Pendarves Room.
ASSOCIATION OF SPANISH & PORTUGUESE STUDENTS -- Introduction to Arts and Literature: An informal talk with Javier Kabasso. International Students Centre, 33 St. George. 3:00 - 5:00 p.m. Refreshments will be served.
OPIRG, SAC, UTEC -- Environment Week Organizing Meeting. All those that want to help with organizing this event for late Jan. OPIRG Office, 455 Spadina, rm. 201, at College, above Tip Top Tailors. 6:00 p.m.

Tuesday, December 3

OPIRG -- Environment group meeting for all those people that want to save the Earth or learn about what they could do. OPIRG office, 455 Spadina, rm 201, at College. 5:15 p.m.
SCM CHRISTMAS SOLIDARITY BAZAAR -- Crafts, clothing and other things from Canada and around the world. Medical Sciences Bldg. lobby. 9:00 a.m. - 5:00 p.m. until Thursday, Dec. 5.

Wednesday, December 4

CROATIAN STUDENTS ASSOCIATION -- General Meeting. Hart House South Sitting Room. 4:00 p.m.
OPIRG -- Environmental crises ans Sustainable Development in Central America. Speaker: Dr. Ricardo Navarro.
FACULTY SEMINAR SERIES -- Dr. Karen Pape, "New Techniques in the Treatment of Neuromuscular Disorders". Benson Bldg. rm 330, 320 Huron Street. 4:00 - 5:30 p.m.
DIABOLO'S LATENIGHT -- An open stage all ages licensed pub. All acts welcome. Call Hal at 979-2831. Junior Common Room, University College. 9:00 p.m. - 1:00 a.m.

Thursday, December 5

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible Study. South Sitting Room, Hart House. 12:15 p.m.

Friday, December 6

STRESS? DISTRESS? LEARN TO RELAX -- with Lauren Goldhamer. 12-12:45, 1-1:45. Counselling & Learning Skills Service, Koffler Student Services Bldg. Rm. 182.
VARSITY CHRISTIAN FELLOWSHIP -- A Global Christmas Celebration: sponsored by VCF, KIVCF, CCF, CCC. Speaker: Helen Bacon. Walmer Road Baptist Church, main sanctuary. 7:00 - 9:00 p.m.
GLSU WEIHNACHTSFEIER CHRISTMAS PARTY -- German Dept., library, 97 St. George St. 5:00 p.m. $3 members/non-members.
LIFELINE CHRISTIAN FELLOWSHIP/BAPTIST STUDENT MINISTRIES -- Weekly Bible Study. Everyone invited. 33 St. George, International Student Centre. 1:00 - 1:45 p.m. Free. Refreshments served.

Saturday, December 7

CINEMA STUDIES STUDENTS UNION (CINSSU) -- Free cultural film night. Innis College, Town Hall, 2 Sussex Ave. 7:30 p.m. Free.
BCBG CLOTHING COMPANY -- Christmas Clothing Sale. Proceeds go to Canfar. Victoria College, Wymilwood Music Room. 12:00 p.m. - 6:00 p.m.

Sunday, December 8

CKLN RADIO 88.1 FM -- Tune in to "The Classroom Struggle", CKLN's new student show, every sunday, 7:00 - 8:00 p.m.

The Varsity always welcomes new staff; get a head start on those New Year's resolutions.

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Deadline January 24, 1992

The SAC Board accepted Peter Guo and Bart Arsenault's motion to strike a By-Law Committee. This committee is to review SAC's structure and recommend changes (small & big). The committee must include two non-SAC Board members. We need you to help change SAC . Forward names and letters to Peter Guo.

HELP TAMPAX HELP

CLOTHES FOR COVER

SAC and Tambrands have joined together to support Toronto & area crisis shelters for women.

Bring clothing donations to the HangaR Fridays and receive $1 off your cover! Also you can drop donations off at the following:

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WALK safer

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REMEMBERING THE MONTREAL MASSACRE

The VARSITY

VOLUME 112, NUMBER 28, THURSDAY, DECEMBER 5, 1991

THE UNIVERSITY OF TORONTO'S STUDENT NEWSPAPER SINCE 1880

Middle of the road crossing protest planned

BY NANCY HOWDEN
Varsity Staff

Critics say a planned protest for a safer Hart House crossing could hurt students.

The Students' Administrative Council is planning to demonstrate next term for improved safety at the crossing linking Hart House and Queen's Park -- but they may be staging the protest in the middle of the road.

Ferdinando Longo, External Affairs commissioner for SAC said there will be a three-day demonstration January 13, 14 and 15.

"It's a civil disobedience day. It basically entails the participation of student unions and members of SAC. It would involve a noon hour protest on the spot."

But Longo couldn't say yet whether the protest will actually take place on the median strip of the Hart House crossing, or on the curbsides.

"The details aren't clear yet."

Michol Hoffman, University Affairs commissioner for SAC said student safety would take precedence.

"We will try our best to ensure the safety of all students involved. We're not going to do anything like running in front of cars," she said.

But Kathryn Manning, a fourth year Arts and Science student who was struck by a car at the crossing in October 1989, said it could be dangerous.

"I don't recommend putting people there. It's good they're doing something about it but drivers can get irate.

"If they're going to use students there will have to be a ton of people there. If anyone gets hurt (protesting), it's not worth it."

But Manning said her experience shows something has to be done.

"I was standing on the painted median going east when a car came towards the median where I was standing. I tried to run but I got hit. It broke my leg and shoulder. I was in hospital, then in a wheelchair for two months. The leg still hurts a lot," she said.

The driver was charged with careless driving.

Hoffman said she has already written a petition to circulate to student leaders and clubs, and talked to David Neelands, assistant vice president of Student Affairs, about the feasibility of traffic lights at Hart House crossing.

Neelands said SAC and Student Affairs commissioned a report on the possibilities for a crosswalk, tunnel or lights at the crossing.

"The first version of the report proposed the construction of a tunnel but this would be next to impossible. We found it would cost at least one million dollars which no one has right now."

Neelands added the second version of the report offers some alternative solutions, including delaying the traffic lights at Hoskin Ave.

Hoffman said there could also be new lights installed at the crossing itself.

"The previous problems outlined with the traffic light is that you have to have a certain amount of space between lights. But there are several other points in the city where this has been violated, and there are no problems there," said Hoffman.

Other student councils share SAC's concerns.

"It's pretty hairy there during the winter," said Pat Venditti, president of the Victoria

See Crossing, page 2.



Risking life and limb just to get an education.

Frat may be banned from facilities

BY WYNNE HARTVIKSEN
Varsity Staff

A U of T fraternity may be banned from university facilities because of allegations of homophobia.

U of T Housing Services has deleted Phi Kappa Sigma from its off campus listings and its general list of fraternities. The Students' Administrative Council is also considering cutting services if the frat refuses to respond to the allegations.

Last January, a member of the fraternity told a representative from the Committee on Homophobia -- who had been given permission to display pamphlets on the frat's booth in Sid Smith -- that any member of the frat who came out as a gay man would "be kicked out of the residence the next minute." He said this was the fraternity's policy.

According to Piet Defraeye, secretary of the Committee on Homophobia, the fraternity member arrived and protested.

"He came up from behind, yelling at me that I had to take them away and shove them up my ass," said Defraeye.

But Ming Zee, president of Phi Kappa Sigma, denies the fraternity has a policy against the participation of gay men in their organization. The fraternity charter states the organization is "open to bona fide male students of an institution" and prohibits the discrimination of members "on the basis of his race, creed, colour or national origin," but fails to mention sexual orientation.

"The issue of homosexuality or homophobia has never entered our fraternity," said Zee. "Our fraternity does not discriminate in any way."

But Defraeye said the fraternity has refused to publicly respond to the committee or to the university, denying the homophobic policy stated by its member.

"We've given them ample chance to negate them (the statements) and they haven't. So that policy still stands. We want a positive response," said Defraeye.

Zee said the fraternity condemned the incident in an article in the University College newspaper, *The Gargoyle*, last year and does not wish to respond further at this time. *The Gargoyle* distributes 5,000 copies at University College.

Zee said the fraternity was reluctant to respond to the Committee because of their "militant tactics," such as letter writing campaigns.

"They're very militant. We don't have anything to hide, we're just not prepared to deal with these people. It's just that we don't want to respond to an organization like this, that would take this kind of approach," said Zee.

After the Committee received no response, it wrote to Housing Services, SAC and the Office of Student Affairs requesting that the fraternity be cut off from services until it condemned the actions of its member.

U of T Housing Service's acting director of Off Campus

See Committee, page 3.

Student back pain preventable

BY MAYLIN SCOTT
Varsity Staff

Lugging heavy schoolbooks and studying for long periods of time can be a real pain -- in your back.

With exams and essays at every turn, this is the time of year when students complain of frequent back and neck pain, which some doctors say could lead to serious problems.

"Back pain in university students is a common problem," said David Evans, a physiotherapist at U of T's Sports Medicine Clinic.

"I used to work in Health Services, and from mid-October onwards, there was a steady increase of students coming in with low back or neck pain.

"A good 60 per cent of the patients I saw complained of spinal or neck problems."

Evans said the weight students carry in knapsacks and their studying positions can lead to poor posture.

"Twenty-five pounds on your shoulder will lead to back and especially neck problems," he said. "And then if you sit slumped over the books for extended periods of time, that can lead to more serious problems. Poor posture is the real underlying problem to back and neck pain."

Christopher Oswald, a chiropractic physician agreed. He said 25 to 30 per cent of his patients are students complaining of back pain and part of this is caused by carrying too many books on your back.

"I think that's not really using your head," he said. "First of all, you are sitting all day in a classroom which is not good for your back or posture, especially with the types of chairs they have in universities. Then you put 25 pounds of stress on your back. That causes it to be doubly aggravated."

Oswald said the stress put on the back by weight or poor posture makes muscles tighten, causing poor circulation.

"You are then adding on to the anxiety of exams and term papers.

"Once you start to get a tight muscle that isn't working properly, the delicate nerves between the bones start to get more irritated. These nerves tell the muscles how to work properly. The more irritated, the less effectively the nerves can communicate to the muscles. This is how people get into a chronic cycle of pain.

"If a muscle learns to be tight, it puts undue stress onto the bones and pulls the bones together," he said. "Stress on the spine is called arthritis. As you get older, this might occur due to undue stress. It's certainly a possibility."

Students said they often experience sore backs or necks.

"I get pain generally all the time," said Tabassum Shariff, a first year sciences student whose knapsack weighed 21 pounds. "It's mostly in the shoulder blades and they are short pains."

See Posture, page 9.



The one shoulder strap routine can lead to back pain. *Mark Lyall*

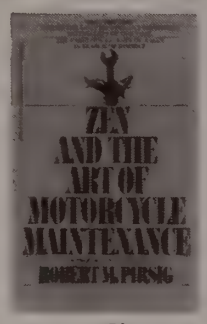
Inside

SAC undergoes review by peers, page 3

Mommies and Daddies get together, page 10

Sunshine boys, page 12

Zen and the Art of Motorcycle Maintenance set an entire generation on the path.



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-- Robert M. Pirsig

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Phony photographer harasses

BY MAYLIN SCOTT
Varsity Staff

The campus photographer has struck again -- in broad daylight and in a crowded area.

According to U of T campus police, a 19 year old woman was approached by a male outside the St. George entrance of the Koffler Centre on College Street on December 2 at 2:05 pm.

He said his name was "Mark" and that he was a student from George Brown College and asked to take her photo.

"The guy started out being very nice," said Sergeant Len Paris of the U of T police. "She had a coat on, and he took a photo of her with her coat on. He then suggested that she open her coat and her shirt. When she refused, he attempted to take off her shirt. There were people passing back and forth all the time."

According to the police, the suspect grabbed her by the shirt and forced it open with his hands. As the woman tried to leave, the suspect grabbed her by the shirt again and asked her to go into the building and take off all her clothes for photographs. The woman managed to escape, and run for help, but by the time the police came the man had fled.

"We scanned the area, but we couldn't find him," said Paris.

The man is suspected of being the same man who has been bothering women on the U of T campus for three years. The man identifies himself as "Mark" or "Steven" and poses as a photography student, usually saying he is from Ryerson.

"It's definitely the same guy," said Paris.

The suspect approached four women Sept. 9 and was also spotted on the campus during the summer. Police are also looking for him in connection with an incident in an empty classroom at Unversity College two and a half years ago. The man also attempted to remove the clothing of a woman in that incident.



The scene of the crime. *Mark Lyall*

"Metro Police have contacted all the women he has approached in the last six months and brought them down to look at photos, but that wasn't any help," said Paris.

He said Metro police are currently working on a composite picture.

The suspect is a male white, between 20 and 30 years of age with brown hair. He is 5 feet, 8 inches tall and weighs approximate 160 pounds. He is often seen with a mountain bike.

Paris said women should call Campus Police at 979-2222 if they are approached by him.

Concordia drafts assault report form

MONTREAL (CUP) -- Concordia University is inching towards its first comprehensive system of sexual assault reporting on campus.

The Sexual Assault Prevention Committee has drafted a standardized report form and will be distributing it to all departments who deal with assaults, said health services director Nancy Torbit.

Information from the reports will allow the university to compile statistics on the number, types and locations of campus assaults.

Torbit started the committee last June when she realized the university lacked a mechanism to compile information about sexual assaults.

Torbit said the problem stems from the fact that women can report assaults to several campus organizations including campus security, the women's centre, health services, the status of women office, the student council, and the sexual harassment office.

Women's Centre co-ordinator Danette Steele said a comprehensive system of reporting is necessary to tackle the problem.

"If there are several different reports of an assault in a certain location and they all report to different people, we have no way of knowing there is a problem area," said Steele.

She said a co-ordinated system of reporting will force the university to take responsibility for dealing with the bigger problem.

"It lends support to women's voices that, yes, this is happening," said Steele. "And when there is a recognition that the problem exists, something can be done collaboratively in terms of prevention."

BY JOSEY VOGELS

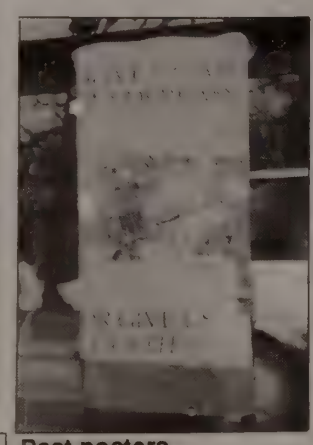
Corrections

The SAC levy includes:
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$11.88 for the students accident and sickness insurance plan
$5.00 for CIUT
$1.00 for Downtown Legal Services
$1.00 for U of T's Women's Centre

U of T Health Services does vaccinate for the Hepatitis B virus.

Crossing dangerous

continued from page 1.



Past posters

University Students' Administrative Council. "It's snowy now and when you're crossing on the partition, there is no security when cars are going by you at seven hundred thousand miles an hour."

Neelands agreed the crossing is sometimes dangerous.

"It's a very dangerous crossing but students need it."

He added SAC, the planning office and Student Affairs will have to approach Metro Council with a proposal after the second report is refined within the next two weeks.

"It's the city's street so we have to approach them first."

el Mocambo

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TRAVEL CUTS

Memorial service planned

BY JENNIFER SUE

On December 6, U of T faculty, staff and students will take time to recall the Montreal shootings and think about the violence that exists in our society today.

"It's important that people realize it wasn't an isolated event. Violence against women happens all the time," said Diana Dobson, Women's Issues commissioner for the Students' Administrative Council.

But she said there are still some disturbing attitudes at SAC.

"One person told me not to spend money just because there is money to spend," she said. "But there were fourteen women murdered, of course we have to spend money on it. But that was the attitude that was definitely pervasive."

Dobson said SAC will go ahead with its plan.

"We want to take purple ribbon and tie it all around the campus, so people can't miss it. We want to put it on every tree, but that will depend on volunteers," said Dobson.

Michol Hoffman, University Affairs commissioner for SAC said it is important to increase awareness of the Montreal shootings.

"You honour their memories more by enlightening others rather than hushing it up," she said.

The Status of Women office also supported the annual day of mourning.

"The massacre did take place in a university. Members of the University of Toronto were appalled and distressed. It was like a kind of death in the family," said Jane Abray, acting Status of Women officer.

Terri Leclair, assistant to the acting Status of Women officer, said it is important to remember the tragic event.

"The observing of December 6 is now a tradition. The federal government passed a bill designating it the National Day of Remembrance and Action on Violence Against Women."

At Convocation Hall, a memorial service will be held tomorrow at noon. Guest speakers include Kate Merriman, chaplain at Trinity College, Alex Chapman, president of the Engineering Society, senator Lorna Marsden, a lecturer at U of T and provost Joan Foley.

Also on campus, the Ontario Institute for Studies in Education, Sigmund Samuel Library and Robarts Library, in conjunction with the Department of Criminology, will feature either an exhibit or a video. At 8:30 am and 10:50 am, Victoria College and the Toronto School of Theology will have their respective services at the crucified women's sculpture, and an organization called *Violence Against Women Project: Women and Law* will be collecting donations for Nellie's Hostels for Women, at Flavelle House.

Roses and ribbons are available for purchase at SAC, Sidney Smith, Hart House and the Koffler Centre. Proceeds will go to the December Education Fund.

Though the project is in its early stages, Peter O'Brien, co-ordinator of community relations, said the money will go towards prompting awareness of sexism and violence, and perhaps a scholarship fund.

O'Brien and fellow members of the University of Toronto Men's Forum, a pro-feminist organization, are calling on men to stop violence against women.

"Men must take responsibility for violence against women. Men have remained ignorant far too long about serious threats women live with every day," he said.



Vic's crucified women's sculpture is site for memorial.

SAC gets peer performance review

BY WILSON LEE
Varsity Staff

U of T's college student councils are giving SAC a poor evaluation on its performance so far this year.

"SAC is definitely a big machine that's been slowed down by its size," said Lloyd Aning, president of the Erindale College Student Union. "It's so big, student oriented matters take so long to come to the surface."

But Bart Arsenault, vice president of SAC, disagreed. "A bureaucracy, large or small, fast or slow, if it's changing something, it's effective."

Arsenault added that SAC has made efforts to make itself more representative of students.

"A by-law revisions committee was created to deal with SAC's increased size. We are thinking about increasing the number of commissions from the present three to five to better represent student issues."

In addition to the increased bureaucracy and size of SAC, Aning criticized SAC's duplication of resources.

"SAC Erindale purposes are not defined and are not adequately representing Erindale. SAC Erindale is duplicating the role of the Erindale Student Council," he said.

But Arsenault said SAC is criticized no matter what it does.

"In the past SAC has been criticized for placing its emphasis on lobbying. Recently, SAC has been seen to be the opposite. It has concentrated on providing services and is being criticized for it," he said.

Aning added SAC has failed to represent all three campuses.

"SAC is not representative of U of T as a whole, only downtown," said Aning

Although Arsenault said a duplication of SAC and student council efforts did exist, measures were being implemented to reduce redundancy.

"It's true, there is duplication between SAC and the student councils, but over the past few years those areas of duplication have been slowly eliminated. And in the future when all areas of duplication have been eliminated, SAC and student councils will be able to better represent students," said Arsenault.

But Alex Chapman, president of the Engineering Society, said when bureaucratization of SAC increases, so does its inefficiency in expediting student issues.

"In my opinion, the liaison of SAC and Engineering is slack. So much of what goes on campus is so disjointed and uncoordinated."

Arsenault disagreed.

"I think a lot of programming going on looks disjointed, but SAC has been trying to tie things together and consolidate interest across the board."

Arsenault added that a new mechanism of meetings between SAC and student council presidents to centralize and coordinate activities on campus has been established.

But Frank Vivacqua, president of the St. Mike's Students' Union said in the past, there has been poor communication between college council presidents and SAC.

"I'm really disappointed in this," he said. "I missed the first meeting because I didn't get notice of it until after it was held."

One controversial issue between SAC and college student councils is the question of joining the Ontario Federation of Students.

"Joining OFS would be beneficial, there should be some serious consideration of this," said Aning.

But Arsenault said it was possible for U of T to enjoy the benefits of OFS without becoming a member.

"If U of T didn't join OFS, would U of T not enjoy the benefits of OFS? And on the other hand, can the OFS represent U of T's particular needs to the provincial government?" he asked.

SAC's budget deficit was also called into question.

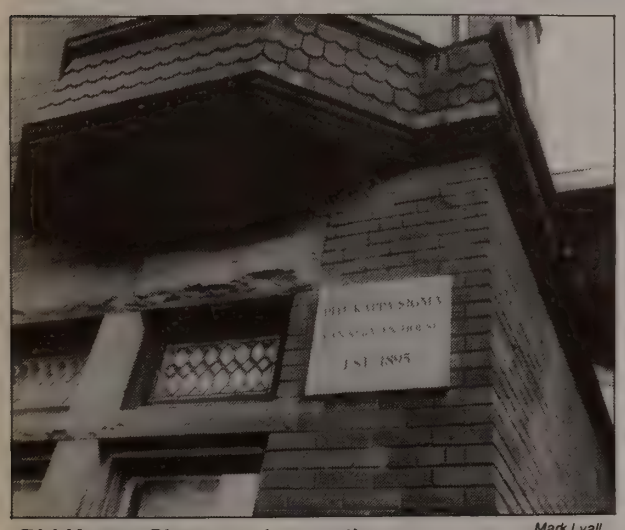
Aning said Orientation events are unrepresentative of all students.

"Orientation has not been student oriented nor representative, it's only for first year students."

He added SAC should re-

See Council, page 10.

Committee waiting for frat policy



Phi Kappa Sigma under scrutiny. *Mark Lyall*

continued from page 1.

Housing, Pearl Karimalis, said the fraternity will not be listed until there is a positive response.

"We don't list people who deviate from the Human Rights Code of Ontario. We don't want to refer students to a residence like that. We'd do that in the case of any landlord."

Peter Guo, president of SAC, encouraged the fraternity to respond.

"My comments to the brothers at Phi Kappa Sigma is, if you've written letters, let's see them. If you're going to respond, let's see it. You continue to offend people by your inactions."

Guo stated the fraternity would face suspension from SAC services if they don't respond immediately.

"From SAC's point of view, we can withdraw services like booking the Hangar."

The Committee on Homophobia will ask for a ban of Phi Kappa Sigma from Athletics facilities if a response is not given.

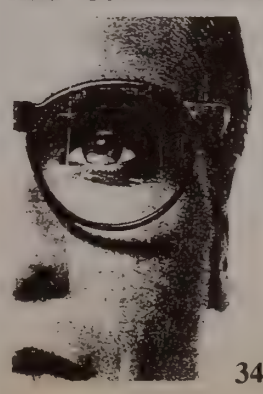
"They're just like children," said Defraeye. "It's up to them. We are waiting to get their policy. If they stick with it, they'll have to do without university services."

NEWS continues on pages 9 & 10

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EDITORIAL

More than just ribbons

White ribbons are not enough.

It's admirable for men to wear ribbons this week as a sign that they're committed to stopping violence against women.

It's even a good start, if it's symbolic of a larger commitment.

But what needs to be examined is where men should go from here.

Wearing a white ribbon for one week makes a certain statement. But it leaves 51 weeks where the issues must continue to be addressed.

Being male in this society grants a certain privilege. It can confer a certain status or even immunity.

Being concerned about violence against women means much more than putting on a ribbon and saying "I would never assault a woman."

It involves dealing with the entire political, social and economic structure of this society. It involves dealing with feminist analyses.

It involves more than being sensitive once a year when the deaths of fourteen middle-class, white women with bright futures and careers ahead of them are commemorated.

It involves being aware of the prevalence of domestic violence and domestic killings — violence that goes on all year, every year. It involves examining the treatment of the many women who are unable to go to university and who don't have particularly bright futures.

It involves being aware of the additional oppressions faced by lesbians and women of colour.

It involves questioning how seriously people take the white ribbon campaign.

Brian Mulroney is wearing a white ribbon. The policies of his government have certainly served to perpetuate the inequalities visited upon women in this society. And his party members are certainly not shy about publicly insulting women.

Bob Rae would undoubtedly support the white ribbon campaign as well. Yet, his government's underfunding of universities will mean a failure to implement employment and pay equity at those institutions.

U of T's own SAC will be putting up purple ribbons around the campus to commemorate Dec. 6.

But SAC's male president and vice-president refused to fund an anti-date rape campaign during Orientation. Tying a bow around a tree now will do little to help.

Men should also be questioning some of the reasons why the white ribbon campaign has received so much publicity.

Sure, part of it is because men are taking a certain stand on the issue. But, the other part is that it makes better reading and more popular news than the work done year-round by feminist groups.

It also means papers can salve their consciences when they continue to do indepth features on killings in the drug trade while ignoring the most common murders — domestic killings of women.

So wear a white ribbon by all means. But remember that it's a statemen ...not a solution.



The VARSITY
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Staff Meeting
Thursday, Dec 5, 4pm
CUP stuff on the table

back talk ...

Mistakes

I believe for a number of months, your paper has been unconsciously misinforming students, so I wish to clarify certain items.

1) Orientation did not lose $110,000. Orientation was subsidized from the Operating Budget to an amount of approximately $68,000. By factoring in the GST, the 1991 Orientation cost the same as the 1990 Orientation. But, I am not content with this comparison. I and others repeatedly stated Orientation cost too much. This is why I introduced the motion to make future Orientaions break-even.

2) Papernick and your paper have constantly misinformed students that the SAC Government Lobbying budget is $200. This is pure bull. Lobbying such as the graveyard, petitions, postcards, research, postering and staff are maintained elsewhere in the budget. What is really irritating me is that Papernick continues to make this claim even though she is the one who recommended $200 for this line item. In fact, Peter and I recommended it be increased to at least $500 but Papernick did not accept the recommendation.

3) The SAC student incidental fee is $18.65 and not $67.53 as you stated in your paper. I believe the Varsity, will provide a correction which would be greatly appreciated.

4) The projected $480,000 deficit is not projected at the beginning of the 1992-93 Board term as stated in your paper. This deficit position is projected for October of 1992 after summer operations, September programming and Orientation.

5) It is an error in my judgement to say the deficit "crept up on us." The truth is I knew the financial position of SAC very early on in the summer but I did not have the hard numbers until we segregated the Wheelchair Fund and received the audit drafts in October. I had stated in papers and reports SAC's finances were a concern but I did not wish to alarm everyone until I had the complete picture. Although students may be surprised, the SAC staff and Executive were not surprised and have been trying to deal with the problem since taking office.

Bart Arseneault
SAC Vice-president.

Threats

Re: "B.C. students leave after rape threat"

I was horrified to read about Kim Jarzebiak who is being forced to leave Vancouver Community College after continued rape threats from the male student body. The men responsible for initiating her attacks should face stricter penalties than being kicked off the newspaper and having to attend a seminar on sexism. What a farce!

I was even more horrified by the way the article was written. Why was Jarzebiak named but the two offenders referred to as "two male staff members"? Why were the names of the male offenders protected and that of the female victim exposed, resulting in further harassment? Violence against women is rampant and obvious, but it also sneaks up in the subtlest ways with the media helping to reinforce it.

Malayah Harper

Varg sucks

Up to this point, I have ignored the ridiculousness of your poor paper and the poor skills of journalism demonstrated by your writers. I have remained silent mainly because you focus on useless, slanted issues and they have never concerned me directly.

Your article "Stripper invited to a Trinity dinner" has, however, brought upon my college and myself a sense of disgrace and a portrayal that all the men eating in Strachan Hall condoned this action and, moreover, financed it. Your single source, Mr. Farhan Memon (who seems to be your only source on all issues involving Trinity, which leads me to believe that he comes whining to you rather than you going to him), stated that "the hall was charged and everyone knew."

This statement is a blatant falsehood, your source was not even present at dinner! The financing of the stripper was not done openly (I myself was never approached), but was organized by a small groups; this has been addressed and disciplinary action has been taken.

I would like to assure you that I believe, as do many fellow offended male residents, that women deserve our utmost respect in their quest for equality, and in all areas of social intercourse. The self-acclaimed "politically correct" Mr. Memon, shocks me in his moral failure by not reporting this incident to the rightful authorities before it occurred. Perhaps, had he brought this forward to the Commissioner of Student Discipline, this degradation of women could have been avoided. Did he know and not report it, or did he not know contrary to his claim that "everyone knew"? Perhaps Mr. Memon was only trying to triumph the feminist cause by relating this isolated Trinity incident to issues which have appeared in *the Varsity*. Perhaps your support for the topless female student on trial (Nov. 18/91) was misconceived in this incident in Strahan Hall, by Mr. Memon, as the forwarding of female equality in the free enterprise work force.

Had I known that such an incident was going to occur my moral sensibilities would have compelled me to avoid this atrocity to women, my college and myself.

Jed Dearborn
Trinity II

Daycare

I was quoted as saying, "We try not to show favoritism but priority is given to parents who can afford the full fee as opposed to those requiring a subsidy", in the November 12th issue of *the Varsity*. It is an inaccurate and misleading statement and I would like to take this opportunity to clarify the statement.

In response to the wait list issue, day care spaces have been given to parents who can afford the full fee because subsidies are unavailable to those requiring it. This sometimes does mean that a family requiring a subsidy remains longer on the wait list than a full fee paying family. The Centre is a non profit organization and to remain a viable business we must stay close to or at full enrollment.

Mamie Arnaly
Supervisor

December Remember:
a supplement about violence against women

The Varsity, December 5, 1991



Combat anti-woman terrorism

by Kate Manning

I am a feminist.
I am a woman.
And I am scared.

Two years ago tomorrow, Marc Lepine murdered 14 women in Montreal — for no other reason than that they were women — feminists as he called them.

It doesn't scare me to be a feminist. Being a woman is only frightening when I see what men are doing to us and that women are not fighting back.

In two years, I fear we haven't come very far. There are still those who refuse to acknowledge that what Marc Lepine did was much more than an isolated act of insanity.

His actions were insane, that's true, but nonetheless they are a glaring example of the way women are devalued in our society and of the backlash against feminism which is thriving. What he did stems from the way in which we are socialized to believe men must dominate. Our culture still promotes this so that when men feel inadequate or that women are getting ahead, they lash out. And they are striking out at women. The violence continues and patriarchy allows it to exist.

We are not equal to men. We earn less; we have less opportunities; we're poorer. We are governed, policed and judged by men. Men are hurting us.

These are facts which I think are sometimes ignored by many women of our generation.

It frightens me that women can't see what is happening to us. And it makes me angry.

I get angry when I hear, again and again, that "I believe in equality, but I'm not a feminist," or that "radical feminists" go too far. Or that " it's okay, we've come a long way."

Well I don't think we've come far enough. In fact, sometimes it seems we're going backwards. The Rape Shield Law has been tossed out. In British Columbia a judge accused a three-year-old girl of being "sexually provocative." Clarence Thomas was elected to the US Senate. And June Rowlands thinks we should defend ourselves with hat pins.

The view that women are somehow less than men, that we aren't "people" as fully as they are, persists. We may have equality on paper but not in practice and certainly not in the minds of many.

Until women say we are feminists we are not going to get anywhere.

But Marc Lepine acted as a solitary madman.

One in four women will be raped in her lifetime. More often than not, she will know her attacker — he will be her friend, her lover, her father, her brother. Daily, thousands of women are beaten, brutally, by the men they love. Women disappear and are murdered by strangers and the people they know and trust. Nina Devilliers, Kayla Klaudusz, Elizabeth Bain.

On December 6, 1989, Marc Lepine killed 14 women at L'Ecole Polytechnique.

All of this is related; these acts are in and of each other. It's time people admitted that. It is too easy to hide from reality, too easy to dismiss Lepine as a lone man who was just crazy.

I don't know how many times I've argued — with men and women — that Marc Lepine should not be seen as an aberration. I've heard many women say, "my boyfriend, friends, father, brothers wouldn't do such a thing. Not all men are to blame."

No, not every man is a murderer and not every man is a rapist or would molest his child. But the perceptions of men and of women that set the stage for that violent behaviour permeate our society. They are a part of most men and of many women. All men still reap the benefits of our patriarchal society. Until we all — women as well as men — acknowledge this, it isn't going to change.

Until women take a stand and say we are feminists, we believe that we are every bit as valuable as men, we are not going to get anywhere. There will be more violence, more rapes, beatings and murders, and women will have even more to fear — simply from being female.

It takes more than those of us you've dubbed "radical" to make a difference. It's going to take all of us.

> "I was watching television in my residence room and it came on the news at ten. I was alone. My room filled with people and everyone was really silent watching the TV. It wasn't until a few days later when I was planning to go to a memorial service and my mother begged me not to go because she was afraid for my life that I realized that those women had been shot because they were women and I could be too — purely because I am a woman. I think that's when I became a no-turning-back feminist."
>
> *Claudette Lauzon*
> *Third year Canadian Studies and Women's Studies*

Fear of the woman engineer

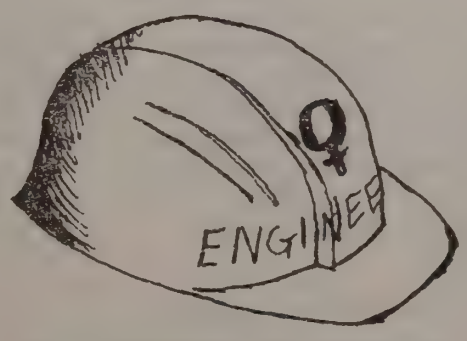
by Christine Burke

I've been wondering for years what exactly was wrong with me. For some reason, there has always been a chasm between me and other women.

I know of course where the difference lies. I'm a engineer - a female engineer - and that makes me different. There still aren't many women in engineering and while they are no longer a novelty, lots of people wonder what propels a woman to go into engineering.

After all, where did I go wrong? Shouldn't I have been a little ballerina, dressed in pink frills and content to do what was expected of me. I actually wanted to do that at one time, so why did I go into engineering?

As a little girl, I didn't dream of being some old, gray haired man, up to his elbows in grease, tinkering with machines. Somehow though, the older I got, the more things changed. Instead of being interested in music and dance as I thought I should be, maths and sciences intrigued me. I guess that's when I realized that engineering was for me.



So what, I'm an engineer. Just because I'm an engineer doesn't mean I can't be fun, nice and relatively a normal woman but many people feel it does.

I hate the stereotype that is constantly thrust upon me. For some reason people believe that women in engineering are obnoxious, arrogant, self-centered, bitchy, messy females who dress in greasy overalls. They aren't. I personally prefer pink frills to overalls.

To escape this constant image problem, I used to pretend that I was a music student. It seemed to be a much better place for a woman to be than in an engineering lab. Music is a safe and unthreatening position for a woman to be in while engineering - well, let's just say women in engineering get some people's backs up.

I've always felt that the truth about what I was would betray me somehow. Do my doomful prattling sound harsh? Are you wondering if it's really that bad for women in engineering? Maybe not, After all, not that many female engineers have died violently and those who have were a rare moment in time. Why should it affect me?

I used to think that it didn't. I hardly sympathized with the women in Montreal. These things happen, maniacs flip out just as planes crash, it didn't necessarily mean that someone was out to get me.

I refused to wear the symbolic white scarf. I didn't concede to wearing the pin "14 Not Forgotten" even though a male engineering friend gave me one and asked me to wear it.

I thought that all the fuss was pointless and that there shouldn't be a big deal made about some isolated psychopathic killer. It seemed right when weeks later the hype died down and people seemed to be forgetting the event.

That's when it happened - a loud "BANG" at the back of my class. I made me jump, literally out of my chair. My mind raced. This was the end.

Fortunately it wasn't another crazed man bent on destroying women in engineering. My paralyzing fear had been caused by something as innocent as a book falling off a desk at the back of the room.

So now I realize that what happened in Montreal was not an isolated incident. I fear that one day those who don't believe women should do certain jobs or gain a given status will get me. One day, someone will find me and realize that I don't belong. They'll get mad, they'll get violent and all because I, as a woman, wanted to be an engineer. Maybe I already know them. Perhaps THEY are some of my professors, my classmates, my co-workers or a stranger I met on the street. Maybe one day, one of them will crack under the pressure and retaliate against me or other women.

Maybe, at that moment, I will regret having gone into engineering. Until then, you've got to do what you've got to do and I have to be an engineer. Even if I am only a woman.

Christine Burke is a engineering student at the University of Waterloo.

by Naomi Klein

Our M

Remembering violence against women on one day of the year is a luxury most women cannot afford. Most of us remember it when we are followed walking alone at night, when we are harassed at work, and when we are undermined in the classroom. We remember it when it is directed against us by strangers, acquaintances and partners.

When we remember the 14 women who were killed in Montreal two years ago, we must also remember the 42 women murdered by male violence in Toronto last year and the seven more still missing. We must remember and mourn the 71 who were raped and the 19 who were killed in Kenya this summer and the millions of women who are persecuted worldwide because of their gender.

But Lepine, and all the other men who assault and kill women are experiencing a backlash of their own: our fear has made us angry, not weak. These terrorist tactics have not weakened us, they have made us stronger.

The Montreal Massacre created a new generation of feminists on Canadian campuses — women who two years ago suddenly understood their life could be taken away because they are women. Working for change has become a matter of life or death.

Rather than letting Lepine's targeting of feminists silence us and cause us to hide our politics and our ambitions, we are speaking louder than ever and convening to mourn the loss of these women in greater numbers. We understand that if we join together, they won't have enough guns to kill us all.

The voices in this supplement are about this strength. They are people involved in women's issues on campus as well as a random sampling of students from across campus. We asked them where they were when they found out about the Montreal Massacre, how they felt, and how it has affected thier lives, attitudes, choices and politics. No one experienced the massacre in the same way but everyone remembers it, feels strongly about it, and wants to talk about it.

All women wishing to mourn the loss of the 14 women killed in Montreal and the loss of women of every race and class killed every day, are invited to attend a Vigil at 5 pm on Friday, December 6 at the south side of Queen's Park.



Photo by Mark Lyall

"It scared me that there was so much anger out there that someone would go out and shoot so many women. People don't talk about it much, but there's an underlying feeling of support for women (in Engineering), and women's rights."

Johanne Heald
First year Engineering Science

"It's an act of terrorism. Once I was leaving the with my scarf pulled over my face because it wa lady saw me and she bolted in the other directio that women see me as a threat but I can't blame

Fourth year Pg

"I was in a car listening to Morningside. I heard it first from Peter Gzowski. My immediate reaction was to think about my two daughters who I have been encouraging to think about everything they can do. I remember feeling completely at sea. I think that when one person is assaulted or harassed or killed for doing the kinds of things we advocate more women do it reminds us all that we will be challenged every step of the way. If we are going to encourage people to be public around harassment, intimidation and assault or to choose non-traditional jobs, the institutions have to provide the support they need."

Susan Addario
U of T Personal Safety Awareness Officer

"I didn't really understand the true impact at the time. It seemed so unreal. Violence against women wasn't something I'd given much thought to but now when I hear about it, it's frightening. These statistics aren't just imagination, but real."

Alex Chapman
President Engineering Society

"It has made me more aware of how unsafe I feel. It hasn't politically motivated me, just made me more aware that something like that could actually happen."

Kim Sterrit
First year Arts and Science

"I don't like to talk about these issues because some migh misinterpret my views as misogynist, but these people (Mar Lepine) will pick their causes and I don't mean to b insensitive but it's society's responsibility."

David Loewe
Graduate Student Mechanical Engineerin

"I remember my class the next morning. I was teaching an all-women class on women in literary studies. I remember how numb everybody was and how frightened and uneasy all the women felt including myself to be in the classroom. It brought out feeling that were already there — about not really having a place in the university and the low level hostility that so many women live with on a day-to-day level. It just brought everything to a halt, questioning your place in the academy and whether you should be there at all."

Heather Murray
Trinity English Professor

"I remember talking to my roommate about how those women had so much to live for because they were all about to graduate, and how they can never be brought back. I disagree with the extreme feminists who say it was a message sent to all women from a representative of all men. That's ridiculous."

Pamela Wainwright
4th year Arts and Science

"I was a hadn't yet suddenl duck for not just know an take in ge



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emories



Photo by Mark Lyall

"I was shocked. At that point I didn't know if I wanted to go into engineering. I remember thinking that it was such a waste, there are so few women going into engineering as it is."

Jocelyn Bognot
First year Engineering Science

"In the beginning it restricted my activities but then you forget. When I was followed in the subway and flashed I stared thinking about it again. During Orientation Week at Vic I got scared again because there were these signs that said "no means tie her up". When I have a male prof and I have to go to his office I think about it too. I made white ribbons for my brother and father to wear. They are wearing them but I take it more seriously than them."

Chris Hunter (female)
Second year English

St Mike's pub
s winter and a
n. I feel bad
them."
ychology (male)

"I have always been rather paranoid but it hit then that I have a reason to be scared. It strengthened my feelings and clarified them. Being a feminist doesn't make me scared because I don't think anyone can tell from the outside. It's just being a women that I'm afraid of."

Maxeen Paabo
First year Arts and Science

'I wasn't scared for myself personally -- this was in Montreal
nd he's not here. I'm not a feminist -- I don't go overboard. It's
rd for men, they have to adjust to a new way of thinking and
having competition in the workplace. He (Lepine) was
robably just thinking that we are a pain in the butt."

Second year Arts and Science (female)

"I was teaching that night. At first it didn't make any sense to me. I think about the massacre everyday now. I've always been pretty careful but before I took some measure of safety for granted. I just don't anymore."

Alice Pitt
President of the Graduate Student's Union

"It's not as clear as the assassination of Kennedy, but it had just as profound an impact. I was at home with my wife and my niece and we had as profound a discussion as I've ever had. I realized men can't stand on the sidelines anymore. It ate inside. I got very public about it at the time. I have a daughter at U of T in first year and if it's 11:00 pm, I tell her to take a taxi instead of the subway."

Gordon Cressy
vice-president of University Relations

"I was the president of the Canadian University Press at the time and I was at the office. We were an organization of journalists and the first thing we were supposed to do was get the story and that was the hardest thing --it just seemed like such a crass thing to do. I've tried not to use it as a tool any more than any assault that happens on a daily basis."

Deanne Fisher
Liaison Officer for the Association of Part Time Students

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g

t the Women's Bookstore when it happened but I
heard. When I got home I read the newspaper and I
realized that I could have been a target or a sitting
ome copy-cat attack. I definitely feel more afraid --
om strangers, you start to wonder if people you
like that and you start to think about the risk you
tting into a relationship with anyone."

Graduate student English (female)

"I was having dinner with a woman friend at my place when we turned on the TV. I was representative of male violence and she was representative of victims and the role of gender issues. It's a people issue with male and female aspects, but ultimately its a human issue. I wear a white ribbon and I agree with what this week is about. Things have got to change."

Sean Cunningham
Graduate Student Anthropology

Quotes compiled by: Nancy Howden, Naomi Klein, Wilson Lee, and Maylin Scott.

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As of September 1, 1991, in accordance with the collective agreement between the University of Toronto and the Canadian Union of Educational Workers, Local 2, article 15:09, all Teaching Assistants at the University of Toronto who are members of CUEW, Local 2, are eligible for dental benefits. Employees are reminded that claims should be made by taking receipts to the Human Resources department on the campus at which they are employed: St. George Campus: Human Resources, 215 Huron Street, 8th Floor; Erindale: Anne Tilson, Business Services; or Scarborough: Personnel Office.

Fear of violence

by Wynne Hartviksen

There are people who believe that Marc Lepine's actions were those of a lone psychopath. Those people are wrong. Women all across this country know men who could one day snap and do what Lepine did.

I was in my last year of high school when Lepine gunned down the 14 women in Montreal. The reaction of one of my fellow students clearly indicates that the attitudes and social conditioning that led to Lepine's rampage are widespread.

The day after the Montreal massacre, I entered my school's yearbook office where I was copy editor. The staff was avidly discussing an incident that had happened earlier that day. One of our photographers had entered the office, brandishing the front cover of the Toronto Star. The front page was covered with news about the tragedy. He had pointed to it and stated he'd been in a bad mood the night before but news of the massacre had really cheered him up.

It's easy to guess that this guy is not exactly a feminist sympathizer. In fact, he wasn't even a tasteless joker. He was a man renowned for his negative attitudes toward women.

To make matters worse, he didn't stop at his childish displays before the yearbook staff. That day, he entered his chemistry class and ordered the women to line up on one side of the class much in the fashion that Marc Lepine had ordered his victims to do.

He got away with these antics. I'm not sure why. We all tried to talk to him but he kept insisting that "WoMan", as he referred to women, should really stop complaining. He didn't believe they should have certain jobs and he didn't believe women were as intelligent as men.



Photo by Mark Lyall

So most people would contend that this is just another sick individual and that he doesn't reflect the attitudes of all men in general. I don't believe them. I just think that the photographer from my high-school days was more honest about the way he felt.

Each December 6th, people across Canada stop to remember the 14 young women who were gunned down because they were women. They rarely remember the woman who has been beaten by her husband for years, they don't remember all the women who have been raped by their husbands, partners or brothers, and they don't remember all the women who have died at the hands of someone who was supposed to love them. Violence against women should not be remembered on only one day of the year.

It's easier for people to remember women who died at the hands of a madman they didn't know. The reality is that women face violence every day of their lives, at the hands of men they know and trust. People find it difficult to accept the prevalence of male violence in our families, workplaces and in society.

I know women who live in fear of their ex-boyfriends who turned violent since their breakups. I know women who have been followed by strange men. I know women who have been raped and beaten. All women know these women. They are their friends, sisters and mothers. It is our reality and it is a reality that must change.

The man who acted so pitifully in my high-school days is now a student at U of T. Ironically, he's an engineer. While the Faculty of Engineering has come a long way in dealing with its problems of sexism, it still has members who thinks as this man does.

Women can not fight the battle alone. Men must stop their undeclared war against women. Tying white ribbons around their arms for five days won't do it. They must examine the environments they have created that allow them to abuse half of the population. Until then, women will be fighting a frighteningly painful battle, alone.

Wynne Hartviksen is a second year University College student and Varsity Opinions Editor.

Sexism and the massacre

by Diana Dobson

I was seven years old when I first began to understand what being a woman in our society means.

There was a group of boys in my school who played a contact game during recess. My friends and I had joined their teams and become regular players. That day, however, our teacher had decided that girls could not participate because she feared we would be injured. She told us to skip rope with the other girls.

Nevertheless, my parents assured me that as a woman I could do anything I wanted. When my sisters or I approached them with our dreams of becoming engineers, doctors, lawyers, or mathematicians they always supported and encouraged us. They taught us to become independent, to be proud of our accomplishment, and to stick up for ourselves.

I became an expert in playing down my gender.

But they forgot to tell us about sexism and inequality in our society that would always make fulfilling these goals a struggle. We learned this ourselves.

When I experienced subtle forms of sexism in high school I became an expert in playing down the significance of my gender. This worked for a while and it even worked for my first year or so of university despite the fact that the sexism I experienced her was more commonplace and blatant. I found this behaviour offensive, humiliating and demeaning but I did not know how to react when there was apparently no institutional recourses. Sexism is condoned so I accepted it.

On December 6, 1989 my attitude changed. Fourteen women were murdered in Montreal simply because they were women. They were punished for daring to enter a male-dominated field. This terrified me. When I began to understand the full significance of the massacre, it became clear that it was not an aberration. Our society actively condones all forms of violence and abuse against women by its refusal to address the issues. Every day, women are battered, raped, harassed, and murdered in their own homes, schools and places of work. Sexism perpetuates this violence and inequality because it reduces women to inadequate, unworthy objects.

After the massacre I realized that I had deluded myself into believing that violence against women would go away if I refused to think about it. Marc Lepine murdered fourteen women because he thought they didn't belong in university. Everytime I hear a sexist remark in class it is a subtle reminder that my position in this university is tenuous and that I am unwelcome.

I wonder what dreams were lost with the women killed at L'Ecole Polytechnique.

Diana Dobson is the chair of the SAC Women's Issues Committee.

"I bring the massacre with me wherever I am. But after I got over the initial shock that it can happen here, I began to ask why this incident got international recognition when these things happen in Colombia and Africa as well. I have to wonder why it has become an icon for violence against women and I see a connection between those women's privileged positions. December 6 happens everyday everywhere."

Linda Fong

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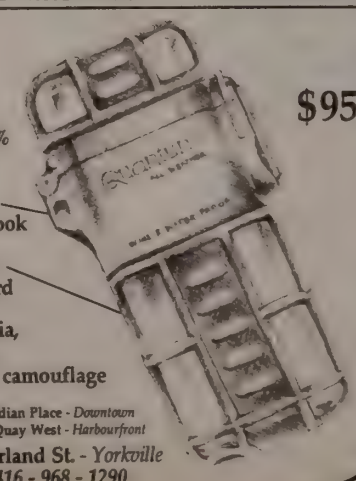
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Posture is the underlying problem

continued from page 1.

Tony Antoniou, a second year pharmacy student, said his back pain is caused by stress. He said his solution is to sleep it off.

But Kenneth Pritzker, a doctor specializing in musculoskeletal pathology, said he knew of no studies showing that carrying heavy books around could lead to serious back problems.

"Where the difficulties come is not how much weight is carried, but the nature of the movements of the weight," he said. "One tends to get back pain from rapid torsional twisting.

"With university students, you're looking at the healthiest group of the population, even with respect to the back. If you take a look at the population of people moving furniture for a living, these people can certainly lift and carry a large proportion of their body weight on their backs. Much more than 20 pounds of books."

But Oswald and Evans disagreed.

"People do make a living moving furniture, but it would be a very rare case if there was no wear and tear on the spine," said Oswald.

He said every person has a certain type of spine and weak spines can be inherited from parents.

"It's valid to say that you can learn to lift properly, but certain spines are more conducive to lifting than others. People should be checked out by a chiropractor."

Evans said students should do repeated extension exercises, leaning their shoulders back over their hips and should place a cushion or rolled towel between the chair and the small of the back. He stressed if there is serious continual pain, to see a physician to be assessed.

Margaret Galamb, U of T's health services promotion co-ordinator said students should sit up properly and do exercises such as raising the arms to a T-position for 10 seconds, and do neck rolls.

"It's also very important to have proper lighting when you're studying," she said. "If you're straining to see, you'll catch yourself tensing and that can lead to neck stress."

In addition, Oswald offered the following advice:

- ❑ wear your knapsack on both shoulders or alternate shoulders
- ❑ have a daily stretching routine, starting from the top working down
- ❑ stretch your neck, shoulders, back, legs and calves
- ❑ stretch in the morning before you start putting stress on your back
- ❑ stretch each muscle for approximately 30 seconds
- ❑ stretch before and after any activities
- ❑ if it hurts, don't do it
- ❑ breathe nice and easy while stretching

Results of a random student knapsack weight survey

English: 9 pounds
Biology: 10 pounds
Commerce: 11 pounds
Political Science: 13 pounds
Engineering: 19 pounds
Medicine: 20 pounds
General Sciences: 21 pounds
Law: 25 pounds

McGill women push for assault policy

MONTREAL (CUP) -- Women at McGill University are pushing for a special policy on sexual assault, but the administration says the existing assault policy is sufficient.

"We consider sexual assault to be a part of assault in general," said Irwin Gopnik, dean of students. "This has worked in cases we've already dealt with of a sexual nature."

But some women on campus disagree.

"It is insulting to equate being raped with being punched in the face," said Sylvia Di Iorio, of the McGill Sexual Assault Centre. "McGill's assault policy does not address the trauma and impact of rape."

The Centre is trying to convince McGill to adopt a policy specifically for sexual assault. Di Iorio would also like to see an improvement in the policy for sexual harassment.

When a student files a sexual harassment complaint, one of four assessors -- chosen by the principal and approved by a committee of students and faculty members -- is assigned to her case.

The assessor acts as a go-between for the complainant and the accused. If the assessor decides the case warrants action, it is turned over to a disciplinary committee. If not, the file is closed.

According to Di Iorio, the process causes problems for the complainant.

"A woman must feel she is believed in a case of sexual harassment," she said. "But the assessors have to listen to both sides of the story."

The university needs a comprehensive policy addressing sexual assault and sexual harassment, she said. McGill is simply not equipped to handle cases of sexual assault, she added.

"I've heard of problems in the assessment in cases of assault. The assessors are not prepared to deal with this, nor do they have a guideline to follow."

Under the existing policy, rather than taking cases of sexual assault, assessors advise the complainant to lodge a criminal complaint with the police.

Di Iorio said she wants a policy that provides the harasser and the complainant with separate representatives. But she said she doesn't think the university will come through.

"This system would mean hiring trained people to handle the cases, and I don't know if McGill is willing to do that."

Gopnick said the university will examine the centre's proposals. "If someone comes up with an argument in favour of having a separate assault policy the administration will listen.

We're not closed-minded about it."

If McGill set up a policy specifically for cases of sexual assault women would have a choice between pursuing a case within the university and a criminal case, Di Iorio said.

"It is never easy to go the criminal route. If we had an effective system, a woman might choose it over the criminal proceeding.

Kelly Dobbins, of the Coalition Against Sexual Assault, agreed.

But even if McGill created a policy, Dobbins said it would still have shortcomings. "It would still come down to his word against hers. And the final decision would probably be left to one man."

its over, its over, its over, its over, its over, its over, its over its over, its over, its over, bye Wilson, we'll miss you.

News Shorts

Moms and Dads group

A new support group for U of T parents is being organized on campus.

U of T Moms and Dads is set to have its first meeting Dec 9.

"I want groups to realize that lots of people don't have to be single parents, they can be co-parents," said Michelle Rowsell, a full-time philosophy and sociology student and parent, who is organizing the group.

Rowsell said the purpose of the first meeting will be to assess the numbers of parents and what sorts of problems and issues the group should focus on.

"First I want to get us all together," she said. "The group is firstly for support. I'd also like to set up a food bank and have an exchange of clothes and books. Secondly, I'd like to set up an information centre with applications and deadline information about daycare and a liaison between the group and daycare centres. Then we'd like to go on with long-term plans like lobbying the government for co-op housing and OSAP."

She said students who are parents can face a lot of problems at university.

"The university is really not set up for parents especially in the summer. Most classes are at night which means you have to get a babysitter.

"While OSAP grants are good, when they run out, the loans aren't as generous. The government doesn't take into consideration that you are paying for two people."

There are approximately 3,000 part-time students at U of T who are parents with half of that number being parents of children under six years old.

Drug plan in the works

U of T part-time students may soon be able to buy into a university drug plan.

The Association of Part-time Undergraduate Students is looking into joining with the Students' Administrative Council to develop a drug plan that would extend to part-time students as well.

All full-time students participate in a drug plan administered by SAC which reimburses 80 per cent of prescription drugs.

"We've looked at it before but one of the reasons we haven't gone through with it is that a certain number of part-timers are married or they are covered by work," said Deanne Fisher, APUS liaison officer.

"I suspect more and more students who used to be full-time are dropping down to part-time. Those people are starting to have an effect on the things that we do.

"We hope to set it up for next year," said Fisher. "We'll be deciding soon whether to run a referendum. We've never increased our fee before."

Krishna Balkissoon, SAC drug plan administrator, said SAC is also looking at improving the service.

"We're looking at going to a pay-direct system which is a card," he said.

The card would be presented directly to the drugstore for the discount, eliminating the need for students to keep receipts and later hand them in to SAC to get the refund.

"The idea is if you have a card more students will use it," said Balkissoon.

U OF T MOMS AND DADS



A support group for parents and expecting parents at U of T.

First Meeting:
Monday, December 9, 1991
From 2:00 to 5:00 p.m. (drop in)
Pendarves Room, Cumberland House
International Student Centre,
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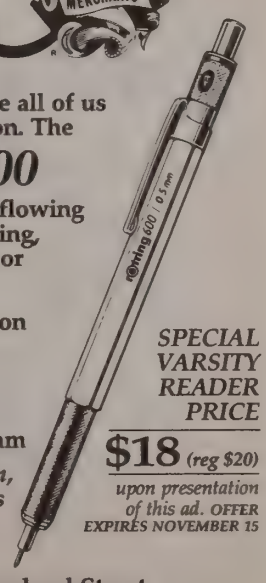
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Morgentaler goes to court again

BY DAWN MITCHELL
Canadian University Press

HALIFAX -- In an attempt to regain control of its health care system, the Nova Scotia government is taking Henry Morgentaler to court -- again.

Since Morgentaler opened the doors of his Halifax abortion clinic in May 1989, the government has argued the clinic violates the provincial Medical Services Act which lists nine medical procedures that cannot be performed outside a hospital setting, including abortion.

But two provincial court judges have ruled the act unconstitutional on the grounds that the regulation of abortion is an area of federal concern.

The Public Prosecutions Service has asked the Supreme Court of Canada to decide whether the federal government or the province has the authority to pass laws on the matter, said Peter Spurway, spokesperson for the provincial Attorney General's office.

The separation of powers between the two levels of government is set out in sections 91 and 92 of the British North America Act, 1867. Criminal law falls under federal jurisdiction while health care is a provincial matter.

However, because this case will define the governments' legislative powers, the final decision of the Supreme Court will have an impact on all free-standing abortion clinics.

The decision will be binding on all jurisdictions in the country, said Moira MacConnell, an associate professor of law at Dalhousie University.

If the Supreme Court upholds the lower courts' ruling, the federal government will control the legislation of abortion clinics. If the decision is overturned, each province may ban clinics outright.

Although hospitals in the province perform abortions, the head nurse at the Halifax Morgentaler clinic said women are guaranteed an understanding and caring approach at the clinic.

"We provide a supportive environment to the women who come here," she said.

Women under 19 do not need parental consent for the procedure, and a doctor's referral is not required by the clinic.

"This is a vital service for the whole Atlantic region," the nurse said. Clinic staff perform about 50 abortions each month.

MacConnell says the pro-choice movement could well be caught in a difficult position, depending on the court's decision.

"In the short-term, if the Supreme Court finds that abortion is a federal matter, then (the provinces) get to keep the clinic," she said.

"But, to use that argument you have to assume it (abortion) is an inherently criminal area to be regulated under criminal law if it is to be regulated at all."

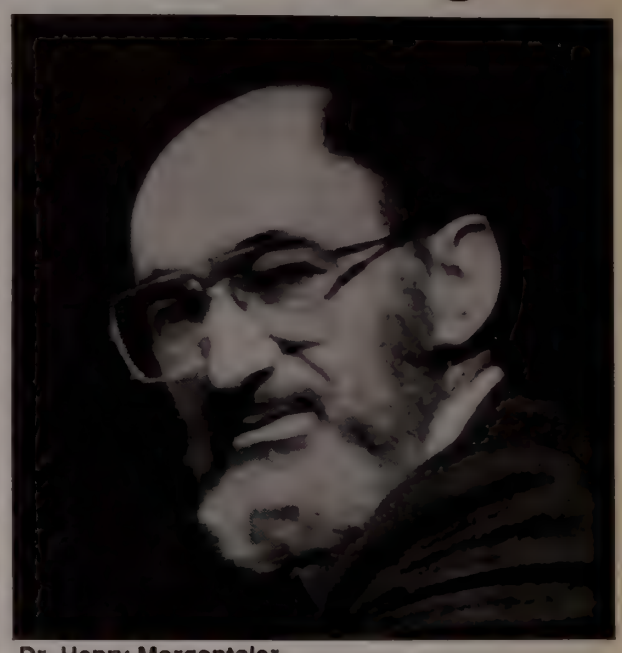
There is no federal law criminalizing abortion in Canada.

In 1988, the Supreme Court struck down Section 215 of the Canadian Criminal Code -- which regulated abortion -- on the grounds that it violated the Charter of Rights and Freedoms.

The Nova Scotia courts declined to rule on whether the Medical Services Act also violated the Charter. This matter may also be determined by the Supreme Court.

The federal government attempted to replace the old law in 1989, but it satisfied neither pro-choice advocates nor anti-abortionists, and was eventually defeated in the Senate.

The Supreme Court's decision to hear the Public Prosecution Services appeal of the lower courts' rulings was announced on Nov. 14, but the case is not expected to be heard until April or May, 1992.



Dr. Henry Morgantaler

Council prez slams Orientation budget

continued from page 3.

valuate its spending.

"It is ludicrous to spend that much money on a one day event."

Arsenault said he has already made recommendations for future Orientations.

"I have passed a motion for Orientation to be a break-even event in the future, any money left over can then be rechanelled into lobbying."

Vivacqua said SAC's financial problems were similar to what a lot of college councils were facing.

"With increased expenses and GST, the money just isn't there," he said. "I hope SAC will look into increasing its student levy next year."

He added SAC's responsibility for student money comes first.

"SAC has not been irresponsible with student money. We have mechanisms for accountability and funding that accounts for every penny SAC spends."

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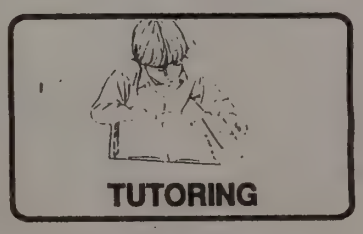
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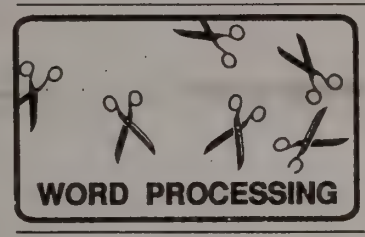
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funny how some people just can't seem to let go of their baggage and their petty little ego problems which they stick into little spaces at the bottom of pages funny how that is if we weren't so generous at heart at three o'clock in the morning than maybe we would start to resent it and point out how much better the paper looks this year and how there is a god and she is really angry at you happy hannukah by the way we have figured out that latkahs are part of an elaborate nazi plot to kill off the jews with coronary artery disease so we are going to get some hogies instead.

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VARSITY SPORTS
THURSDAY EDITION
DECEMBER 5, 1991

Players to pose as sunshine boys

Hockey event hype

BY TED GRAHAM
Varsity Staff

Somebody should consider whether the upcoming Duracell hockey tournament should be shot and put out of its misery.

It definitely won't be competitive — not with teams like OUAA basement dwellers York, Queen's and Ryerson. Not satisfied with just this scrap heap, the tournament also features the basement dwellers from the east (Moncton at 3-9) and the west (Brandon 1-12) — truly a great national competition.

Duracell Tournament

Fortunately for students, it's being held from Jan. 2-5 — meaning that most of us will still be on vacation.

Tom Watt, the Toronto Maple Leafs head coach and honorary Duracell tournament chairman, spoke at the tournament's press conference and reminisced about his days as Blues coach. Watt was probably wishing he could schedule his hapless Leafs against some of these teams.

"When you're getting hammered, you miss it." he said.

Last year's national champion UQTR should have a cakewalk to the title with the only possible competition coming from OUAA West league leaders Waterloo or maybe the Blues if they get lucky. But both teams will be hard pessed to overcome the outstanding goalkeeping of Les Patriotes.

Although this tournament has been prestigious in the past, the only thing this year's edition has going for it is hype.

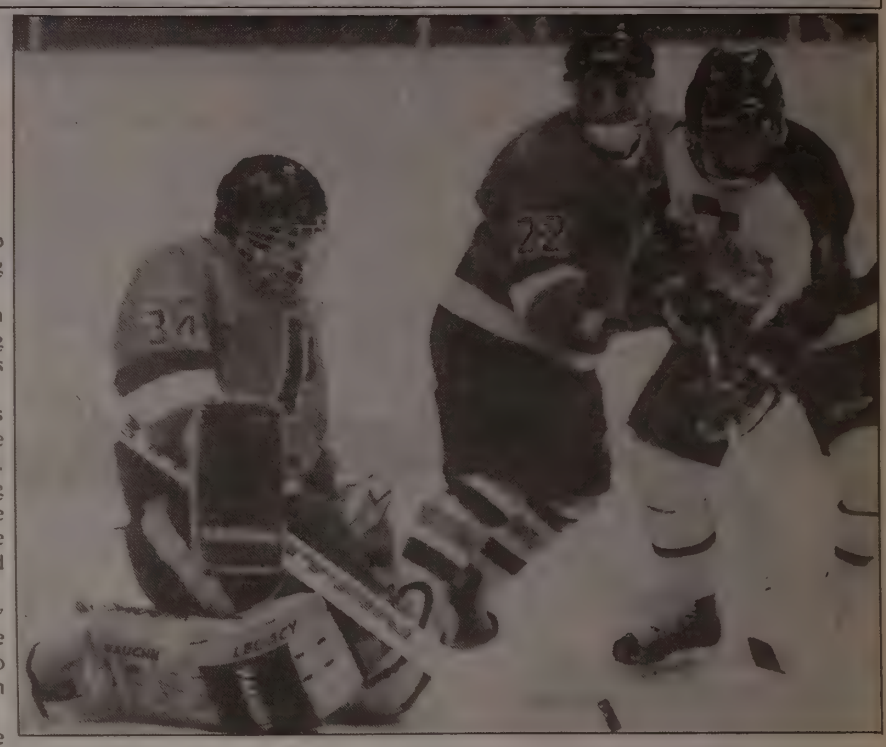
Any tournament that has its press conference hosted by the irrepressible John Gallagher is bound to be a circus. He pointed out that Q107 will be helping to promote the event by utilizing the services of some Toronto area bands like the Jeff Healey Band, Glass Tiger and Honeymoon Suite.

The bands will be there giving away prizes, signing autographs, singing the national anthem at the final — who knows, maybe Jeff Healey will even drive the Zamboni between periods.

But wait there's more hype...in the week leading up to the tournament the Toronto Sun might be featuring some of our U of T hockey Blues as, you guessed it, "Sunshine Boys".

You know the sort of picture. One that has our Blues sitting in the locker room posing in hockey pants sans jersey while taping up their stick.

So, even if the Blues don't collect the tournament trophy, at least they will still have their beefcake memerobilia to savour.



Logo angers natives

BY JONATHAN DESBARATS
Canadian University Press

MONTREAL — Students critical of McGill University's Redmen logo are trying to change 25 years of McGill sporting tradition.

Members of the Native Awareness Committee are circulating a petition to change the Redmen logo, which depicts an aggressive-looking First Nations man in "traditional" dress. The committee has also organized a public forum to discuss changing the logo.

"We are encouraging people to come out and say what they think about it," said NAC member and Mohawk Brian Rice.

Most of the support for the logo comes from athletics department members, who refused an invitation from NAC members to attend the forum.

"It is a well-designed, dignified logo," said athletics department director Robert Dubeau. "None of the members of the athletics department feel the logo is discriminatory in any way."

Members of the athletics department are not the only ones opposed to changing the logo. Some members of McGill sports teams said they want it to remain.

"It's been with us for so many years, why should it be a problem now?" asked Jordy Tedford, a centre for the McGill Redmen hockey team.

Hockey team head coach Jean Pronovo said he thinks the logo is fine.

"To me it's petty," he said. "I'm a Mohawk myself and I don't find the logo offensive."

But Rice said the logo is culturally degrading.

"Society should be past the stage of having to use cultural stereotypes to promote sports teams," he said. "It wouldn't be acceptable to use blacks or orientals, so why should it be for us?"

Dubeau said the department isn't budging unless there is a lot of pressure to change.

"We are not about to change the logo just because one or two persons feel that it's discriminatory towards Indians," said Dubeau. "Only if there is a very strong campus complaint will we change the logo."

The athletics department has no intention of changing the name "Redmen," he added.

Diving

The Blues club diving team made a big splash (or should I say very little splash) at the U of T Invitational last weekend.

Toronto's dominance of the meet was accomplished through the efforts of competitors like Mark Rourke who won the men's open 1 metre with Pierre Valcaral coming second.

In women's open 3 metre Grace Van Berkum won the event with Reyna Smith finishing third.

Anna Dacyshyn and Mark Rourke won the men's and women's open tower events.



Gymnastics

U of T put in their best finish in years coming second at the York Invitational.

"It's the closest we've ever come to beating York" said U of T head coach Tom Bertrand.

Ken White won the pommel horse event while Mike Gagnon put in an excellent all-around performance finishing third overall.

Gagnon came second on the Rings, High Bar, Vaulting and Parallel Bars.

The team hopes that this proves that perrenial champion York University are vulnerable.

With the influx of a new coach and talent from the Gymquest club team this could be Toronto's year to end York's incredible 20 year CIAU dynasty.

Blues Notes

Karate

The U of T Karate Club, under sixth degree black belt, Sensei Tominga put in an outstanding perfonnance at the Karate Ontario tournament on Sunday in Kingston.

The tournament was the second of four deciding who will represent Ontario at the Black Belt Nationals next year.

U of T collected a first, third and fourth in Women's individual Black Belt Kata through the respective efforts of Joy Ang, Sonja Persram and Deidre Gallibois.

Kata is a prearranged form sequence of blocks, kicks, punches and other strikes.

The three women also won gold in the Black Belt Team Kata competition (a single Kata performed simultaneously by 3 women or 3 men), and Steven Yap was a member of the team that placed third.

Despite a black eye, Yap also won the Men's under 60kg Kumite (sparring), and came third in Large Men's Individual Black Belt Kata

Gallibois won the women's light-weight Kumite and Ang came third in the middle-weight division. A bruised Bryan Lo came fourth in the under 70kg Kumite.

Two promising team members Steve Watanabe and Tammy Hennessey, brought in two second place finishes in Men's and Women's Intermediate Kata.

The next tournament will be held February 2 at Hart House.

BY SONJA PERSRAM

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Upcoming schedule

Date	Team	Opponent	Venue	Time
Dec. 6	Women's Hockey	St. Lawrence	Varsity Arena	7:15 pm
Dec. 29	Women's B-Ball	Elmhurst (Ex)	Sports Gym	2:00 pm
Dec. 30	Women's B-Ball	Simon Fraser (Ex)	Sports Gym	2:00 pm
Jan. 2-5	Men's Hockey	Duracell Tourn.	Varsity Arena	

The VARSITY

ALL FOR YOU... ALL REVIEW VOL. 112 NO. 29 TUESDAY, DECEMBER 10, 1991



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Survives brutal attack

Woman stabbed at U of T

BY KRISHNA RAU
Varsity Staff

While the university was preparing to remember the 14 women killed in Montreal two years ago, a female U of T student was brutally stabbed Thursday afternoon in the Medical Sciences Building.

The woman, a 22-year-old medical student, was attending a class when the suspect passed a note to her, through a third party, saying he was a campus cop and needed her to identify somebody.

When she came out of the class, the man started stabbing her in the head and upper body with a butcher knife.

The woman was released from hospital on Friday.

Police said the woman had recently broken up with the man, who was also a U of T student, after living with him for a time.

"He was charged two weeks ago with threatening her and beating her up," said Detective Dave Lorbetski. "He was released by the courts."

Another student intervened and chased after the assailant. The suspect threatened the student with a knife and fled.

Police said the attack was an isolated one, and no one else was at risk during the attack.

"It's a random incident," said Lorbetski. "It's not a guy trying to imitate Marc Lepine."

But during Friday's memorial service at Convocation Hall, several speakers drew connections between the stabbing and the Montreal shootings.

"Those women were our students, those classrooms are our living space, (Lepine) is a citizen of our city," said Senator Lorna Marsden. "Yesterday, we saw how close this is to us."



Peter Mann

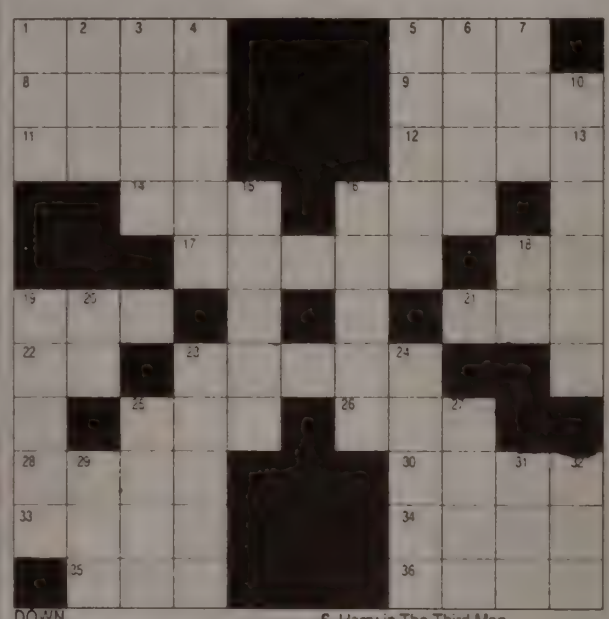
Joan Foley, the U of T provost, said the woman's experience is that of many other women.

"The many women in this room, myself among them, who have experienced aggression in the context of a relationship with a man, will know that her recovery entails much more than the healing of a bodily wound."

Police have issued a Canada-wide warrant for attempted murder for Peter Navtej Singh Mann, 23. They say he may be still armed. He is described as 6 feet, 180 pounds, with black hair and brown eyes. He may be driving a 1989 four-door grey Chevrolet with Ontario plates 667 FXA.

The Varsity Crossword

with mister mark lyall and r. dennis murphy



ACROSS

1. End part: music
2. Camera type
8. Crappy stage: psych.
9. And on this farm there were no o's...
11. Eatery
12. Peel or Samms
14. Fire and ____: Frost
16. To Billy Joe or a Grecian urn
17. not an exit
18. pencil type
19. The ___ of the Perverse: Poe
21. One way to get home in baseball
22. Not nyet!
23. French film star
25. Rocker...not!
26. Snooze
28.. He was Dr. Zhivago
30. Eager
33. Fnend of the gr'ups: Star Trek
34. Harrow...not!
35. Jeep corp.
36. Athapaskan

DOWN

1. Not quite one of the chaps!
2. Mickey ___: early Beatty film
3. Surrealist with a moustache
4. She doesn't live here anymore
5. The Silver Dollar Room could be called this
6. Harry in The Third Man
7. Dream state or band
10. Poetic meter
15. Done, over, finished
16. Hunter slain by Artemis
18. See 18 across (and then do it again)
19. What's up? e.g.
20. University degree
23. Column type: arch.
24. Like a buck
25. Schoolteacher
27. Seeger or Rose
29. Woody's wife
31. A super long time
32. Up, up and to the right: compass direction



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TRAVEL CUTS

By Hal Niedzviecki

The loneliest fun-park on Earth

Disney, Mickey, Goofy, Tigger and me

Ironic that Disney flew me into its bowels — a Floridian artificial paradise they call Disneyworld — on its twentieth year of existence. Ironic for any number of reasons: I too was in my twentieth year of being. Granted, no day-light fireworks were shot off my stomach accompanied by flying characters that comprised my life. (The Disney equivalent being lovely light-up-the-sky shit while Disney characters fly around the fake Epcot lake in bizarre mini-copters accompanied by parachute water-skier dudes.) Ironic as well, because Disney, the most successful entertainment company — from movies to the Magic Kingdom — was rearing its feel-good magic on me, a gore mongering, pus filled scumball of an individual.

Not just a blase fellow am I, but a hater of everything that made Walt great: family entertainment — not for me. Rides that drag millions of fools through fetid waters so that they might purvey some rusted accoutrements that were, twenty years ago, state of the art — not for this cat. Quiet resorts where everything is fake, the created sand is designed not to stick to your Disneywear and Mickey Mouse is on everything in the hotel — try again. So here I am, your basic everything hating schlepp, flown to Disneyworld to dig three movies, interview the stars, and drink myself into a haze every step of the way.

Critical faculties

This last element of the trip is for, I believe, the benefit of my critical faculties. The theory is that they will be sharpened to a fine edge if there is wine with dinner, beer-a-plenty in the hospitality lounge right down the hall from my luxury room in the Disney Beach Resort Yacht Club (or sometin' like that) and of course, the Disney paid for room-bar. Funny, all the other journalists got that, but I didn't. Lucky I made quick friends with the neighbors....

The pace, as you can imagine, was hectic. The challenge was to completely ignore the interviews, movies, and, for the most part, the obnoxious fools surrounding me, so that I might pour down as much booze into my body as possible while still never missing each semi-lavish meal provided.

Perhaps here I should render my apology. While the other members of the media were alternating scribbling down the miserable things Steve Martin had to say about his goofy shit balled family entertainment masterpiece *Father Of The Bride* and trying to covertly slip him a pair of *Father of The Bride* boxer-shorts to sign, I was nursing ye olde Halloween hangover. Pleasure Island, they call it, and it was where we were sent to bond the first night we arrived. Really this place, a concrete strip of hell featuring the worst clubs I could ever imagine with



a clientele of Orlando types and tourists looking for something that the faded patch of fuzz to be found between Tigger's tail doesn't quite provide, is a Disney concession: Okay, they are saying, we give up. We want your money more than we dig Uncle Walt's attitude that if you're getting enough FAMILY ENTERTAINMENT you won't need booze. So Pleasure Island. None of my student journalshit peers could stand it — or me — I suppose. So they, one by one, put their free drink cards in my sweaty palm

Drunk in detail

Should I go on? Should I describe in detail the three hours I spent pouring double gin and tonics down my throat and chatting up half-drunk hick tourists from Arkansas?

The next day, Steve was a blur — except for the part where I told him his movie was insipid. While the other journalists plotted their next fawning question — it's a living after all — I plotted my subsequent day in Disney-MGM studios. I think Martin Short, who was in the movie playing an idiotic marriage planning type said something completely stupid after a ridiculous question involving him being Canadian: "I've lived in America for twenty years." Or something like that, my tape-recorder wasn't working.

Yeah well, Disney-MGM Studios was the only thing that could ease that kind of hung-over-I've-just-been-coddled-by-the-stars type a feeling I was having. So, away I went, the image of Steve's soft grey down of a hair-do still reverberating in my skull.

I'll tell ya, technology is a fine ass thing. This is the only part of Disneyworld that is worth the price — although everything for us, was, of course, free. I hit the ultra-cool X-wing *Star Wars* ride where the audience gets their own slightly skewed droid to guide them through the dangers of asteroid fields, enemy fire, and of course, the drunken navigator droid. The coolest thing I managed to do though, and I was limited to things I was hoping wouldn't make me throw up, was 3-D Muppet Theatre. I won't give too much away, but the grand finale involves the Swedish Chef in a pitched and escalating armed fervor which ends with him firing a cannon at Kermit, Miss Piggy and the others. Luckily, Sam the Eagle was on hand to escalate the warfare and cheer on that sort of pro-American kinda expansionism. Oh yeah, the animation tour ain't bad neither.



Beauty and the Beast look different in the morning.

The rest of what they call Disneyworld is like a stale piece of bread that people eat not because they couldn't get more, or because they like it, but because somebody once told them that they are supposed to finish the loaf. And have a damn good time while they are chewing. Maybe that's the problem with the fucking place, everyone is always having such a good time without ever actually doing anything that looks remotely like fun. Similar to a soap-opera, or an endless game of Euchre, the masses flock to Disneyworld just to play out the aimless game of existence.

Fakeworld

There were points in my wanderings through Fakeworld, with its trim little streets and its Disney G-men wandering about making sure that the penis I was taking out during the 10,000 Leagues Under The Sea ride wasn't actually going to be used for urination, when I really wanted to lash out. But how could I? Already, after a day and a half, I was practically a Disney drone, busy condemning people who used to like real bodies of water, and desperately seeking the warm handshake of a furry costumed character. (A private interview with Goofy would have done.)

Or maybe I knew, like all the seasoned journalists for whom this sort of come-to-Disney-to-be-bribed-into-writing-about-our-movies-and-give-us-free- publicity shtick was old news, seemed to know, that the best was still looming over an artificial sunset adorned with vaguely familiar ears.

Best is a false adjective to describe this next portion of my trip, my final devastating night in the Disneyuniverse. We had just watched *Beauty And The Beast*. It was a good, no, a great film in the classic animated style. Cooler than *Little Mermaid*, more progressive than *Snow White*, hipper than *The Rescuers Down Under*, this was the movie they had blown all that cash for me to see. Just so Disney won't forever ban me from EuroDisney or whatever other theme-park they manage to conceive of in the long future, I will stick this in: go see this monumental work of animation. You don't even have to be plied with free drinks to find it good. Although a flask never hurt anyone.

At the completion of the screening, after the final round of standing ovations, we headed over to the gala celebration: *The Beauty and The Beast* party, our itineraries under-stated. So I'm walking through this canopy of roses and foliage as a subtle mist drifts around my ankles and my nose is quivering 'cause it could smell the scent of food and my stomach is a rumbling 'cause it senses cheap wine on the horizon. Suddenly, I burst out of this fake forest into a splendorous scene of debauchery. As far as the eye can see there is food of all imaginable kinds, drinks flying about as if they were tiny shots of Peter Pan and entertainment a-go-go: jugglers, magicians, rustic games, and all the *Beauty And The Beast* characters dressed up and walking abouts.

While my first inclination was to cling to Beast to reassure myself it was all real, instead, I grabbed three glasses of the white wine which, that night, finally overtook the Mickey Mouse moniker in its constant presence on the trip. Who knows what happened that night? Everything after my twelfth wine and my third turkey drumstick — they were passing them fowl legs around like they were balloons or something — could be compared to a quick jaunt in Space Mountain. I woke up the next morning hugging my luxury toilet. Around me were some piles of sand from the person-crafted beach that loomed out my window, and the remains of somebody else's mini-bar.

The day after

That morning was a sunny one, the pleasant smelling air blew through Magic Kingdom and we breakfasted in the main castle, the one that used to frame my childhood with its Disney music and the allure of Donald Duck cartoons. It struck me then, with yesterday's vomit stuck on my shoes and my eyes just unglued, that me and Disneyworld, we were twenty. Somewhere between watching Roy Disney chain-smoking and quaffing milk, Angela Lansbury explaining how she went about getting the part of a grand-motherly clock and David-Ogden Stiers assuring me that Disney corporation kinda unnerves him too, I made one of them twenty-year-old kind of realizations: I never want to be a journalist.

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Or how the Christmas tree became a capital offense

Tales of yuletide cheer

by Jeff Rabin

There are things that I do that I can not explain to my father. Tell him, yes, but not explain.

I was thinking this, and I was thinking that Christmas is a funny season, especially if you aren't Christian. That on the one hand you feel smugly amused at your 'Christian Brethren's' frantic shopping, you marvel at the tree worshiping undertone to the season. The fact that at the R.O.M. there is an exhibition showing the relationship of Coca Cola to Santa. And that this was something to take your family to? And I was suspecting that in the dark recesses of everyone's soul there is in fact an ineffable craving to have Canadian Tire's very own music piped in: Cheery Christmas jingles interspersed with snappy adds, "Fox Glove Ice Scrapers just $1.99. Only Trust Your Car to Motomaster Parts. Stalled Battery? Just 17 More Shopping Days Left." (Anything's better than "Onward Chris-tian Soldiers" It is admitted.)

On the other hand though you can feel left out of the season, and you are then acutely reminded that you are different. At the same time, however, you must admit that you do enjoy the festive season, the time off, the snow, and the parties. And, of course, you wouldn't mind a few substantive gifts. It's true that there are eight days in Hanukkah and one supposedly gets a present each night, but a net bag full of gold colored foil chocolate money (gelt) hardly counts for a new pair of skis or a Mazda Miata with a red and green bow around it out front. "Oh Dad." And, truthfully, there are better ways to get rich than gambling with Dreidels.

So I wondered, why had I stolen the Christmas tree?

So it was these thoughts running through my mind as I sat in the back of that police car, my stomach full of latkes with sour cream and applesauce, wondering just why I had stolen a Christmas tree, attempted to smuggle it back to residence at two in the morning, and was picked up along Yorkville Street with no prepared alibi. Tradition, I guess.

"Is this your Christmas tree?" The mustachioed Police Officer asked.

"This Christmas Tree?" I answered.

"You didn't happen to just find it did you?"

"Why yes, of course, it is my Christmas tree. I bought it earlier today and I was just taking it home now."

"In the car please." First, however, we placed that piney pagan symbol in the trunk. In the trunk I expected to see pump action shot guns, handcuffs, and extra ammo. You know, the assorted tools of the trade. There, however, was only a brief case, a tire, and a lot of radio gear.

"Can I see some I.D.?"

"Well actually I don't have any on me tonight." I wasn't too worried. The person with me, a house-member from Chile was. He had to spell out his name very slowly for the officer. "C.H.R.I.S.T.I.A.N. D.E...."

There was that word again! My name was rather easier to spell. "M.A.R.T.I.N G.U.E.R.R.E." I took the name from a blurb I read in the TV guide the night before. According to the blurb the film has Depardieu in it and is dubbed. Depardieu plays a soldier returning from a war with nothing. In order to gain a home and a family he claims he's someone else to take his place, his home, his wife, his identity. That's the way I felt taking someone's Christmas tree with someone named Christian.

"So what is it you are studying to be?"

"A Philosopher," I said meekly.

"And what did you learn from tonight?"

"Not to steal Christmas Trees."

"Anything else?"

"uh..."

"Not to lie to cops?"

"Yes, not to lie to police officers."

"You know I could give you a criminal record." I explained to the officer nicely that in fact I descended from a long line of RCMP and understood what he had to do. A blatant lie.

"You know the only thing you did wrong was to get caught," he said.

As I pointed out before, there are certain things that I could tell my father but cannot explain. Fortunately, I won't have to explain this one. I'm not going to tell.



Good to see there's still some Christmas haters out there.

The end of criticism

by Raphael Lewis

Few are the opportunities to critique the critics, to review the reviewers, and to pass judgement on the judges. Why? Because that's their job, whoever 'they' are. Something to be remembered about those who judge the cultural exports of our society is that critics are often self-appointed and thus people to be cautious about. I think Siskel and Ebert prove my case rather effectively.

However untalented and tasteless critics may be, theirs is a position of authority and therefore should be kept in check. And make no mistake about it, the picks and pans as defined by the mass media mean the difference between spending the rest of one's acting, writing or singing career in Aruba and living in a box of econo-size Cheeri-o's.

The student press is no exception. North America's universities are regarded as important breeding grounds for pop culture by the music and film industries, and a favourable review can mean millions of dollars in cocaine and platform heels for their lucky recipients. It is unfortunate that the student press regards the giving of favourable reviews as equivalent to donating a living family member to science. All too often, music and film are panned because it's believed that dissatisfaction is tantamount to intelligence. The 'knee-jerk' negative responses to film, especially, have done little to promote an upgrading of Hollywood's material. On the contrary, the message has become clear: they can make it without the thumbs-up of the university conoscenti.

This reaction is as logical as that of the student reading public, which has been parallel. With the expectation of a pan in every review, the critic's words have effectively become as useless as those of the little boy who cried "wolf".

But the breed of *semper-negativitus* is a minority in today's reviewing population. The majority of the reviews we see and read are no more than non-judgemental summaries like those found on shows like "Entertainment Tonight." The *raison d'etre* for programmes like this is confusing at best because the reviewing agenda is unlimited and non-critical. The result is nothing more than extra advertising for the already loaded film and music industries. On *Much Music*, for example, everyone singing and strumming in the 'biz' is a "genius" and an entirely unprecedented creative Earth-shaker. This attitude only promotes complacent ignorance. Furthermore, it allows the Warners and the MGMs to keep feeding us trash like *Home Alone* and the New Kids On the Block.

Our options have become limited. The material given us by Hollywood and New York has been so degraded in quality that we are forced to appreciate artists and films that would have been cast off as simplistic and plagiaristic in better days.

The frantic negativity of the student press, then, is not without logic; someone has to be critical. It's just a shame that the universities are being forced into turning the means into ends.

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Judith Merril. Mark Lyall

The past and the present of a sci-fi writer's lonely space

by Megan Williams

Judith Merril, this year's Writer in Residence, is an internationally known science fiction writer, critic, lecturer and teacher. Originally from New York City, she moved to Toronto in 1968 bringing with her a vast collection of science fiction books which became the core of The Merril Collection of Science Fiction, Speculation and Fantasy (until recently known as the Spaced Out Library) at the Boys and Girls Library on St. George Street. The collection is one of the largest public non-circulating ones in North America.

Judith Merril's literary and journalistic accomplishments are awe inspiring both in magnitude and scope. She was one of the first science fiction writers to write from the perspective of a woman, and her stories are richer for it, probing far beyond the flash of technological wizardry, into the hopes and fears of the human heart. As a critic for *The Magazine of Fantasy and Science Fiction* in the 1960s, she was instrumental in introducing younger, 'new wave' writers to the science fiction public. Her commitment to young writers continues today in the form of organizing writers' circles and reviewing manuscripts this year as Writer in Residence.

Judith Merril has a quietly commanding presence that is more reminiscent of a Native Elder than what one would expect from a weaver of science fiction tales. She's also got a *basso profundo* voice that could cause a tidal wave. Coupled with an unapologetic frankness when talking about herself, writing, and possible futures for women, a casual chat with Judith can turn into, well, something out of this world....

MW: *Judith, you began making your living as a young writer, you didn't start off with science fiction. How did you start?*

JM: I started out writing a lot of formula stories for the pulps in the forties and fifties — mainly westerns, detectives and sports stories. I had no interest in team sports — still don't — so I had to write with the Encyclopedia Americana and the rule book open in front of me so that I had the way the game was played right. All of the stories were published under male pseudonyms and my protagonists had to be male. Remember these were the Dark Ages. Editors wouldn't print female names on stories for men. But still, I was earning about $40 a week, which was not bad for those times.

MW: *How were you able to jump from sports stories written for a male readership to science fiction stories in which your protagonists are female?*

JM: Well, I wasn't able not to write about women. I mean, it was what I wanted to do. In fact, it wasn't until after I wrote my first science fiction story about a woman whose child might have deformities due to exposure to radiation ("That Only A Mother") that I really decided to be a writer. Much to my delight, it was bought enthusiastically and from that point on publishers actually requested me to write from a woman's point of view. Science fiction was extremely open to women at the time.

MW: *Really? I always though of science fiction as somewhat a male bastion.*

JM: Yes, it has this reputation of being a very macho field where women are decorations in stories, and that was largely true. But it has also always been a field that has concerned itself with the future and where the human race was going. Because of this, they recognized a little sooner than some other areas did that you couldn't just talk about half the human race.

MW: *Awhile back you wrote an interesting piece for* The Canadian Magazine *which used to come with* The Toronto Star. *It was called "The Three Futures of Eve" and in it you outline three possible, but improbable, futures of women. In your first scenario, women are in charge, in the second, you have an egalitarian society, and in the third future men continue to dominate. Which future do you now believe to be the least improbable?*

JM: Well, when I went back to work out scenarios that would arrive at any of these futures, I found them all fairly improbable. The only one that seemed at all likely was the worst of the bunch which involved nuclear war and/or planetary destruction. What I was saying in effect was that either of those events would spring us back to the Stone Age in which case we were back to masculine domination. A lot of my thinking in that article stemmed from my belief that the historical division of labour between men and women from primitive times rested on the need to be fruitful and multiply. Women spent most of their time pregnant and caring for infants and therefore it was necessary for men to do the risk taking — the fighting and hunting and so forth — while the women farmed and cooked in a relatively sheltered situation. In a dangerous situation, this division would happen again. Today work outside the home doesn't involve any real danger for most of us — and being fruitful and multiplying is something to worry about instead of encourage.

MW: *But gender roles are still strongly entrenched today...*

JM: Yes, but there's no real basis for them. They're just a hangover from the past.

MW: *But they have a profound effect on our lives. And that's where I think feminism has helped so much. It has given us a sense that we can overcome these roles.*

JM: Well, I've never had a North American middle class politically correct feminist program, partly because my mother was a First Wave Feminist. She raised me so that when I grew up I had the impression that I was a person. I didn't know that I was 'only a woman' until I got out into the real world and discovered this attitude. But inside myself I have never had this sense of oppression that so many women in the generation after me grew up with. I would just say, "Go out and do what you want" but they couldn't. Not until they converted themselves.

MW: *Not until they tapped into their anger.*

JM: Yes, and it took me a long time to understand the fury that younger women had.

MW: *Speaking of generational differences, I'd like to ask you about young writers today. Do you see a difference in opportunities to get published?*

JM: Oh yes, there is a horrifying difference. When I began writing there was a very large market for short fiction. Even though a lot of the magazines wanted formula junk, it was an apprenticeship. It was learning how to write commercially and to some extent provide a base for how to write seriously. I don't know any place to do that now. The only market for short fiction seems to be the highly literary one, which doesn't pay anything and also has very few rules. So trying to find out how your story telling technique is improving is almost impossible. Most young writers today feel that they have to start with novels. This is just staggering to me. I don't think I would ever have decided seriously to be a writer if I had to start with a novel.

MW: *Is there not any other way writers can start off?*

JM: There are two ways I'd recommend: desk top publishing or amateur magazines. In science fiction there are amateur press associations which publish people's stories. You're not being paid but you are getting feedback. You get the same thing publishing yourself. You also have something you can send to editors — not submit, but send — so that they can get familiar with your name and work. They're more likely to read something that comes in as a sample of a magazine than they are to read a submission at a time when they can't buy.

MW: *What about the writers' circles that seem to be popping up all over the place?*

JM: I'm very interested in writers' circles which are run horizontally, without leaders or teachers. They are workshops where you put together several people who are trying to do somewhat related thing and have reached a comparable level of development. I try to show them the modes for mutual criticism and then leave them alone. Something like this can continue for a good while after I'm gone.

MW: *What are some of the things you tell these circles?*

JM: Well, I don't usually tell them anything I just try to teach them to develop a thick skin and to be ruthless in criticizing each others' work. It doesn't do any good unless you are as tough as you can be. The real value of these workshops is in learning how to criticize your own work for rewrite and revision. The only way to do that is to learn how to turn the knife inside the wound.

MW: *It sounds like it's an awfully hard thing to be, a writer...*

JM: Well it's not a career I would recommend, to anyone as far as financial and domestic stability goes. It's something you do only if you absolutely have to. You go around saying to yourself "I'm lonely, I'm lonely, I'm lonely," and then one day you realize that's why you're writing. You have to use it. And when you do, it can be a wonderful way to live.

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Japanese distortion society: spatial temporality and our tunage

By Terrence Dick

I've been watching a lot of movies from the early eighties lately, and the sheer ugliness of the temporal styling is certainly some kind of evil. Just look at the teen aesthetic within *E.T.* or *Secret Admirer* or *Tomboy* or *Weird Science* or any such fare and pay witness to the fearful manifestation of suburban fashion portrayed by what were meant to be nubile teens but were mostly gawky post-adolescents.

There must be something about the first half of every decade that evokes a certain degeneressence. Some evil and unthinking attempts at mass produced originality that are disposed of once the mall populace gets religion, once they see how scary they can become.

Observe the vile fabrics and angles and compositions of the early 70's. That's where the sixties died, not in the violence and the hard drugs but in the incoherent fashion statements. Check out any early Albert Brooks' flick for the remnants. And now, the early 90's, we're stuck with these baggy-ass jeans, and baggy-ass jackets, and plain baggy-ass. I cannot grasp the aesthetic involved, just as I cannot grasp glitter (and I'm talking ugly glitter re: T. Rex, not cartoon glitter re: KISS), just as I could not (well, maybe a little, but I was young then) grasp mutoid-prep, hair-feathering, designer-junior, mass-mall duds. In fact, I can't understand fashion in general and especially when attempted by the masses. It seems contradictory and I would suggest that it necessarily doesn't work, but that is something else entirely.

In the Samurai old West epics the gai-jim gathered around the campfire and sang saki-laced blues.

Style, however, I understand. I can understand why one individual might look great in the same togs in which another looks awkward or crummy. It has to do with bodily integration and self-spatial coherence. You don't wear a style. You are stylish. Herein lies the appeal of anomalous coherence: a cultural organization of material (generally around an individual) that has an obscure or for the most part unfashionable background but is able to lock into the network (those "in the know") like a violin in a reggae dub (to suggest a metaphor).

Never acclaimed as popular icons to be reproduced, these are individuals who have grasped an original or at least unfamiliar aspect and made it work. And they are respected for such. Thus while many might be influenced by them, no one emulates Captain Beefheart or Tom Waits or Chrome or Martin Denny. These individuals have created their own niche and filled it.

The Captain does his thing with a rigorous illogic that can only be described as Beefheartian. Tom is Tom (though he hasn't been for a while). Chrome (early West coast studio punk band) created an outsiding mess that has only recently begun to sound somewhat normal and implementable. And Martin Denny invented world beat, new age and influenced the major industrial musicians of the present all in one musical step, all back in the fifties in a Hawaiian lounge.

Apart from such artists as above, there sometimes occurs a systematic or epochal anomalous coherence wherein a community of artists is formed around an aesthetic of cooperative difference which manifests highly incongruous works of art from a common underlying worldview. The best example would be the work of the dada and surrealist artists of the first half of this century, but I'd prefer to look at a period that has recently become very influential in contemporary music.

Early 70's German progressive rock centered around such bands as Can, Faust and Neu. Without delving too far into a description of their work, one discovers in listening to them the background to such artists as the Stone Roses (and in fact all the Manchester dance-rock bands have ripped funky-trance jamming wholesale from Can; check out either "Tago Mago" or "Ege Bamyasi" for proof), Skullflower, F/i, Loop, Spacemen 3, Crawlspace and Moosecheart Faith. I feel too lazy to even begin to describe the influential pathways that lie herein and have absolutely no intention of ever beginning to deal with the manifest popular symptoms of early 70's Kraut rock infection. Let's just say that the influence has hit and along with Hawkwind (who I'm not confident to talk about but if it says "Space Ritual"-era, I know it's worth looking into) this history is present and should be recognized, and should be listened to because it is fucking good.

The proof in the pudding is this here label sampler sent all the way from Japan acting as some cultural disturber that distorts time and hair styles in an agglomeration of contemporary bands from the land of the rising sun. Since I don't read Japanese I can't utilize the information from the liner notes for contextual assistance. I'll just have to rely on whispers and phrases I've recorded in the tunnel of my memory to mark this as not merely an Oriental version of early Black Sabbath. These guys (a generic term) have set up multi-forms of incongru-rock from all and more of the eras described above (and I haven't even gotten into the free jazz acid folk which places post-punk New York no wave [the birthplace of Sonic Youth even] way back in the Samurai old west of Kurosawa epics as the gai-jinn gathered around the campfire and sung saki-laced blues against a background of multi-story crystal guitars exploding in a haze of hemispheric distortion). And I haven't even begun to talk about guitar god Keiji Haino, ranking up with his countryman K.K. Null and Deutsche string breaker Caspar Brotzmann in the planetary elctro-punishment stakes. His power trio Fushitsusha tears the fabric of reality on the beat, rending the framework of perception with a blade of sonic plasma. Sure there is some sub-Lydia Lunch wailing and a bit of quasi-classical skrunk, but the sheer out-ness of the end product bends the brain to unfamiliar degrees in order to get inside what is so wonderfully full of sound.

A certain mode of beauty lies in the strange, in the WEIRD. Some are lucky to live the weird, some are lucky to recognize it when they come in contact and savour the moment. When you come upon the weird in a tangible and retainable form, it's your duty to cherish it. Wherein comes Japanese acid folk? Wherein comes that ultra-violent religious tract? Wherein comes that nightmarish memory of bad acid era H.R. Puff'n'Stuff? Wherein comes that live Venom record that has all the songs edited out? Answer but the weird and relish the odd.



Martin Denny.



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It's Brit Disco time in movieland.



Isaac Julien's soulful cry of British rebellion

By Aaron E. Boles

Astounding minds occupy the upper echelons of the mainstream movie industry; they're desperate for dollars and mildly concerned with quality but either too scared or too uncreative to make bold steps to attract those elusive throngs of $8-paying movie goers. This spells good news for small-scale, expression-craving, talented filmmakers and studios. While the power-house companies are cranking out *Frankie and Johnny*, the upstarts are producing quiet little gems like Gus Van Sant's *My Own Private Idaho*, or in this case, young, gay, black, British celluloid maverick Isaac Julien's *Young Soul Rebels*. The movie, which will open December 20th, follows two youthful black London DJs — one gay, the other straight — as they try to get to the bottom of the murder of their friend, all the while grooving to the disco vibes of their pirate radio station.

"The young black people have been marginalized from major institutions," professes Julien in his polished London drawl. He experienced this alienation from the white heterosexual world most acutely during the Queen's Silver Jubilee in the summer of 1977, a week-long event that was a massive display of British nationalism.

"Young black people have been marginalized from major institutions."

"That was a high-point in British nationalism, and if you were young and black, or even young and white I think that on the whole you had problems with that very nationalistic celebration. There was a reaction to what was going on." So in keeping with the proven approach to good storytelling, Julien's *Rebels* is a story which he knows about and has a personal experience of.

"In 1977," he explains, " when I was 16 or 17, I was a soul boy going out to clubs, so an element of the movie is autobiographical. But I was also very studious — I did my `O` levels and my `A` levels. I'm not as eccentric as the characters in the film."

Chris and Caz, the two protagonists, embody a form of refreshing eccentricity; they're an example of the disaffected urban youth who find refuge and spirituality in music and retreat into their own sonic world. The problem is that the outside reality keeps creeping in and upsetting their carefully constructed paradise. The outside reality in *Rebels* happens to be the cops accusing the DJs of the murder who are presented as a confederation of monsters — evil incarnate. Their almost unreal inhumanity may appear to be an exaggeration, as they verbally and physically assault the central figures, slinging racial insults and reverting to a form of bigotry unseen since the deep south in the 1850s. But as Julien put it, "I think the police in 1977 had no redeeming qualities. They were the brutish arm of the law and when it came to solving murders involving younger black people or gay people, there was a certain amount of disinterest and sloppiness. The police were anti-black. The police didn't care much for black life and I don't think they cared much for gay life."

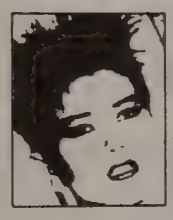
Such passionate beliefs are what drive a director like Julien. He has a lot to say because he feels a lot of things. He has never thought that movies have been made that speak to his experience without turning into a voyeurs freak show, and indeed, *Rebels* has rare insights into young, gay, black culture which could only be accurately shown by someone who's been there. Julien stands out as a pioneer in a field where the general mood is that everything's already been done; his films lend a high degree of dignity to particular life circumstances where dignity is chronically lacking. "Younger black people didn't have a voice." He says, "The way they dress, the way they use language, the way they communicate to one another is a resistance to being typecast in the role of the dispossessed."

What happens in *Rebels* that makes it fascinating is that colour and sexual identity are celebrated as different rather than played down and presented as normal and not really so different. The characters are not watered down to avoid shocking the public too much.

"I'm not interested in positive and negative images. I'd like to get as far away from that as possible. That's a very boring story to me. And to celebrate difference you don't have to resort to the 'Family of Man' images that Benetton adverts are so fond of."

Julien's contribution to the body of cinema is important firstly because of his innovation and secondly because it proves that John Singleton and Spike Lee are not the only black voices that deserve to be heard. Julien agrees, pointing out that "Spike Lee's movies concentrate too much on the tension between black and white. And that's basically what white audiences enjoy watching. White people, and I'm not saying they're all racist, have problems equating black people with themselves."

At times, *Rebels* is an example of work by someone who is too aware of his strengths but not aware of his limitations. It tackles more issues than can be adequately dealt with in 1-1/2 hours and becomes somewhat moralistic near the end. On the other hand, it is an incredibly ambitious, rollicking, funky movie whose message is well worth hearing.

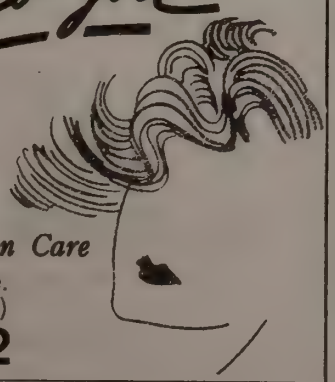


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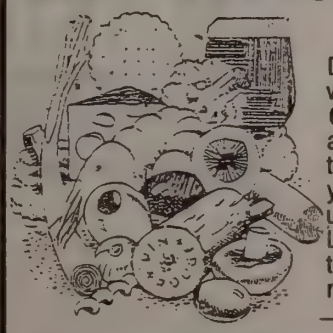


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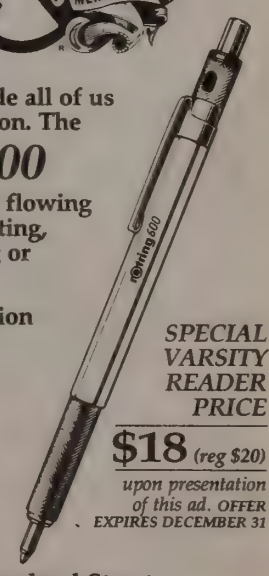
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At the theatre: a cut-out and keep it guide to next year's shows

by Georgiana Uhlyarik



Them wacky, crazy, thespians.

December has arrived and with it the icy winds, and the dreaded exams. But that's only half of it. December is also the month of parties, presents and relaxation. You just have to go through hell to get there.

Traditionally at the end of the year, people stop to look back and reminisce, almost as though one is hopelessly trying to relive the entire year in a flash. That's fine, if you are one of those sentimental people, that wear rose coloured glasses and talk of the "good ol' times." If you ask me, you can save that for later.

For now, we should try to concentrate on the New Year. Make plans and goals, resolutions and dreams. Maybe you want to stop smoking, or drinking...for good this time, maybe you've made up your mind to definitely ask out that special person to a rerun of *Blue Lagoon* at the Bloor Cinema, or finally save enough money to buy a CD player, 'cause everybody has one except for you.

If you are having trouble deciding between all these grandiose, but not so appealing choices, I'd like to offer you one: the theatre. Toronto is lucky to be one of the richest cities in this area of entertainment, and you can become part of it.

The second half of the 1991-1992 season is full of promising productions, involving some of the strongest members of the theatre community.

George F. Walker, the author of the acclaimed *Love and Anger*, is back with his newest creation: *Escape From Happiness*. His new piece is written in the traditional Walker style, full of energy and strong humour, sensitive to those caught in the whirlpool of bureaucracy and corruption. It will feature Nancy Beatty, Eric Peterson, Oliver Denis and Barbara Gordon under the helm of Walker himself.

Full of rain, talking cats, unicorns, demons and faeries.

In 1990 *Love and Anger* was held over for five months, before it moved to The St. Lawrence Centre. *Escape From Happiness* is expected to do the same.

The entire month of January is set aside for the preparation of the production, and no other production is scheduled until sometime in May. Tomson Highway's final play of the Rez Trilogy, *The Large Tit* was supposed to follow, but the playwright, apparently, will not be ready in time.

The appropriately timed Theatre Columbus' production of *1492* will be mounted instead. It will be a collective creation from those extremely hilarious, vaudeville performers, exploring the experiences of sailors set out to discover the New World. But that's not until May.

Until then, the company is determined to amuse you with a number of short plays stemming from a common theme. Such reputable playwrights and performers as Anne-Marie MacDonald, Jim Warren, Leah Cherniak and Martha Ross are expected to participate. *The Knee Plays* are scheduled for a short run from March 4 to the 8th at the Poor Alex Theatre.

Earlier at the Poor Alex, Nightwood Theatre is presenting *Wonder of Man*, by playwright Diana Braithwaite, from January 16 to February 16. For the last two weeks of the run, *Martha and Elvira* and *Do Not Adjust The Set*, by the same author, will run in double bill. Nightwood Theatre is a company determined to bring women's issue into a theatrical dimension.

The Poor Alex has a very busy schedule, culminating, of course, in the annual Fringe Festival of Toronto in the last week of June. Some highlights include an impressionistic, "very Russian," one man show, entitled *Heart Of A Dog* and Crow Theatre's *Little Manitou* starring the very talented Randy Hughson, one of those rare actors that make any play memorable.

Just as busy is Tarragon Theatre, with a very impressive line- up. The focus this year is on Canadian playwright John Murrell, who has won both national and international acclaim. 2 by John Murrell includes, in January, his 1977 tender comedy *Waiting For The Parade*, set in Calgary during WWII, and in February his latest, *Democracy*. Poet Walt Whitman and philosopher Ralph Waldo Emerson spend a hot summer day with two young American Civil War soldiers discussing life. The entire series spans from January 2 to March 22.

A Woman's Comedy by Beth Herst explores the life of the first successful woman playwright, Aphra Behn, in her seventeen century society. This is one of the plays I most avidly anticipate, a comedy of intrigue, Dangerous Liaison-ish flavour. Cannot wait. It is planned to run from March 31 to May 3.

Following, is a surreal chamber opera, music by local jazz musician Nic Gotham, and libretto by the fabulous Anne-Marie MacDonald. *Nigredo Hotel* promises to be uniquely strange. The Theatre Centre unfolds a season full of dark sex and tragedy in the new year. In January, they are planning three weeks of their traditional Research & Development Workshops. The series provides breeding ground for works in progress. Daniel MacIvor, one of Toronto's most talented authors, includes in his writing process a workshop at the Centre. This group will include work from Alisa Palmer, Sara Muerling and Jonathan MacKenzie.

A product of the last R&D series is *The End Of Love*, by Warren Sulatycky, a fragmented telling of the history of two relationships, one gay and one heterosexual, from the first meeting to the break up. It will run in February, with *Beautiful Losers*, an adaptation of a novel by songwriter and poet Leonard Cohen.

Being of the subject of highly revered Canadians, one should mention the only promising looking play at the Bluma Appel Theatre: *Not Wanted On The Voyage*, by Timothy Findley. A very enjoyable book based on the Biblical story of Noah's Ark, full of rain, talking cats, unicorns, demons and faeries, is brought to the stage by Necessary Angel Theatre, February 10 to March 7. If you are willing to pay more for your theatre experience than the standard ten bucks or Pay What You Can deals, this is the only play that might be worth it. Then of course there are those rare species of "people" that go to see the Phantom or Les Miz 15 times and buy the mug, leather jacket, sweatshirt, T-shirt, boxing shorts, blah blah blah. Those are dedicated theatre goers. Not.

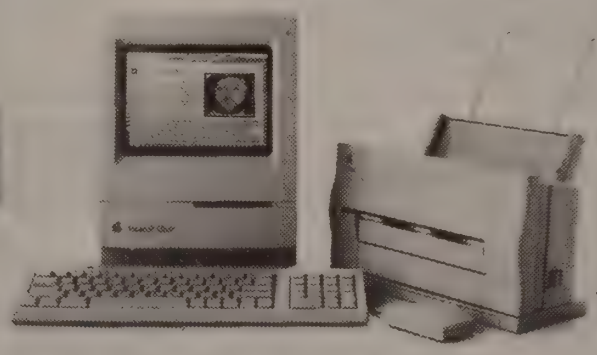
Lastly, the Factory Studio Cafe has 10 solo performances lined-up, some only late night cabarets, some works in progress, from February 25 to March 20. Some wonderful artists are involved such as Daniel MacIvor, James O'Reilly and Linda Griffiths.

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Masturbatory year in music

AHHH Varg top fives of 1991...everyone should enjoy and we, as the collective university students of the world, should read and hopefully ignore. On behalf of all of us persuing higher education who buy music, I introduce this list by offering a hearty FUCK YOU to all music critics.



Mark Lyall

Naughty By Nature hang outside the Varsity office. But wait, someone in this picture isn't from the hood....

Huevos and ham

Jack Frost — *Jack Frost*

Probably the most under-rated release of the year. This one-time collaboration between former members of the Church and the Go-Betweens is nothing short of brilliant. I discovered the album almost by accident, and it's truly a shame that it got lost in this year's batch of releases. It's perfect music for me in almost any mood.

The Lilac Time – *Astronauts*

The fourth (and probably last album from the Lilac Time is haunting, melodic, simple yet subtle — probably the closest thing to pop perfection I've heard all year. If you abandoned Stephen "Tintin" Duffy after the supremely silly "Kiss Me", then you have missed out on five years of fine acoustic pop. It's too bad this release isn't even available domestically — but it's worth the import price.

Meryn Cadell – *Angel Food For Thought*

More poetry and performance art than music, Cadell is witty, eclectic, and unabashedly feminist, at a time when that word has replaced fuck as the new "f-word".

The Pop Will Eat Itself Cure For Sanity — PWEI PWEI prove once again that intelligent dance music is not an oxymoron. I defy anyone to listen to this album without getting "all the way hyped". Enough said.

This Mortal Coil – *Blood*

Every year, there's an album that gets under my skin and worms its way into my top five list through sheer persistence. This year's winner is the latest album from the loose and shifting collective of 4AD labelmates. Absolutely my favourite late-night cd — eerie, melodic, diverse, and hypnotic.

and, of course, my pick for the worst release of the year:

NWA -- *Niggaz4Life*

Only one thing to say — listening to this album all the way through (a requirement for this category) was painful. After just three tracks, this misogynistic, hateful, racist, angry album has my unqualified vote.

BY AMBER GOLEM



Cool beans

Soundgarden — *Badmotorfinger*

Primal Sabbath distilled through the still vibrant Northwestern U.S. Sub Pop scene, and underground Americana from the early 80's onward. Double barrel grooves, dissonant themes and enough lyrical sense to negate comparisons to Zeppelin-dum dum rock and accusations of revisionism.

Tie: Evan Lurie — *Selling Water by the Side of a River*

Abandoning his more chaotic jazz wanderings with sibling John, ex-Lounge Lizard Lurie has assembled a beautiful and resonant group (piano, accordion, viola) devoted to waltzes and ballads. With its blending of musical/folk origins Lurie's understated compositions evoke an aural portrait of 20th century immigrant life in urban America.

Patsy Cline — *Patsy Cline Collection*

With lounge singing enjoying a revival or sorts, underpinned by a heavy irony, it's reassuring to hear a woman who can sing a country, jazz or pop lyric without begging parody, trying to be slyly self-referential, or wallowing in triteness. Unfortunately, Cline died in 1963 but her voice emerges from these old recordings as warm, soothing, and full of dreams, both lost and found. Over four hours of music remixed and spanning her short-lived career.

Public Enemy — *Apocalypse '91: The Empire Strikes Black*

"By the Time I Get to Arizona" would assure them a place on this list alone, with its sharp buzzsaw rhythms. Chuck D's rhymes are still unsurpassed in rap. Contrary to the musings of other critics, they get more politically complex with each new record.

Eskimo — *Jack*

Vibes, trombone, guitars welded together for a delirious experiment of pop songwriting, and inventive avant-jazz instrumentations. Fully developing the soundscaped directions of pioneers like Marc Ribot, and the Jazz Passengers. Youthful, exuberant, bending structure and tone to fit their visionary purpose. "Clark's Monkey" should be the theme song to a children's cartoon.

Agitpop — *Stick It!*

Windswept midwestern plains and an abstracted country sensibility, Agitpop are developing into the band Firehose could have been had they still the talent to work a hard hard-assed and off-kilter rhythm section into brilliant songs. "Recovery Road" is the best "on the wagon" song of the year.

Worst album of the year...Mano Negra *The King of Bongo* is thoroughly dull, uninspired and corrupt. Their authentic mosaic has become an authentic sell-out, the styles they engage sound contrived and routine. They aspire to be a French version of the Pogues, but end up sounding fit only for the numbed ears of tourists. Unmitigated shit, and hardly a moment to savour.

BY CHRISTOPHER FREY

Dancin' noodle

Primal Scream — *Screamadelica*

Techno gospel, 60's dance psychedelia etc. Primal Scream's sound is hard to pin down. But Screamadelica, the band's crossover from obscure jangly guitar group to champions of the rave scene, (thanks to genius remixers Andy Weatherall and The Orb) is an epic, ecstatic album.

Pet Shop Boys — *Discography*

Though the British synth-pop invasion ended sometime in the mid-80's, the Pet Shop Boys have managed to survive and thrive. Their trite debut "West End Girls" had everyone dismissing them as a novelty act, a one hit wonder, but this duo has only improved with age, proving again and again that classy Brit pop is alive and well. There are no less than 16 hit singles on this compilation, pretty outstanding for a group who's only been around since 1985. "Being Boring" is a classic.

Massive Attack — *Blue Lines*

Dark soothing, ultra mellow hip-hop, house and reggae mixed with backing orchestras and the whole bit. This was too subtle and spacey to make much of a mark in North America, but it was 'massive' in the U.K. and deservedly so.

Electronic — *Electronic*

Though this album isn't as blindingly brilliant as the two taster singles "Getting Away With It" and "Get the Message", this is still a consistently enjoyable LP and a damn sight better than lots of the crap invading the airwaves. Besides, put Bernard Sumner of New Order and Johnny Marr of the Smiths together and they could make an LP of ABBA covers sound respectable.

Jesus Jones — *Doubt*

Everybody is slaggin' off Jesus Jones now since they've had a couple of hits, comparing them to EMF and the whole bit. This album is not earth shattering but it's better than the bad rap they're getting suggests. For years Jesus Jones were a pretty obscure, but respected, alternative act until "Right Here Right Now" hit it big, and suddenly after one hit critics say they've lost all credibility and 'sold out.' Fans can be so fickle. Anyway, this has some great tracks, especially "Who Where Why" and "International Bright Young Thing."

BY HUGH GRAHAM

Boring beets

Sarah McLachlan -- *Solace*

Ambitious writing, beautiful music, exquisite singing. Songs that are both excellent individually and also fit into a thematic context. The best thing anyone has released in years.

The La's – *The La's*

A celebration of the simple pop song. Lots of melody and hooks. Crude but effective vocals and instrumentation. "There She Goes" nears shimmering intoxication.

Sting -- *The Soul Cages*

Understated and unpretentious. Haunting songs, impeccable musicianship.

James Brown -- *Star Time*

The best tracks are downright scary. As good as box sets get.

Holly Cole Trio -- *Blame It On My Youth*

Cole is an inconsistent vocalist, occasionally sounding downright awkward. But impeccable song selection and inspired interpretation more than make up for such minor flaws.

No apologies for my mainstream tastes.

Worst of 1991

Enigma --*MCMXCa.D.*

Pretentious, monotonous, puerile effluvia. *No* redeeming features.

BY JOHN TESHIMA

Eggplant ass

Madonna — *The Immaculate Collection*

After being on the scene for seven years, the queen of pop this year finally confirmed her status as pop superstar in the form of a greatest hits collection. With #1 songs, #1 albums, awards, dates with Michael Jackson, and gold records, a greatest hits compilation makes Madonna complete as an integral part of contemporary music.

Amy Grant — *Heart in Motion*

One of the surprise hits in music in 1991 was the emergence of once-Christian rock star Amy Grant as a mainstream pop artist. Even though the album walks a fine line between fluff pop and elevator music, *Heart In Motion* is still one of the finest to come along in 1991.

Paula Abdul — *Spellbound*

Despite not being as sharp or innovative as her debut, *Spellbound* remains as one of the year's strongest musical offerings. On this outing, Ms. Abdul seems to have mellowed out somewhat as *Spellbound* seems rather dismal sounding at times.

Wilson Phillips — *Wilson Phillips*

Wilson Phillips are definitely the sweethearts of the music business. Not only do they come across as being proper and gracious in interviews, but their music is typically Southern Californian light rock. Harmonies sound great on this debut release as well as their heavenly voices.

Mariah Carey — *Mariah Carey*

One of the best voices to ever grace the music charts, Mariah Carey's sophomore album is a listening delight.

Dog of 1991: Crash Test Dummies — *Superman's Song*: Lame chorus, lame lyrics, a lame band. Who cares if "Superman never made any money"? Do you actually think he picks up a pay cheque every week? A pathetic eulogy to a mediocre super-hero.

BY NANDA LWIN

Rutabaga

1. **Royal Trux** — *Twin Infinitives*
2. **Henry Kaiser** — *Hope You Like Our New Direction*
3. **Rheostatics** — *Melville*
4. **Thinking Fellers Union Local 282** — *Lovelyville*

tied for fifth are:

El Vez — *En el Barrio*

Freakwater — *War Pigs*

Worst Record

tie: **Drunks With Guns** — *Second Verses*

Strangulated Beatoffs (various singles)

Best #1 for playing the most beautious tangential rock form music emerging from primitive cerebral forms. #2 for shredding multi-formed musics in dense, computer age, non-linear patterns all on a lowly sex-string (and for having such cool friends). #3 for being the best live band ever and for writing wonderful songs. #4 for cluttering up digital technology with a barreling circus of guitars and drums, like hugging a trash can on amphetamines. #5 for being the best cover songs of the year. The first, a Mexican-American impersonator's version of Elvis' version of "In The Ghetto". The second, a country-folk version of Black Sabbath's lament sung quiet as if by mothers mourning their sons gone during war.

All of the above hit for not being boring after repeated listenings and twisting their generic styles in benevolent but sick ways. Include the Residents (Cube-E live and on disc), the Boredoms, Galaxie 500 (R.I.P.), and the Jazz Passengers as important as above and look out for Toronto's own Pretty Green for '92. Consider yourselves warned!

Worst two most notable for creating and covering the sub-category of DUMB-rock (and I'm talking stupid) found in the barely musical murk of these lo-fi (sub-basement) recordings. Great for parties.

BY TERRENCE DICK

Boiled cauliflower

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Eurythmics -- *Greatest Hits*

Annie Lennox should be cannonized.

Red Hot Chili Peppers -- *BloodSexSugarMagik*

Bunch of Screamin' #!*!# Gods

Fishbone -- *Reality of My Surroundings*

I'm a member of the bone yard

REM -- *Out Of Time*

Damn I lost my religion and I can't find it anywhere.

Worst

Michael Jackson -- *Dangerous*

Oh Mike, just go play with your monkey.

BY TED GRAHAM

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Freddy's dead

by Matthew Kaminsky

Rock stars have a knack for dying young. They do it with a regularity that seems to imply they are programmed to self-destruct. However, Freddy Mercury is different from most of the other rock stars whose candles have been blown out while they were still pretty young things. Freddy Mercury is different from Morrison or Joplin, in that his death bothers me while their deaths do not.

I would not hesitate to say that Freddy Mercury was a master of the stage, and I have much more respect for his theatrical posturing, which were pure entertainment, than for the self-conscious political mutterings of the ignorant and unwashed folk singers who wallowed in the mud at giant concerts in New York State.

Rock is not about creativity, its about emotional transport. Rock has survived, even prospered, because those who have played the music have managed to kindle feeling, raw feeling, in the breasts of confused adolescents. Why I enjoyed the music of Queen, and mourn Mercury's passing, was that, quite exceptionally for a rock group, Queen paid little attention to the battle lines dividing up the world of rock. Rock is certainly about manipulating record buying peons into senseless outpourings of love or of hate, into soul searching melancholia or glossy smiled euphoria. Queen was willing to manipulate dumb ass teenagers into the killing frenzy that Black Sabbath could provoke, or with equal satisfaction, they would pull heartstrings in the manner of the most insipidly sentimental of Beatles songs.

Listening to the music of a man who has just died has poignancy.

Admittedly, I have a preference for the songs within their oeuvre that have the slightly salty, iron rich taste of blood about them, but blood is better for you than sugar, isn't it? And songs like "Stone Cold Crazy" or "Sheer Heart Attack", sound all the more vigorous and potent when compared to nutrasweet wonders like "You're My Best Friend".

Something should be said about the mode of Mercury's death, I think. To become a cultural icon, death should come through tragic accident or drug overdose. Stevie Ray Vaughan, a great guitar player but never a man who had mass popular appeal, garnered much attention by dying with a bang. We have come to respect the person who exits with panache, and in the tempestuous world of rock, paeans are often sung to a death achieved through the unhealthy impact of machine on man. Gory images of burning flesh and muscles sliced to ribbons by steel and glass tantalize and shock, and often assure the unfortunate receptacle of all that death dealing machinery a place in the pantheon of juke box heroes. What then of the rock star who dies of AIDS? Should we relegate him or her into the category of stars who die of the ordinary ailments which squelch the feeble light burning with self-absorption in the doe-eyes of our role models? Or is there something special about AIDS, something that might endear Mercury to us as it has endeared Magic Johnson to so many? What better reason to canonize a rock star than for his death from AIDS. Sex drugs rock Mercury AIDS death drugs sex....

I laugh when people say there is no value that can be put on an individual's life: that value can be inferred from the length of an obituary, and its placement in a paper. I was pleased to see Mercury made it to the front page of the arts section of the *Globe*. Too bad he didn't make the cover of *Rolling Stone*.

Listening to the music of a man who has just died has some poignancy; it strikes home the peculiarity of modern times. What kind of a strange world do we live in where I can see recorded images, so lifelike and real, of a dead man prancing up and down on a television screen. How odd it is that I can turn on my stereo system, turn off the lights in my room, and without much effort imagine that Mercury is standing just behind my wall — a voice from the grave.

We were not built to live forever, and the brand of immortality granted by video and audio technology today, seems something close to hubris. One just has to laugh at our times, where old rock stars never die: people just stop playing their records.

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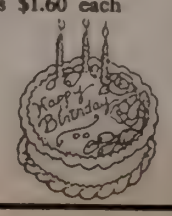


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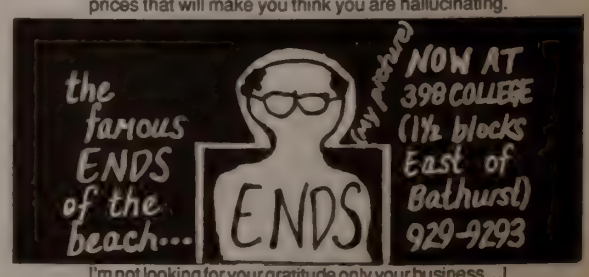
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Together Alone powerful portrait of intimacy, alienation

A nice trek to discovered land

Star Trek VI: the Undiscovered Country
directed by Nicholas Meyer



Spock's next Trek will be to the old age home.

The original Star Trek episodes probably represented the quintessence of camp. Watching them you got sucked in by the outrageously hammy overacting (or underacting in Leonard Nimoy's case), the Civics 100 plots, the cheesiness of the special effects, and the spectacle of grown men running around in their jammies trying to suck in their ample guts. (They all looked like they went to Adam West's bodybuilding school.) It helped that the show wasn't smug, condescending, or clubby. This approach created a lot of good will.

As the actors aged they even acquired a weird sort of dignity. They'd been silly for so long they began to look human. Some of them (William Shatner and Deforest Kelly) even began to act. At its best, the film series became camp with a craggy human face.

It's fitting that Nicholas Meyer was chosen to direct the final installment of the film series; not just because he directed the best entry, *Wrath of Khan*, but also because he understands pop. In his other films, Meyer plays with historical figures in the same way E.L. Doctorow does. He turns them into pop. In the Star Trek films, Meyer turns pop figures into mythical heroes or villains but he doesn't really demand that you take them too seriously.

Star Trek VI: The Undiscovered Country lacks the pseudo mythical pop feel of *Wrath* largely because it's not structured as cleanly. The earlier film very cleverly ripped off *Moby Dick*; Ricardo Montabalm played Ahab. Here Meyer throws in quotes from about nine Shakespeare plays but they don't really mean much. They just sound nice and highfalutin. Still, this one comes close to the giddiness of *Wrath* and that's more than enough.

Basically, the film is a sci-fi version of recent developments in Soviet-American relations. The Klingons are facing extinction and so they offer to deal with the Federation for the first time. But no one in the Federation really trusts them and Kirk can't forgive them for killing his son. The Klingons don't trust the Federation either—one of them complains that the Federation is simply a homosapiens only club—and there are also people in high places who don't want the power structure to change. They try to sabotage the peace initiative.

The movie makes you believe in special effects and costumes. There's an eerie effect when the Klingons are attacked aboard their ship. The gravity mechanism's been damaged so when the Klingons are shot their blood forms into beads and floats around the ship. There's an equally thrilling moment when Kirk and Bones try to escape the Klingon prison planet. Christopher Plummer and David Warner play two high ranking Klingon officials but the make-up doesn't constrain them: it fulfills them. Plummer actually looks like he's having fun.

There's a smart contemporary feel to almost everything in the movie. It's big-budget film-making but it's never baggy or dim-witted. Every regular performer is given a big funny scene. (Deforest Kelly is particularly good.) Kim Cattral, as Spock's Vulcan protege, is a great addition to the cast. My only objection to the film is the way they handle her character towards the end. At times, there are also a few too many glib remarks. However, they don't really hurt the film too much.

Star Trek VI is so enjoyable it makes you feel comfortable with bone-headed sincerity and lets you entertain some goofy concepts without robbing you of your dignity. It's very liberating.

by Steve Gravestock

Life's a Dream
Harbourfront Studio Theatre
to December 14

Okay, so I went to the preview and not to an actual show, but that evil-minded review editor loaded me with shit to do for this all-review thing and there just wasn't enough time to wait for opening night. So I walked in slightly late, but the TTC can't seem to get its act together when the temperature dips past ten below for the first time each winter. So I had to sit through the occasional line-flub, a hilarious miscue in one of the big fight scenes, and a deadly electronic buzz during the final revelations (although, to be fair, that may have been an intentional art-thing). Credit the production that I had a damn good time despite all this.

The production in question is a translation of the seventeenth century Spanish playwright Pedro Calderon de la Barca's best known work, *Life's A Dream*, a philosophical court drama set in Poland. With gender disguise, hidden lineages, a foolish king, a wise fool, loads of sex and swordfighting, and one of those incredible wrapping up scenes, this play has everything one looks for in seventeenth century drama. What makes this particular production seem so fresh is not so much the occasional modern English idiom, but the stark set design, energetic performances and intriguing musical accompaniment.

In examining both sides of the power/responsibility coin, the play tells two stories at once; that of the young Prince Sigismund, the rightful heir to the Polish throne who has been imprisoned since birth by his astrologically paranoid father, and that of Rosaura, spurned lover to the Duke of Muscovy, who travels disguised as a man to the Polish court to find said Duke and either marry him or run him through with a great pointy sword. Both characters, normally the victims of the power of others, find themselves suddenly wielding the scepter, and both must struggle with their quite natural instinct for revenge to exercise their new-found power responsibly.

Written, as it was, over two hundred years ago, the play is no doubt meant to focus on the important political and psychological troubles of young Sigismund, leaving Rosaura to act out a comically related, romantic subplot. However, this "hot-headed woman," (as she is described in the dramatis personae) does not allow herself to be shoved off to the side of the stage, the result of Linda Prystawski's vibrant performance. In an all-round excellent cast, she is nevertheless a stand-out. Matt Heney, as Sigismund, while convincing in his difficult role, allows himself to be overshadowed. Even during the attempted rape scene, it is only Sigismund's brute size and strength that makes him a credible menace to Rosaura's control. Mark Burgess, on the other hand, as the ambitious Duke of Muscovy, stands firm as the perfect foil to Prystawski's punchy Rosaura.

Director Sally Han exercises a light touch, allowing the play to progress at its naturally quick pace, while at the same time taking full advantage of Jennifer Iuzi's brilliant mood manipulations on percussion. The set and lighting designs are both effective in their simple executions; an all-encompassing curtain of hanging chains serving as backdrop for both prison and courtly chambers, with the scene changes signalled primarily by subtle shifts in available light. A nice symbolic comment on the realities of power for those who use and are used by it.

With this production of *Life's A Dream*, the Equity Showcase continues a welcome tradition of high-quality theatre at cut-rates. For those students feeling the heavy burden of an impending Christmas on their cash flow, this show, being free, should be a tempting bargain. Sure, Harbourfront's a pain to get to on a cold night, but, if you have a Metropass, it's a cheap pain, and then there's all that sex and swordplay waiting at the end of the line. Who could resist?

by John Degen



A scene from *Together Alone*.

Together Alone
opens December 13
Carlton Theatre

It's not too often that someone makes a full length feature film containing nothing but dialogue and a few brief silences, but that is exactly what American director P. J. Castellaneta chose to do in his first feature, *Together Alone*. *Together Alone* examines what happens when two gay men meet in a bar and decide to go home for a one night stand. The conflict begins when one of them raises a question about trust.

This sparks a conversation that is at times a heated argument and at others, a discussion about the most intimate experiences of the two men's lives.

This lengthy conversation is the main feature of the film, and it all takes place in the same room. At first this might sound like the synopsis for a rather boring film, but nothing could be further from the truth. The story of each character's search for intimacy is captivating, and the audience sees the ways in which homosexual relationships are fraught with the same difficulties of heterosexual relationships. We see that both characters experience insecurities about their sexuality. We also see clearly that hurt, the fear of AIDS fear of rejection, trust, all these and more are issues faced by both the straight and gay communities.

One reason *Together Alone* works is that it remains focussed on a very real situation. Two people who happen to be gay, lust after each other in a bar and go home. Afterwards (and much too late), one of them raises his fears about the fact that they were careless and had unprotected anal sex. This is the film's starting point, but it then progresses through a whole range of concerns that unfold seamlessly to reveal just about everything that one could learn about two people's lives in 87 minutes.

It's easy to say that this is a film about gay issues, but this is definitely not the case. The two people discussing the intricacies of relating in the 90's happen to be gay, but one doesn't need to be gay to relate to what they're saying. *Together Alone* takes us on a whirlwind odyssey through the minefield that is the modern relationship, gay or otherwise. The film is full of questions about the modern relationship, but Castellaneta offers no answers. He simply shows how two gay men manage to cope. This is not to say that these characters positions go unchallenged. Every defence mechanism is probed. Each avoidance tactic is dissected and attacked. No aspect of their belief systems is presented as a truism. In fact, neither

continued on page 12.

Theatre version of Greenway's Cook lacks drama and personal vision



You can make a play into a movie, but you can't...

continued from page 11.

character is upheld as the perfect role model, no "right" course of action is outlined.

All this serves very well to show the ambiguities of the issues facing the characters. The subtext seems to be that there are no absolute solutions to life's complexities, perhaps especially so if you're gay.

Surprisingly, Castellaneta says he didn't sit down to write a film about issues, but instead just wanted to make his first film. And though the characters are composites of gay and bisexual men he has known, Castellaneta also makes it clear that his characters' experiences don't represent the experiences of all gay men. In spite of what he says however, this film does show two very real characters experiencing a very real situation. The bottom line is that these guys go home for a one night stand, and very few films ever deal with this from a gay perspective.

This makes Castellaneta a spokesman of sorts by default, but it's a title he seems reluctant to accept. He talks about people coming up to him and asking why one thing or another wasn't dealt with in the film, and his response is that of many an independent filmmaker - lack of time and money. He holds no illusions about wanting to make some "ultimate" expose on what it means to be gay in the 90's. Spokesman or not, Castellaneta's film succeeds on so many levels that any criticism seems like nitpicking. The most important point this film makes is that intimacy is definitely a part of the homosexual experience. That should be obvious, but even today, not everyone believes it. There are also many lessons for the straight audience, and these are the people Castellaneta wants to reach the most. He wants to show that being gay doesn't make you a bad person, nor does it automatically make you a good person. Being gay doesn't mean you can't feel love, or be hurt by a lover. It doesn't make you morally bankrupt, nor does it necessarily make you a responsible person, even when it comes to safe sex. All this comes across very well in *Together Alone*. If you have any interest at all in the quest for genuine intimacy, go see this film.

by Wayne Abrams

The Cook, the Thief, his Wife and her Lover

Theatre Centre to December 15

If you are not a fan of the film *The Cook the Thief, his Wife and her Lover*, Greenway's visual extravaganza, you will not enjoy the stage version and if you have not seen the film at all, you will probably find this production somewhat incoherent. Familiarity with the film helps because one can fill in the ambiguities of the staging with one's knowledge of the visual content of the film.

On the other hand, if you *are* a fan you might enjoy seeing how a staging is handled: this constituted most of my particular enjoyment of the piece.

The director, Vic Oland, in his notes to the audience, writes, "our intention in adapting this piece for the stage is not to lessen its visual grandeur (an inevitable consequence of our format and finances) but instead to highlight the sparkling wit of its language." The problem with this somewhat apologetic strategy, is that the language of Greenway's script does not sparkle alone; rather it is embedded in a powerful visual landscape, which nurtures it, renders it more evocative that it could ever be on its own verbal terms.

The second problem with Oland's philosophy is that, while a stage version must to some extent be less splendid, it need not prohibit the possibility of visual grandeur. Indeed his adaptation has some nice visual aspects, but his vision is incomplete. The banquet table, where the thief and his wife and the barbaric gang sit down to feast, vomit, spit and belch, is beautiful, if not a little crowded, placed downstage center, and loaded with goodies.

Unfortunately, Oland seems to forget the dramatic impact of lighting. In the film, the dining room is bathed in red light, emphasizing its evil in contradistinction to the blue-green and white 'heaven' of the kitchen. Oland makes no such demarcation where demarcation would have been so easy, and so effective.

The lovers' havens (the pantry, the bathroom, and the book archive) are other visual voids. They all occupy the same area of stage, and therefore have to be quickly transformed. The same flat serves the background for all three locations, but it is a raw unpainted stage flat in a play which does not aspire to be minimalist. This area of the stage, so important because the lovers find solace here, is an eye sore. It would have been so easy to quickly load the pantry with hanging garlic, and other herbs, to have filled it, made it blue, made it magical. But it is not magical, it is ugly. And once again Oland seems to have forgotten lighting. The lovers make out in full lights. This might have been okay if they were more comfortable with nudity, but since they are not subdued lighting would have masked the awkwardness and enhanced the romance of these encounters.

The character of Albert Spica (played by Geoff Link) is infused with a bit of the prep school bully. This characterization, although quite different from the film's, worked well. Unfortunately, Link can not always be heard; either he speaks too fast, or too quietly. This of course is very frustrating, and is also strange, considering Oland's commitment to highlighting the film's language.

Leanna Brodie gives the character of Georgina a little too much delicacy. Her gentleness and her frailness are attractive in a strange way, but they de-emphasize her more theatrical side, as the woman who eventually makes her husband eat the lover he has murdered. Brodie imitates Helen Mirren's performance, but while she appropriates her softness, she fails to balance this portrayal with measures of the enchanting revolutionary.

There are many critical disparities between the film and the stage version but it is these very disparities which make the staging interesting, even enjoyable. In fact, making such comparisons is the reason, and a fairly good one, to go see this production.

by Laura Kosterski

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Dec. 30	Women's B-Ball	Simon Fraser (Ex)	Sports Gym	2:00 pm
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Varsity All-Review

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Special Thanks to: Christopher Frey, John Hodgins, Andrew Yao.

Thanks to all who came out to write Review first term.
Long live rhetoric. See y'all too soon.

Contributors

Terrence Dick, Marcel Decoste, Erin O'Brien, Aaron E. Boles, John Degen, David Joffe, Andrea Freeman, Kim Diggins, Georgiana Uhlyarik, Amber Golem, Hugh Graham, John Teshima, Nanda Lwin, Ted Graham, Wayne Abrams, Laura Kosterski, Megan Williams, Ed Rubenstein, Shawn Bailey, Rob Teixeira, Maylin Scott, Ken Chasse, Raphael Lewis, Jeff Rabin, Steve Gravestock, John Degan, Matthew Kaminsky.

At play in the fields of an epic film

In the Blood
December 10
TVOntario

Part I: "When I squeeze the trigger it's a moment of elation and the final act of the hunt. It's also a moment of sadness and respect for a lost life." — Robin Hurt, one of the most respected professional hunters on the African scene.

Mounted on a wooden plaque, tongue rolling outside of mouth, eyes bloodshot, crossed and weeping pus, traces of drool, mucus and blood seeping from orifices, blotched skin and rotten teeth. Flaps of neck skin pulled taut and nailed down ... *the final act of the hunt.*

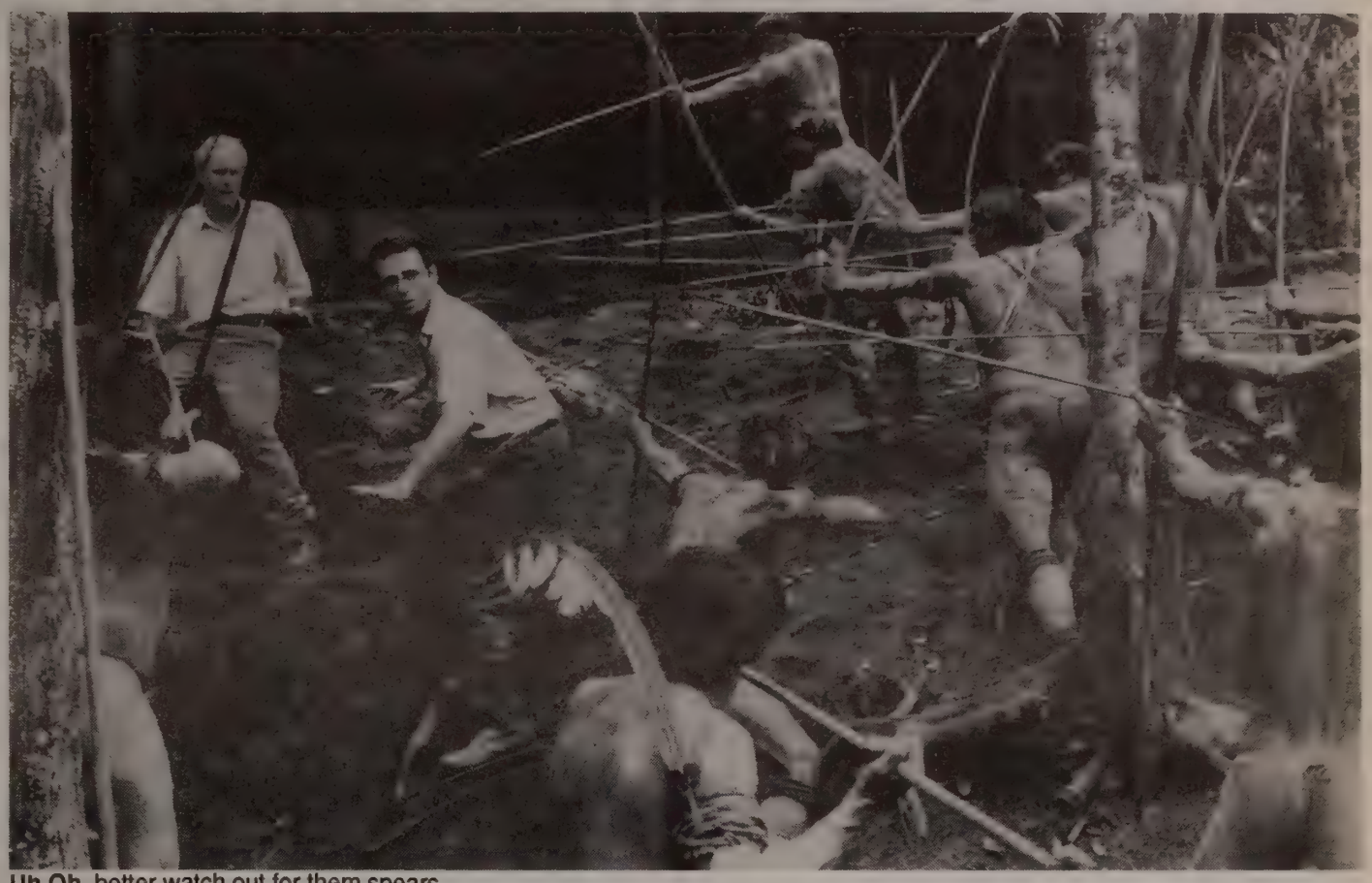
Stalked in a natural environment. Removing clothes, skirt unbuttoned, jeans pulled down, bra unhooked before a watchful, hidden eye. Heavy breathing from the closet, wait until she falls asleep then step out, absorb tits gently rising and falling, pull out the knife to terrorize...*It's a moment of elation.*

Random massacre. Mother gunned down in McDonald's, father pushed onto subway tracks, sister poisoned by Tylenol bottle, brother shot by a sniper, lover buried alive. *It's also a moment of sadness.*

Urban cannibal. Freezer full of limbs, torsos, heads, slowly wokking one after another for an elegant dinner, succulently simmering in the pot, dripping, oozing, steaming, broiling, frying, crackling, raw, saute, marinate, skewer, garnish, mutilate ... *respect for a lost life.*

Part II: "Come on baby, let me get you in the sack. You know the chase is better than the catch, you know." — Motorhead

My father, as his father before him and his father before him and even his father before him, introduced me to the thrill of the hunt. The entire history of man is linked by a single joy, this godly power of destroying a life and using this destruction to bolster one's status and enhance one's enjoyment of life. Come on baby.


Uh Oh, better watch out for them spears.


MMMMMM....dinner.

Throughout time, substitutes for this sport have been sought and surveyed, none matching the orgasmic ecstasy of inflicting death. Despite hundreds upon hundreds of years of beating children, raping both stranger and loved ones and stamping out difference whenever it rears its ugly head, man constantly returns to the universal truth discovered by his earliest soothsayers: nothing tops brutal murder, with the possible exception of the events leading up to the climax. Let me get you in the sex.

Most desirable setting for the chase is a country whose people are devolved, oppressed and romanticized by the West. The African continent provides an excellent backdrop. a remote country is ideal (remote from what? don't ask) Killing the citizens directly, although preferable, violates international law. Thus, respect for human dignity, ostensibly demonstrated by allowing these people to continue their existence, is psychologically transferred to an awe of the beast of prey. How beautiful, how graceful, what stunning examples of nature's perfection I come to claim. How exotic. You know the chase...

How much cash should you have to lay down for a good fuck? I'm not talking about prostitution, merely a recognition of value, you get nothing for nothing, it's a point of honour. If I didn't spend a bit to kill you, I would appear unappreciative. Equipment, ammunition, travel (to as remote a destination as possible) guides, food, accommodation and countless unforeseen expenditures. Life thrives on risk taking, there are no guarantees, but I can't afford the humiliation of coming home empty-handed. One of us has to suffer for me to get my money's worth. It sure as hell isn't going to be me sucker. Motherfucker. Part III

"The sight of two leopards eating a zebra reminded me that nothing in nature dies of natural causes." — Young narrator of *In The Blood*.

NOT RECOMMENDED.

by Andrea Freeman

At Play in the Fields of the Lord
directed by Hector Babenco

Enormous, that's the operative word here. *At Play in The Fields Of The Lord* is bloody huge. This film's themes range from religion, corruption, division, passion, and colonialism to depictions of lust, betrayal, madness, tragedy, and death. All of this and more, much more, packed into a mere three hours and seven minutes.

Yup, this film's got it all. Fascinating, shocking, and thought-provoking; it is truly breathtaking. However, no one can really expect three hours of cinematic perfection. The main problem in *At Play In The Fields Of The Lord* is that in its bold attempt to tell a far-reaching epic story, it spread itself a bit thin.

The contemporary story takes place in the heart of the Amazonian jungles, where religious crusaders have set up missionary bases to placate the wild tribes of the rain forests and to teach them to worship Jesus, "a white man from the desert where it never rains." Not too absurd of a concept, is it? Well that's the whole point of the film: White people shouldn't go where they aren't meant to go. You would think that we'd have learned our lesson after our superb handling of Native Americans, but this film shows just how short some people's memories can be.

The Quarrier family arrives at the missionary base with the very noblest of intentions; oozing out of every one of their sheltered, middle-classs pores is the desire to help lift the wild Niaruna tribe to a civilized state, and to teach them the word of the Lord. Little do they know that their true purpose is to quickly placate the jungle tribe in order to make it easy for the nasty capitalists to jump in and exploit their land. If the Quarriers fail in their mission, the Niarunas will be exterminated. It doesn't take long for the idealistic Quarriers to realize that they aren't in South Dakota anymore.

That's storyline number one.

The other one concerns a man named Lewis Moon, played by a very magnetic Tom Berenger. Lewis is an American Indian who decides to shed his identity (and his clothes) to join the Niaruna tribe. At the beginning, things are just too wonderful to be true in Moon's new life, but it isn't long before a series of tragic events occur within the tribe, stemming directly from Moon's infiltration into their world. Lewis discovers that he has more white blood in him than he thought, and the recurring theme of "White man butt out" emerges again.

The rest of the cast is as impressive. Katy Bates (*Misery*) plays Hazel Quarrier; a big, puritanistic, bible-thumpin' mama whose admittedly sad fate in the film produced some guilty snickers from the audience. Aidan Quinn plays her husband, "the regular four-eyed little Jesus." Daryl Hannah appears as a minister's wife, although her role mainly consists of acting as a lusted-after, living Barbie doll. John Lithgow plays her corrupted and annoying husband Leslie. (Hey now, let's not forget the coolest dude alive my man Tom Waits, long live him!! — ed.)

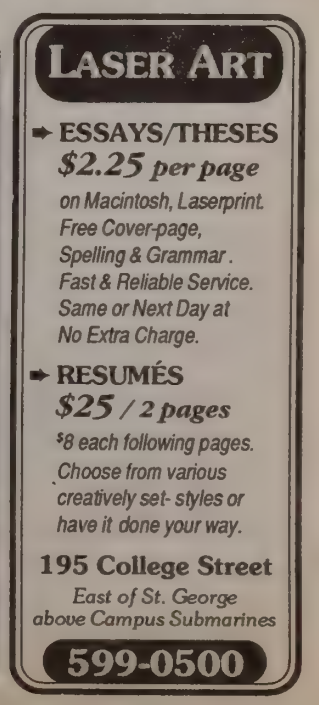
I can't wait for the holier-than-thou outrage that is sure to erupt with this film's release because of all the skin. Sad, I say. The nudity is not offensive and it adds authenticity to the portrayal of life in the wild where Western society's inhibitions are lost.

No the problem with the film isn't the sinful showing of body parts; it is the attempt to cover too much ground. After all was said and done, one leaves the theatre wondering just whose story this really was. Was it The Quarriers'? Lewis Moon's? The Niurana's?

In the end though, it really doesn't matter that much. *At Play In The Fields Of The Lord* is still a stunning film. It may be enormous, but in this case big is beautiful.

by Kim Diggins





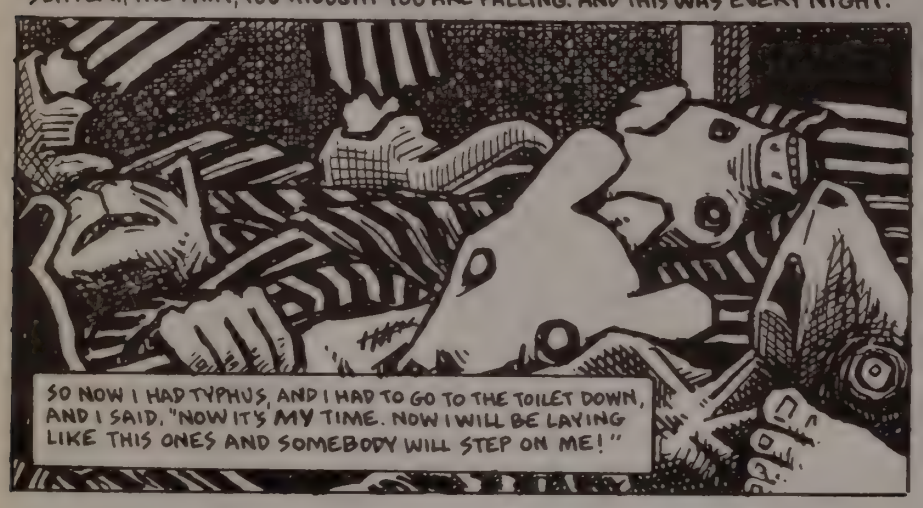


DENTAL BENEFITS FOR TEACHING ASSISTANTS

As of September 1, 1991, in accordance with the collective agreement between the University of Toronto and the Canadian Union of Educational Workers, Local 2, article 15:09, all Teaching Assistants at the University of Toronto who are members of CUEW, Local 2, are eligible for dental benefits. Employees are reminded that claims should be made by taking receipts to the Human Resources department on the campus at which they are employed: St. George Campus: Human Resources, 215 Huron Street, 8th Floor; Erindale: Anne Tilson, Business Services; or Scarborough: Personnel Office.

New Barnes suffers from over-security

Brick Lit crit a solid construct



A scene from *Maus II's* illustrated portrayal of the Holocaust.

Haunting tale

Maus II: And Here My Troubles Began
Art Speigelman
Vintage

There are few events, images, or ceremonies that have managed to penetrate my psyche, my soul, my thought process as much as the Holocaust. There are pictures now in my mind that have forever been implanted in me during the course of my upbringing.

From a film shown to us in Jewish school: a pile of dead bodies, so high and naked that in my young eyes it looked almost as if they were trying to reach God through one last, final, desperate, appeal. A picture from a book that has always been in my parent's possession: grey clad, grey faced, gaunt, half-dead creatures clinging to the barbed wires of Auschwitz, perhaps waiting, I have always imagined, to be blissfully shot.

These are the images I conjure up of the Holocaust. They are not damaging images, nor are they pictures that I am alone in having or in being occasionally haunted by.

Maus II, Art Spiegelman's sequel to the tale of his parents' survival of the Holocaust, is perhaps one of the few books to show me that this is true. Although Spiegelman tells his tale from the generation that would be my parents', there is much to cling to in our lives in this illustrated novel.

My grand-parents, Eastern European Jews who were all, in some stroke of luck, fortunate enough to escape the Holocaust, unlike the rest of their expansive families, are the same group that Spiegelman writes, not for, but about. From them, I can hear much of the same history that Spiegelman's father relates to him. Tales of terror, fear, and finally, a total miscomprehension about how such a thing could have happened to them. These are people of a lost generation who can never be satisfied, people who look toward death as many of us look toward life. My grandparents are alien to me. I do not understand them, their lives of hardship and death I perceive only through my own sense of guilt that somehow, out of it all, I was conceived and so owe them all some great feat.

Spiegelman shows all this with an amazing ability to capture the simple mannerisms and expressions of the Holocaust survivor who now, with broken English and a constantly complaining manner, must adjust to a new life, but cannot. In the book, Spiegelman's father almost pathologically follows the tenets of modern recycling theory: he reduces, reuses, and recycles. He conserves all things, using tea bags three times, exchanging opened groceries at the grocery store with no inclination that other people do not acquire such privileges. But he does this not due to a thorough indoctrination of environmental dogma, but because this is one of the few elements of existence he can still hold to: to survive, one must at all times think of the future.

Though much of the novel is taken up with Spiegelman's haunting tale of his father's life in Auschwitz and subsequent freedom — he is never really rescued, nor does he escape, he simply is suddenly free — one can never forget that this is a graphic novel for a generation of people who seek to understand how to relate to this rapidly diminishing population of hardened, embittered survivors of the worst experience one could ever even imagine. The book's sadness, its beauty and its gut-wrenching power come not from the illustrated recounting of the Holocaust — which is an amazing feat in itself — but in Spiegelman's own confusion as to what ground he is treading, and how the world and his father might look at the way he was, is, and continues to be.

The way he is is confused. Does the book represent some testimonials he owes to himself, to his father, to the Jewish people, asks Spieglman in one scene in which he goes to visit his psychiatrist. In these scenes of real time — not flashbacks — Jewish people are drawn as people with mouse masks over their human faces while other people are given cat masks. In the scenes from the Holocaust, the Jews are mice, and the Germans are cats. Spiegelman is relating to us that the Holocaust, although over, continues to torture his perceptions. It appears on the sun-swept sidewalks. It manifests itself in the super-market, in the bathroom, in the simple act of opening the refrigerator door.

As the story unfolds, it is clear that the author does not know any of the answers, and can, like us all, only pose questions about his relation to something which will forever haunt his life. The book ends with a tomb-stone, his father and his mother lying side by side. And it does so not to conceive of an issue at rest or a particular question broken down and defined and come to terms with, but rather as a solemn warning, not to forget, not to misunderstand, and not to ignore.

Each year there are fewer and fewer Holocaust survivors left, less and less people like those who used to haunt me in grade school, coming to assemblies and holding up ripped and tattered striped shirts with numbers while pouring their horrible experiences out over loud speakers. *Maus II* might be a book by which we preserve the essence of these people, and it is also a testament to the way we have failed them, and perhaps, have failed ourselves.

by Hal Niedzviecki

Personal criticism

The Brick Reader
Edited by Linda Spalding and Michael Ondaatje
Coach House Press

Literary journals are a moribund lot. Most often they involve wading through tiresome exercises in criticism, the fawning adulation of literary or national icons, or the occasional villification of said icon. The odd literary fued manages to enliven things (see Stormin' Norman Mailer's response to the savaging *Harlot's Ghost* received in the New York Times Book Review), but modesty seems a last resort, lost amidst dulled rhetorical flourishes.

Fortunately, *Brick* is an unaffected tract in a tempestuous field of poseurism. It consistently eschews the pretense of being theoretically-correct in favour of the personal essay, the simple but rewarding Q & A interview, and well selected poetry and prose.

Brick was founded in the late 1970's to review releases from Canadian small presses; in 1985 it was taken over by Linda Spalding and Michael Ondaatje. Their approach, as Russell Banks describes in the introduction to the anthology, *The Brick Reader*, confirmed that "the work being done by Canadian small presses and writers only gathers significance when seen in a larger (international) literary and political context."

The *Reader* is a compendium of literary treasures, including personable interviews with Alice Munro, Don DeLillo and Banks, plus more critical examinations undertaken by established writers like Alberto Manguel, John Berger and theorist-types like the ubiquitous Linda Hutcheon. Vaclav Havel contributes a letter, and journalist Geoffrey York contextualizes the Oka conflict.

The depth and diversity of its contents make *The Brick Reader* difficult to appreciate from a simple overview. Graciously, earnestness is kept to a minimum — the fatal flaw whenever any collection of well-meaning artists is assembled. Not only does it contain a valuable lesson for every other journal mired in backward-ass intellectual bogosity, but the quality of writing is unassailable: playful, entertaining, honest and almost always insightful.

CHRISTOPHER FREY

Talked too much

Talking It Over
Julian Barnes
Knopf

Still reeling from the impact of such inveterate funsters as T. S. Eliot and D. H. Lawrence, British literature of the late twentieth century, seemed to have lost all sense of cheer or play. Rather it had become 'deep' and 'profound' (read, brooding), a literature typified by the 'let's-gaze-into-the existential-abyss' stylings of such writers as John Fowles and Doris Lessing.

Fortunately, for the somewhat less moribund readers of the world, the last decade or so has witnessed the emergence of a handful of new and decidedly playful British novelists who have succeeded in dragging British into the post-modern age.

Prominent among this new wave of writers is one Julian Barnes. In such works as *Flaubert's Parrot* and last year's *A History of the World in 10 1/2 Chapters*, Barnes has displayed not only a prodigious talent but also a sense of the possibilities that the form of the novel presents to the writer. His fiction is one which plays with narrative itself and, with an ironic insistence, stretches the limits of the novel as genre.

Having established himself with these novels as the proverbial 'major talent', Barnes has quickly produced another novel, *Talking it Over*, a novel which unfortunately suffers from the secure and established status its writer now enjoys.

For in this novel, Barnes, the man who in *A History* (a work likely to become his classic) managed successfully to speak with the voice of an embittered stowaway woodworm, and to provide one of the wittiest portraits of the afterlife in English literature, takes as his subject the oldest literary chestnut of all, the love triangle. The special twist that Barnes attempts to throw into this standard tale is to have it told, entirely and concurrently, by the three participants.

Thus Talking it Over presents us with a literary *He Said, She Said*. We have in the cast three upper middle class thirtysomething Londoners, Stuart, Gillian and Oliver, whose distinct voices vie for authority in telling the story of their game of romantic musical chairs.

Stuart, a rather anal-retentive bank executive, meets the reserved Gillian at a 'meet-a-date' get-together at a downtown London hotel. They fall swooningly in love, leaving Stuart's somewhat dissolute and pompous friend Oliver jealous and attempting to insinuate himself into their life of newlywed bliss. Of course, Oliver and Gillian soon fall swooningly in love, ruining Stuart's and Gillian's marriage and leaving poor Stuart a veritable basket case.

Now if all this sounds just the slightest bit trite and tedious, it is. The story itself is nothing new (to say the least) and Barnes' narrative 'innovation', lifted from B-grade Hollywood films no less, does little to enliven it. Though the conceit of having each of the characters tell their tale does not, to Barnes' credit, end up being anything so banal as a mere statement of the 'isn't-it-neat-how-different-people-remember-different-things' theme.

What in fact saves the novel, is Barnes' own seemingly indestructible skill with the English language. Regardless of the subject, his prose never fails to be charming, playful, ironic, and sinfully readable. As well Barnes does succeed, to some degree, in fashioning three very distinct and plausible voices for his three pro/antagonists. Their characters are quite skillfully revealed through what they choose to say and omit, and the changes in their tones as the story progresses to its less than trite conclusion are quite believable and well-rendered.

Talking it Over, then, is in the end still a very enjoyable read, one which effects a marriage between cynicism and charm, and does so in a prose which few can match. Although, when

continued on page 15.

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Elvis was a hero to most but he never...

continued from page 14.

placed next to his own previous achievements, the novel seems somewhat insubstantial and a bit of a disappointment, *Talking it Over* is a book worth the time and doubtless superior to the vast majority of Christmas releases.

by Marcel Decoste

Gotta love him

Dead Elvis
Greil Marcus
Doubleday

Richard Meltzer is commonly credited with being the first writer to apply modern critical theory to rock music. Sometimes it's difficult to accept much of his daft scribblings as little more than another one of his legendary practical jokes. He once wrote a fake review for the *New York Times* of a Neil Young concert he never attended — his review falsely claimed that part of Young's set was a poetry reading, and the poem Meltzer quoted was one he actually concocted. If anything, his writing on music should be understood more as emblematic of a certain spirit, a brute phenomenology of music which later gave flight to even wilder, more absurd literary excursions.

After Meltzer there is only one rock writer who has managed to surpass the cult status he still toils under: the inimitable, the great, Lester Bangs. But since Bangs, who died in 1982, few writers have arisen who could conceivably continue such a brave lineage. There may be just one.

Greil Marcus is easily the only North American critic who can fuse the two divergent worlds of rock journalism and cultural theory with any sort of street credibility, not to mention the sense of humour which would make such an endeavour readible. His previous book, *Lipstick Traces*, aspired to be a secret history of the 20th century, tracking negativist artistic trends like Dadaism, the Situationists, and finally Punk. Marcus' telling of the Punk story, interjected with shrill allusions to the Situationist International and all sorts of anthropological oddities is what made it a fascinating read.

Marcus' *Dead Elvis* is a biography of Elvis' after-life. Structured, for the sake of convenience and chronology, into reviews of Elvis-related books, Marcus examines the 'public' Elvis, "a figure of echoes not facts." As a cultural symbol, "Elvis contained more of America — had swallowed whole more of its contradictions and paradoxes" — than any other icon.

Marcus finds that the most useful reference point for grasping this post-history is to revisit the classical notion of the *King*'s two bodies. The Elvis who died, bloated from drugs, was the mortal; the Elvis who lives in Kalamazoo, Mich., and is the subject of countless biographies and whose body can be consumed in the penultimate form of cannibalism — the Elvisburger — is the divine, public phantasm.

Marcus weaves together the fragments of Elvis' after-life with remarkable skill and enthusiasm. He loves Elvis and he's unabashed about it, but he is also serious about the essential contribution Elvis made to pop culture. Marcus avoids indulging in revisionism, but he does skewer Elvis-biographers like Albert Goldmann who opted for sensationalism over truth, preferring to paint Elvis as an ignorant, racist Pentacostal 'cracker' on a cardboard cut-out.

In his most brilliant section, "Jungle Music", Marcus writes what would be the ultimate rock'n'roll movie, with a cast of '50s rock and R&B idols. It's Elvis' greatest role, the film he never got to make.

Eventually Marcus works all the tangents to a fever pitch and *Dead Elvis* becomes a tissue of citations. Marcus is a prodigious pastiche-artist, slyly abandoning his narrative voice to long passages of newspaper reports, philosophical musings, grafitti, and punk art deconstructions of Elvis. Marcus manipulates a collision of forces: the din of everything-you-ever-wanted-to-know-about-Elvis enters into a chaos of epistemology — and cuts into the paradox of Elvis, only to unravel further paradox. And that is what makes him the perfect symbol for American society. The good, the bad, and the ugly as consumer product.

by Christopher Frey

Nice, safe, good

Murther And Walking Spirits
Robertson Davies
McClelland & Stewart

Dear Robertson:

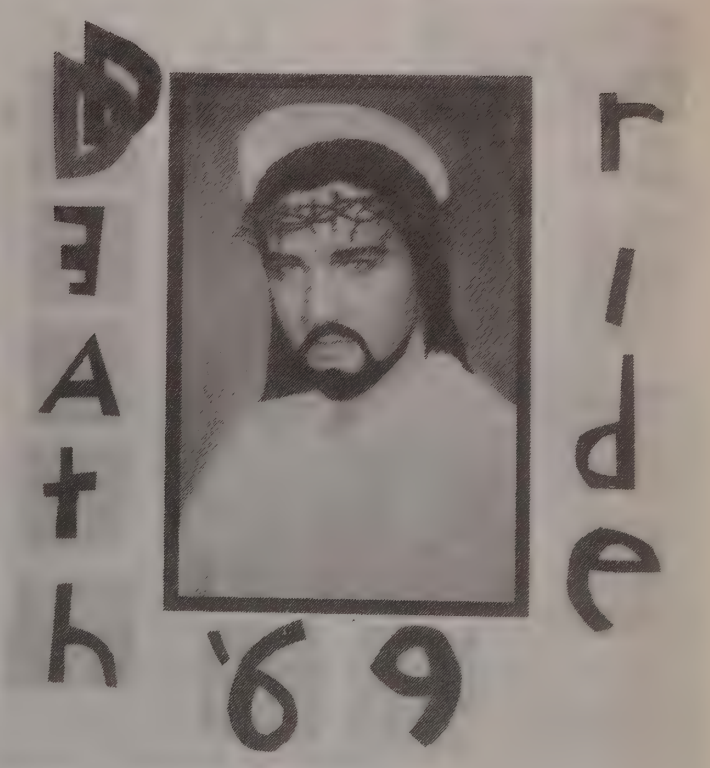
Robertson, ye old guru of Canadiana, long flowing beards a flying, I was a wondering if you would write me a story. Make it easy to read, not to long, not to short either. Throw in some death, some agony, some existential angst — but keep it simple for the common being — you know, a murder, adultery, ghosts, that kind of thing.

Maybe, Robertson, when you tell this yarn you should call it something scary, something deep so that when you-write it with a light touch of humour and just a hint of comedy which more activist types might call social commentary, people won't be confused. I dunno, maybe call it, oh yes, I've got it, call it *Murther and Walking Spirits*. Yeah, that's good.

But there's something missing here, in this light little tale packed fulla good times and soul-searching afterlife. Wait, I know, maybe add some history, tie it in to the old country, give it some of that never failing ageless quality. But keep it current Robbie, don't go all crazy and lose us in some kind of warped Susanna Moodielogue. Maybe, do it through flash-backs — nah, it's been done, maybe...gee, I'm at a loss here wait oh I know, its something smokey and weird and has just the right amount of goofiness and modern leanings: have the protagonist come to an understanding of the nature of life (and death) by watching his ancestors in a movie. Not just any movie, but a movie just for him, one that will be almost as all encompassing in its scope as your own great tales.

Still Robbie, there's something wrong in this highly recommendable idea of mine. There might be, if you're not careful, a soulless, dry quality that your high-brow style is always in danger of infusing into your novels. Or maybe it's something else... Anyway, keep well and keep a writing.

by Hal Niedzviecki



Elvis loves you.

Putrid puzzle

Asya
Michael Ignatieff
Viking

Mr. Ignatieff's book is one of the most puzzling novels I have ever come across. Not in its content or plot, for these elements are alarmingly simple. What is entirely mysterious here is whatever force possessed a literary critic with, until now, unblemished credibility to write, let alone publish, a book so inferior and flawed on so many levels.

Lest one dismiss this book as a one-off or subtle parody, the dust jacket hastens to point out that this "rich and majestic" novel "bears witness to the complex forces - both deeply private and harshly public - that shape our lives." The mysteries begin now as this "rich and magestic" novel apparently has no critical reviews worth repeating.

Asya reads as a monument to Ignatieff's famous narcissism: his fond recollections of his White Russian background and loving descriptions of the inherent correctness of the Czarist system are amply documented here. It's not too distant from his earlier oeuvre, *The Russian Album*, which was the literary equivalent of a home movie about the folks (granny the princess and her autocratic kin).

Ignatieff not only shoots himself in the foot with *Asya* but also blows it right off. His obvious infatuation with the eponymous heroine of the novel is ultimately revolting and faintly offensive. Asya is as deep as a wading pool, but her redemption is supposed to be found in her willingness to leave the family estate, momentarily abandoning her title of princess, and mingle with the grubby peasants who have the misfortune to be maimed and slaughtered in the Revolution. Then, as the archetypal nurse of the Harlequin Romance series, she meets Sergei with whom she has a one-week, all action no talk affair. Despite this moving and profound experience, the pair are wrenched asunder by Ignatieff's cruel pen only to be reunited at a later date. One might speculate that the reason this pattern repeats itself with the identical characters is that Ignatieff, like a child discovering his hands, is now awed by the omnipotence he wields between his fingers in the shape of a pen.

The author's voice remains a roar over the faintly whimpering text: nowhere is it possible to remove one's image of Ignatieff from the words and thus, however intellectually unsound this reaction may be, one is left with an active hostility toward the author.

Amazingly, Ignatieff stamped his escutcheon on a book he could hardly have favourably reviewed himself. Equally amazing is the fact that the writing, studded with "goodness gracious"-esque exclamations and awkward phrases, appears to be an abortive attempt at a slight of hand. One must constantly reality-test throughout the book; it is not necessary to give the translator the benefit of the doubt since the book was composed in English by a writer who has spent his entire life in Canada and Britain. Ignatieff is not handicapped by a poor translation or an inferior grasp of the English language, his Oxonian pedigree surely attests to that. Indeed, the author's only handicap is his utter lack of talent, and any attempts to deceive the reader into believing she is reading a nineteenth-century Russian epic are a reflection of the work as a whole: ill-advised, lazy and smug.

Asya finally collapses under the weight of its obligations to make the life of the idle rich appear moving and courageous and the clearly half-hearted authorship is not up to the task. While Ignatieff may attempt to teach us that the horsey set will bleed if you cut them, this book ends as proof of the ultimate redundance of the aristocratic tradition, both by way of its treatment and, one suspects, its author.

by Erin O'Brien

Stale annoyance

Time's Arrow
Martin Amis
Penguin

Martin Amis is too concerned with gimmicks.

In his latest novel, Amis attempts to tell the story of a man's life backwards in time. It's a nice idea, but he also insists on running all the action backwards. It's like watching a film being rewound, and it proves, especially during conversations, to be unbearably irritating.

Amis is a brilliant writer, and he seems determined to ensure that everyone realizes it, and it proves to be unbearably irritating.

He seems not to have realized that there is a difference between writing a complex, intellectually challenging novel and simply writing a confusing one.

The novel raises some interesting questions about time, morality, perception, history and psychological makeup. But Amis's little literary conceit leads him into numerous conundrums of time and space that, unable to get out of, he simply ignores.

Amis, for some inexplicable but unbearably irritating reason, creates a narrator who co-exists with our protagonist on his reversion to childhood. This provides us with an outside perspective on the man's life, which is valuable. But this narrator vanishes just when we need him most — which is during an account of our protagonist's work as a doctor at Auschwitz.

The Auschwitz sequence is interesting in its reversal of time and morality (the camp in the novel is for bringing Jews back to life, hospitals in the modern world for inflicting wounds), but that little game very quickly grows stale.

by Krishna Rau

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Red, hot, and Morrison



The ugly specter of Carnival Art.

Van Morrison
Hymns To The Silence
Polygram

It was with great trepidation that we sat down and listened to Van Morrison's latest offering, *Hymns To The Silence*. With a career that's spanned over twenty-five years, and nearly as many styles, one is never quite sure what to expect from Van the Man. The temptation is to compare to his earlier works but, hey, that's not really being fair, is it? The quality of Van's present material should not be diminished by his past brilliance.

The change in direction marked by *Enlightenment* has been continued with Hymns To The Silence. It is a recollection of days gone by. With continuous references to the people and places of his past, Van reveals to us some of his influences. There also seems to be a longing for a return to that past as many of the songs have a warm, reminiscing tone. A good example of this is the title song "Hymns To The Silence". It tells us of a simpler life in a simpler world: "Back before television/Back before radio".

Ironically, while Van is lyrically reaching back he is, at the same time, stepping forward with his music. The once dominant guitar has been put aside in favour of keyboards and horns. With a strong organ backing from Georgie Fame and soulful, gospel back-ups, some of the songs can actually be called hymns. Regardless, an experienced Morrison fan will not be let down. Past favorites are hovering just below the surface of this latest effort. Van's unique and memorable voice is as strong as ever, the melodies are just as captivating and even the Chieftans put in a couple of appearances. One minor disappointment, however, is that the album is, perhaps, slightly overproduced. The loose, impromptu feel captured in earlier recordings is sorely missed. Still, the songs are typical Van Morrison — good, that is.

The overall message of *Hymns To The Silence* is best given in the poem "Take Me Back" where Van states, "Take me back to when the world made more sense." Wouldn't we all like that?

SHAWN BAILEY AND ED RUBINSTEIN

Carnival Art
Trumdrone
PolyGram

Four guys from L.A. get together and decide to form a band. They get some jangly guitar happening, some kick-ass drums, a little bit of funky bass and vocals that wail and yelp in all the appropriate angst-ridden places. And attitude. Don't forget the attitude.

They head out into the backyard of the lead singer and lyricist Michael P. Talk and jam. They sing about the weird next-door neighbor, Horace Blueveins, and make him sound like a hallucination in a bad LSD trip. They sing about cocaine and sound like Spirit of the West. They sing about the Grateful Dead, wrestling swamis, beheaded Barbies, divine inspiration, neon and debauchery.

Then they decide to record a fifteen-song album called *Thrumdrone*, thanking everyone from William S. Burroughs to Bud Weiser (sic) in the liner notes. Suddenly, they're hailed as "L.A.'s hottest new band" and compared to half-a-million other bands, none of them from L.A. and all of them flattering comparisons. I'm not sure I understand why.

It's hard to separate the attitude from the talent in a band like Carnival Art. You get the feeling that they don't take themselves too seriously, and you're probably either dumb or uncool if you attempt to seriously review their music. So if you buy this release, play it loud. Preferably at a backyard party. Take time to read the lyrics once (they're worth it), then just let it play. Maybe if you're lucky (?), some of the attitude will rub off.

AMBER GOLEM

Dave Alvin
Blue Blvd.
Stony Plain

Ex-Blaster Alvin seems to mellow, at least musically, with each new recording, sometimes swerving perilously close to what may be construed as 'easy listening'. Fortunately his songwriting never ceases to strike a wealthy vein of image and feeling.

Alvin charts low-brow rural and urban America, without the tired blue collarisms of Mellencamp and Springsteen, et. al. There's still a bluesy grit in his guitar-playing and a whiskey soaked country heart in his voice which underscores his romantic sentiments and bitter longing. Alvin plays his characters convincingly, dripping with subdued menace in "Guilty Man" and "Rich Man's Town", playing with icons in "Haley's Comet", and most often heart-broken and heart-breaking with "Plastic Rose" and "Gospel Night".

This is almost the great album the Blasters never made. Almost. What *Blue Blvd.* lacks is that reckless swig of rockabilly enthusiasm which made The Blasters so infectious and foreboding.

CHRISTOPHER FREY

Coil
Love's Secret Domain
Wax Trax

Get ready to enter a world of sampled noise resembling the sound of airplane engines, clanking metal, backward samples and distortion. This is music that forces a redefinition of the beat. No longer are melody and rhythm taken in and admired as the rightful deities of rock. Coil smashes all preconceptions of what a 'song' should sound like and what emerges is artfully arranged noise, sampling and distorted lyrics. But before you dismiss them as just another Skinny Puppy wannabe — wait. There is more.

A couple of songs on this disc are re-visioned house music songs, stripped down and peppered throughout by sampled noises. Another track, "Chaostrophy," uses a 10 piece orchestra complete with all those lovely traditional instruments like an oboe or flute, although it is rendered through mangled noise, much like a transistor radio off station.

Subsequent exposure to this album have made me more aware of its shortcomings and unevenness. I got the impression that there were too many competing elements here. They never get down to exploring a particular style with any depth. What we get is a hodgepodge of elements: minimalist house music, industrial sound collages, washes of moody, melancholic noise and even one song, "Lorca Not Orca", featuring Spanish guitar.

Nevertheless, *Love's Secret Domain* does have some finer moments such as Marc Almond's vocals on "Titan Arch", and a couple of house songs: "The Snow" and "Windowpane". And if one can excuse the band for lifting a few verses from William Blake, the title track is a potent dirge on the more subversive elements in the human psyche.

Overall it seems to me that Coil could be a good, heavy acid-house band but they seem to want to jump on the industrial music bandwagon.



Happy Mondays are reviewed on another page.

Sorry guys, but it just doesn't cut it. Perhaps they would have done better if they were more like Skinny Puppy. In any case, better bypass this one and look to Puppy or Throbbing Gristle if you wan to explore more even treatments of industrial music.

ROB TEIXEIRA

Texas
Mothers Heaven
PolyGram

The first and most obvious thing to say about Texas is that the band's name refers not to their home state, but rather to a state of mind. It's a state of mind that has given birth to a musical heritage of cryin', hurtin', lovin', lyin', cheatin', drinkin', and believin' songs. This Scottish quintet proves once again on their latest release that the current American masters of this tradition (Bonnie Raitt, et al.) could learn a lesson or two from their contemporaries across the ocean.

This is music with heart, soul, and backbone, fronted by the powerful and passionate voice of Sharleen Spiteri. On the best of the album's eleven tracks — "Wrapped in Clothes of Blue" and "Walk the Dust" — the band goes beyond skilful imitation and creates songs so intense you can almost feel the grit in your teeth.

At worst, some songs are entirely predictable and lapse into forgettable cliche — but the tracks are carefully arranged so that the weakest ones seem to be placed first. (Kudos should be given to producer Tim Palmer for this shrewd move.) As the songs get stronger and stronger, they catch you up in an infectious foot-stompin', harmonica-playin' mood. Even if you always thought you hated this kind of music, "Mothers Heaven" is like an hour of desert sunshine in a rainy November afternoon.

AMBER GOLEM

Night and Day: The Cole Porter Songbook
Various Artists
Polygram

Last December, Porter was the talk of the record stores when the album *Red Hot and Blue* — featuring Porter songs, with contemporary interpretations — was released. Now this year, comes the real thing. Porter songs interpreted by *his* contemporaries. And there ain't nothing like the real thing.

Released to coincide with the centennial of Porter's birth, the album is a wonderful mix of some of Porter's best tunes from his Broadway and film hits, sung by the talents of such legends themselves as Ella Fitzgerald, Louis Armstrong, Billie Holliday, Sarah Vaughn and Fred Astaire.

The songs cover a range of Porter's work from the late 1920s, through the 30s and into the 40s including such tunes as "Anything Goes", "It's De-lovely" and "I Get A Kick Out Of You", along with more serious ballads such as "Night and Day" and "I Concentrate On You."

The recordings are clear and rich, accompanied by strong orchestras which recapture that era of big bands, big-time musicals and Broadway music halls that Porter made such a contribution to.

If there is anything to criticize on this album, it is the slower tempos on some of the songs, dragging them out note by note which makes them less catchy than they were meant to be. Louis Armstrong's almost nine minute rendition of "Let's Do It (Let's Fall In Love)", is such an example, and only works because it's Louis Armstrong, and hey, I would listen to Louis singing "Row, Row, Row Your Boat", if such a recording existed.

Regardless of the speed, all the Porter lyrics — which are really what makes his songs enduring — are intact along with the essence of the melodies which is all one can really ask for, especially as the vocals more than make up for liberties in the interpretation.

In the words of Porter himself, *Night and Day* is delightful, delicious and delovely.

And there's no trace of Shane McGowan or Bono to be seen anywhere.

BY MAYLIN SCOTT

Midge Ure
Pure
BMG Music

Midge Ure should ditch the solo flight because once again, his efforts have bombed.

Like his previous outings, the former member of Ultravox has produced an album full of sappy, uninspiring and downright boring music.

Pure seems to be an attempt to sound out about loneliness and broken hearts, — the album cover has the oh-so-original symbol of a red heart on the front — but Ure is no Patsy Cline and a little old to sing about coming of age.

The lyrics and music are repetitive and hardly exciting or new. Most of the songs on the album seem to verge between sensitive ballad and a funeral march. Of these "Let It Go?" fares a little better than most although Ure should have left the question mark out of the song's title. People could easily mistake it for a query about this album and this question is all too easy to answer.

It's unfortunate that Ure waits until the last song on the second side of the album, to introduce something that is finally interesting. He's taking a gamble that people will listen that far. But "Tumbling Down" is the best of the worst songs on this album, introducing the first interesting and varied rhythm Ure has to offer. It's also the first song where Ure — who seems to strain his voice at every turn — doesn't seem to be competing with the music to be heard. Though it's really no

continued on page 17.

continued from page 16.

competition as both are equally dreadful.

This album's pure alright. Pure junk.

BY MAYLIN SCOTT

Material
The Third Power
Axiom/Island

Bill Laswell's Material is really immaterial. With its constantly changing roster of collaborators, Laswell's musical instincts are the only stable variable, and even his direction seems guided only by what ethno-genres he hasn't yet explored. His previous effort, *Seven Souls*, built upon William Burroughs' Egyptian-inspired mythologies was a shimmering polyrhythmic glot of North African music.

For *The Third Power*, Laswell has enlisted help from an even wider range of musicians, including Shabba Ranks, The Last Poets, Bootsy Collins, Henry Threadgill, Maceo Parker, Sly Dunbar and Robbie Shakespeare. Laswell directs his musical expansiveness towards a sonic meld of rap, reggae, funk, and Dub, amply assisted by the aforementioned talents who summon psychedelic grooves only a few masters, like George Clinton, could match (Laswell and Co. do a version of Clinton's "Cosmic Slop"). Laswell is credited only as producer, but his imprint is all over the aural-physics that emanate from the mix.

Third Power doesn't succeed as well as *Seven Souls*, which benefitted from over-arching narrative, and at its lesser moments ("Power of Soul") *Power* falls under the weight of its own pseudo-mystical pretentions. But, for most of it, *The Third Power* rivals any of the best beats laid down this year.

CHRISTOPHER FREY

Jim Carroll
Praying Mantis
Giant Records

I listen to Jim while I clean up my tiny, dusty, hair balled basement apartment. The air I stir up is dry, like Carroll's droll delivery, his words at times as stifling as the silent cacophony of invisible particles I am breathing in as I pick up the scraps of ideas never developed, clothes reeking of life and the stained implements of my many vices.

And I'm thinking to myself about the way Jim's spoken words, delivered with that nose-stuffed New York accent, lost in my filthy room with its lopsided sounding stereo, can be so truly meaningless in my existence, yet still be loved. You see, I will clean my room, but it will always be dirty. And Jim will read his words, and even when he is no longer the basketball diary boy, even when his rambling no longer fits a generational clause that gives them a pervasive power, they will still be relevant.

So I fish an empty condom wrapper out from under the futon and cock an infected ear — I know from the way it twinges at Carroll's stumbling, halt/leer recital — at the parables I've heard before: the woman who releases his crotch from its plague of crabs, the boy who masturbates with veal on the day of John F Kennedy's murder, and the 3 minute spectacle of a dying roach. And I giggle.

Maybe I remember a drunken evening in Washington's DC Space when Jim took the stage to deliver this same litany of catchy words lost big boy style. Or maybe, I am terrified of Jim's own grip with his past and future, his symbolic room cleaning which has allowed him to move beyond these quirky tales and talk poetry, odes to whatevers; the things that crawl through the New York City mind of a man whose sewer looks a lot less harmful now.

Yeah Jim, talking heroes and whores in the horrific perspective of a clean hotel room and a new CD'a readings that all come in chronological order. Yeah Jim, the brave drug addict who scrambled his brains and is still letting us eat them. Yeah Jim.

HAL NIEDZVIECKI

Bonanza songs: requiem West
Songs for the hearth

Bonanza: Christmas On The Ponderosa Original TV Cast
RCA

First it was Dan Blocker (Hoss), and then Lorne Green (Ben) and only this year it was Michael Landon (Little Joe). One by one we are losing TV's most beloved cattle-ropin' family, the Cartwrights.

If the holiday season is a time for remembrance of friends long gone, then how can we forget the boys of *Bonanza*, and their happy-go-lucky antics on the Ponderosa ranch. If only television's original cowboy family could be here to share that Yuletide spirit with us.

Fortunately, the gun-slingers at RCA incorporated have come up with a solution almost as satisfying as having the Cartwright's saddle up to turkey dinner right at our table: Christmas on the Ponderosa. This thirteen song collection contains such classics as Hoss's delightful rendition of "Deck the Halls", Ben's soulful performance of "Christmas is a-comin'", and of course Little Joe's tragic and mysterious "Santa Got Lost in Texas".

This could be a great stocking-stuffer for that rerun addict in the family, or it could be the perfect background music for a wild-west theme Christmas party. Most of all, it will allow us to share the spirit of Noel with television personalities who have departed to the big Ponderosa in the sky. Goodbye Hoss, Ben, and Little Joe, and may the spirits of syndication and royalties be with you wherever you roam.

DAVID JOFFE



Above: Trotsky Icepick
Right: Long live the Bonanza cast.

My Bloody Valentine
Loveless
Creation Records

This is My Bloody Valentine's first full length release in over three years. Paranoid that they would not live up to the media hype following their last LP *Isn't Anything* and last years' *Glider*, they spent two years recording and re-recording tracks until they were perfect. From last years efforts Tremolo was released in the summer.

Brian Eno called "Soon" the "...most amazing rock song ever." Full of (tainted?) with the Manchester dance sound, but saved by glorious droning guitars, "Soon" was a mere shadow of their latest work.

Rumoured to have emptied the small Creation Records' coffers to the tune of 500,000 pounds (but actually costing "only" 100,000, now all paid off), *Loveless* almost turned into a fiasco for the band, the LP being in limbo and near cancellation status several times.

My Bloody Valentine is the *only* good band to ever have come out of Manchester, actually. (Except of course Joy Division.) The large gap between their sound and other 'Manchester' bands could only be due to their originally hailing from Dublin.

The band has a strange knack of attracting huge adjectives in their reviews. The music press once wrote the Valentines up as "Transluscent helium dream symphonies and post semantic tristesse". and ID Magazine (Guelph) says "...if sex was music, that would make My Bloody Valentine an orgasm." Thanks. To get a real sense of their sound: in short "noise-pop". Ethereal vocals straining to be heard in a sea of Very Large Guitars, going up to 11. Once compared to A.R.Kane and Dinosaur Jr., innacurately, but no where in between, MBV is in another dimension of overwhelming noise and melting vocals. *Loveless* is a new yardstick for other shoe-gazing noise bands to measure up to. If Sonic Youth added 10 years to the guitar, then MBV has added at least two or three more.

KEN CHASSE

Trotsky Icepick
Ultraviolet Catastrophe
SST

Not as direct as the name might imply — at least enjoying them doesn't come so easily. Upon initial perusal it blends in with the wallpaper of collegiate guitar pop, but gradually the dual guitar rhythmic texturing, brimming with a quirky nervousness, elicits warm feeling and favourable comparisons to Television

continued on page 18.

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Moose, meece, coal and cajun

continued from page 17.

(making their "Venus de Milo" cover appropriate).

Song melodies creep up on you after a few listens, as do the stories unravel in a cryptic way. Sci-fi, B-movie and lowbrow musings rooted in an abstracted, poppier sensibility than their previous punk credentials might suggest (as members in The Last). Requires some effort to penetrate but worth it once you do.

CHRISTOPHER FREY

Moose: The Compilation
Various Artists
Moose/Vertigo

Q: What do you get when you mix 24 guitars, 14 basses, 14 drum kits, 5 fiddles, 4 accordion, 5 mandolins, 2 banjos, 2 cellos, 1 kora, and 30 singers?

A: *Moose: The Compilation* — a collection of 16 songs by "some of Ontario's better under-celebrated musical groups."

Now, don't quote me on those figures, I'm just going on the info that the record company sent with the disk. What you can quote me on is this: "WOW, THIS ALBUM SURF IS GOOD!"

Before we go on, one thing must be set straight. Those of shallow and closed musical taste need not read any further. Go back to your Michael Jackson, go back to your Guns 'N' Roses. Begone!

What makes *Moose: The Compilation* work is the subtlety of its songs. Listening is required. Not hearing...listening. There's much humour in the lyrics here. Take the Polka Dog's "Slag Heap Love", a song about the irony of nickel ore, or "Huggin' At My Pillow" by the Bookmen, a tune that any dedicated (and frustrated?) die-hard Blue Jay fan will be able to relate to.

Not all is fun and games in Ontario, though. There are several vivid snapshots of life at some of its less glamorous, and sometimes sadder, moments. If you've ever spent some late night time in one of the numerous donut havens that populate Bloor St., and have any sort of decency, then you'll understand what Bob Snider is saying when he sings "Old Nova Scotian". Makes you think.

The music is varied. Folk, rock, country, hillbilly — almost every genre is represented here. Sorry, no dance, rap or thrash — this is listening music, remember? Of the sixteen bands only nine have put out records and all but four of the songs were previously unreleased. Among the more recognizable names are Grievous Angels, Rheostatics and Cajun Ramblers. To go on about this disk would be futile and lengthy. There's too much here to do justice on the written page...it has to be heard. Make that listened to. (Thanks to Polygram Canada for picking up the Moose label so we don't have to hunt down the bands themselves to hear their music — ed.)

ED RUBINSTEIN

A Lump Of Coal
Various Artists
First Warning

A rock and roll album like this, put together by fine, dedicated young people like these, makes me proud, proud I say, that I am a Christian.

At first I had reservations. "What sort of blasphemous sh*t," I said to myself, "are these perverse young hellions up to? What sort of bands call themselves Hoodoo Gurus, Drunken Boat or Clockhammer, and what sick things are they doing to these old chestnuts? Oh God, could they be rap groups?"

Well.

What these young people have produced is a profoundly Christian experience. These kids have put their hearts and souls into a celebration of Christmas. And best of all, none of them are rappers.

The first single from *A Lump of Coal*, Crash Test Dummies' "The First Noel", is typical of the spirit of this wonderful recording. (Is this young man singing into a tin can? How does he get his voice to go like that?) It is a beautifully rendered and arranged tune, and it is only one of many. The Primitives' "Silent Night", Divine Weeks' "O Holy Night", Young Fresh Fellows' "O Little Town of Bethlehem", The Odds' "Kings of Orient" — these religious missives are modern expressions of ancient beliefs.

The secular celebration of Christmas is also well represented on this recording. Henry Rollins' "Twas the Night Before Christmas" reminds me of Christmas Eves gone by, sitting around the fire with my Grandpa listening to Burl Ives.

Buy this album and listen to it with people you love.

JOHN HODGINS

Julia Fordham
Swept
Virgin

This album is not trendy or particularly hip: it's a collection of grand, yet ultra mellow ballads, suitable for a lights out program or an easy listening station. Maybe I'm getting really old, but this is actually good, lightweight stuff. Julia Fordham is, thankfully, everything Whitney Houston and Mariah Carey are not: The ballads are classy and subtle, not slushy and obnoxious; the soulful vocals are brilliantly understated and crystal clear, without sounding irritating or forced. The voice is pure class: A white Anita Baker, a rich person's Barbra Streisand.

What separates Fordham from other woman soul crooners is taste. This album is the epitome of good taste: production by Hugh Padgham (producer of Phil Collins, and the Police's crowning glory Synchronicity), Dominic Miller (Sting's most recent guitarist) and Peter Asher (veteran producer who produced early Babs Streisand material). The producers make sure the sound is not overdone Vegas showroom material, but rather understated, lush ballads with a low sugar factor. With such a cracking list of producers she could hardly step wrong, but it is Fordham herself who wrote 10 of the 11 tracks, and it is her magnificent voice which carries much of the album - she could probably cover a *Sesame Street* soundtrack and still make it classy.

Swept is not one of the best albums I've ever heard, and there's not really one track that reaches out and grabs you, but it works as a whole — that is, the sum is greater than its parts.

HUGH GRAHAM

Rockin' Dopsie and the Zydeco Twisters
Louisiana Music
Atlantic

New Orleans, Cajun, Louisiana, Zydeco... call it what you will. Seems like them record companies got a new sound to push. Thing is, this sound ain't so new, it's just gettin' popular with the masses. Good news for all as far as I'm concerned. The more groove there is, the better life we live.

Louisiana Music is part blues and part... Louisiana music. Cajun knee-slappin' hoe-down music, yeah, that's what it is. 'Cept you won't hear no fiddles here, just accordions. Looks like everybody's favourite squeeze toy is making its misaligned way back from the obscure world of late night polka shows. It's the latest rush to get a player in your band. It's hip, it's hoppin', it's about time.

Drums, yeah, drums are important too. Offbeat...gives it a nice bouncy feel. Gotta like the drums. Then, of course, we gots the driving "chicka-chucka, chicka-chucka" of the rub board. Kinda like brushing your teeth to Muddy Waters...even get a couple of solos. Throw in some French-like words and you got them Zydeco Blues. With a formula like that, you can't go wrong. This music's got soul.

Long live Louisiana. Long live the accordion. Long live Zydeco. Think I'm gonna buy me a wash-board.

ED RUBINSTEIN

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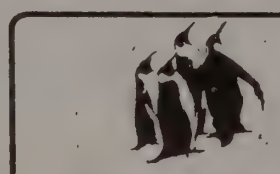


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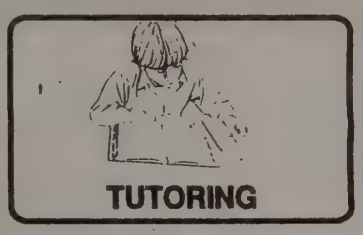
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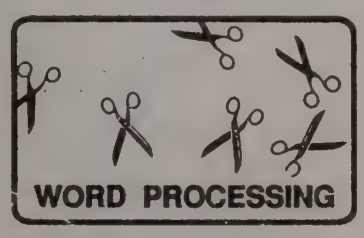
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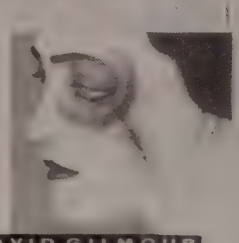
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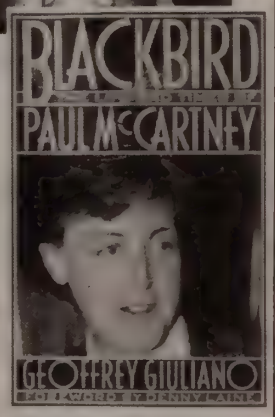


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Roy's recording rodeo





Roy Rogers
Roy Rogers Tribute
RCA

I'll bet you didn't know that Roy Rogers was still alive. Well cowpokes, he is, and he wants you to mosey on over to the record store and pick up a copy of the new Roy Rogers tribute album.

Considering the advancing age of America's favorite cowboy, he still sounds pretty darned good on this twelve track collection. More importantly, the various country stars recruited to help with this tribute album were able to add a bit of zing to what otherwise might have been a pretty tame selection of Western standards.

Roy's deputy songsters on the album include The Kentucky Headhunters on "That's How the West Was Swung", Emmylou Harris on "Little Joe the Wrangler", and the Oak Ridge Boys helping out with a surprisingly good cover of Cole Porter's "Don't Fence Me In". Other country superstars on the album include Randy Travis and Willie Nelson, as well as Clint Black, K.T. Oslin, Ricky Van Shelton, and Kathy Mattea.

In a strange way, this record is a bit like the last two albums put out by aging blues superstar John Lee Hooker, although Roy Rogers is nowhere near as interesting a musician, and Roger's Western music is fairly bland compared to Hooker's explosive blues sound. Still, the best cuts on the Roy Rogers tribute album allow current country talents to cover some old standards in an interesting way without altering them so much that the old Cowpoke himself can't yodel along (yes, he's still yodelling even after all these years).

Most importantly, the album finishes up with Roy's theme "Happy Trails" as sung by he and his wife Dale Evans, who wrote the song as well as some of Roy's other material. For anybody with a sentimental attachment to old Western songs this would be an album well worth roping up.

DAVID JOFFE

Robert Forster
Danger in the Past
Beggars Banquet Records

Robert Forster; who is he? Your guess is as good as mine. Usually a reviewer can disguise ignorance with some quick research in the liner notes and those handy promotional packages that agents and record companies send out to make sure we spell all the names correctly. But, since this advance cassette came with neither, the challenge is straightforward; come to some kind of conclusion about this artist based not on what he has done in the past with so and so band but solely on the merits of the nine songs he performs on this particular album. What a concept.

So, who is Robert Forster? Well, he's a singer/songwriter who is really bummed about having been dumped by his girlfriend. As a matter of fact, as far as lyrical theme goes, Forster never strays far from the standard blues/rock lament. However, this is musical whining with a difference. Forster grabs pieces of his sound from a number of complimentary styles: blues, folk, rock, country. Standard stuff in these days of Blue Rodeo, Tom Petty, and the Leslie Spit Treco. Everybody seems to be running styles together, but the ones that do it successfully (see previous list) are those who add something special of their own to the mix.

Forster's secret sauce is a combination of his weighty, ironic lyrics and his "I'm too pissed off to care how I sound" voice. Taken too seriously, these songs would be straddling that line between the heartfelt and the pathetic. Forster seems to understand, though, that he is writing songs he will be singing in bars, and makes no attempt at overly deep thought.

Depending a little too much perhaps on the cheap rhyme, he is nevertheless able to bring a dark freshness to the hurtin' song. "I was in the forest/ It was August/ Come September, my whole world was sawdust/ The poison is moving/ Is this what you call change?" At moments like this, Forster is reminiscent of Richard Thompson (someone I have heard of) at his most caustically ironic.

There are some duds on this album - the title track comes vividly to mind - but the majority of the songs do what they do with wit and style. A nice Christmas gift for a friend who's just lost that special someone.

JOHN DEGEN

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• Mac laser output
• fax
• resume/typing
• cheap pop

SAC
12 HART HOUSE CIRCLE

Norm had problems with his performance last night.
HOW WAS YOURS?

Know your limit,
BACCHUS U OF T

Due to financial constraints, this will be the last weekly advertisement in the varsity for the Students' Administrative Council.

Look for our campus wide events guide with the month at a glance calendar and listings from clubs and campus organizations:

1992
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discounts off dining, theatre, attractions, sporting events, travel & hotels
IT'S HERE!
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Thousands of dollars in savings inside!
drop by SAC & get yours... while they last!

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January 15/92
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Debates Room
for more info: call Faculty of Mgmt. 978-3243

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SAC and Tambrands have joined together to support Toronto & area crisis shelters for women.

Bring clothing donations to the HangaR Fridays and receive $1 off your cover! Also you can drop donations off at the following:

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•Innis College
•New College
•Women's Centre
•University College
•Victoria College

WALK safer SERVICE
For safe & reliable escort across campus after dark. Call Walksafer Service 978-SAFE(7233).

CONVENTIONAL HAND ROBS CRADLE

The VARSITY

VOLUME 112, NUMBER 30, TUESDAY, JANUARY 7, 1992

A NEW YEAR A YUCKS JUST YAP YAP YAPPING AT YA

"Consultation will rule the day"

Medicine dean appointed

BY MAYLIN SCOTT
Varsity Staff

The new acting dean of Medicine has resolved to be open and consultative over matters affecting the faculty

Harvey Anderson, chair of the department of Nutritional Sciences, was appointed acting dean on December 19, following the resignation of John Dirks.

Dirks resigned after the November firings of 79 service workers with only an hour's notice. Both Dirks and U of T president Robert Prichard later publicly apologized for the manner in which the firings occurred, and for ignoring the university's staff policy requiring employees to be notified at the beginning of organizational change. The employees were later reinstated.

Anderson said the firings caused a lot of suspicion and bad feelings within the faculty, but there is a lot of desire to solve the problem.

"The first thing we have to do is to try to remove the distrust and assure people that from here on, openness and consultation will rule the day," he said. "I hope that will restore people's confidence.

"The past process focused on one sector of staff to bear the brunt of the budgetary problems," he said. "My view is that will not be the mode of operation in the future.

"I think you'll find the morale and attitude is very positive now and the university will be proud of us again."

He said there has been recognition among the chairs and faculty for the need for better communication.

"I've been impressed by the faculty members who have realized that a lot of these things are the result of all of us," he said. "You can't just point to Dr. Dirks, who has led the faculty strongly in a lot of ways. Perhaps as a result of his strong leadership, the chairs abandoned their own responsibilities."

He said he is currently trying to settle the severance packages with the fired employees. The workers have until January 31 to decide whether to return to their jobs or accept the increased severance packages offered by U of T at the time of the firings.

But Judith Eichmanis, president of U of T's Staff Association said some employees want the deadline to be extended.

"They want longer to decide whether to take severance, because the workplaces they went back to were not functioning as before. They wanted to see if things went back to normal first.

"I think many still have a lot of problems understanding why things happen the way they do. No one has really talked to them since they went back."

She said Anderson has called a meeting this week for the fired employees at which she hopes many of their questions will be answered.

UTSA's main priority is to get a memorandum of agreement, she added, allowing for staff and grievance policies that would be binding on the university.

"The university has become sensitive to 79 employees being fired in such a manner, but not to the one or two that get cut all the time," she said. "The only way to solve this is to have a contract."

She said UTSA will continue its boycott of committees dealing with the implementation of policies until the university takes their request seriously.

"I would like to see something happen before the end of March, but if we get a process document in the next few weeks showing the goodwill of the university to begin discussing this, then we'll go back on the committees."

Anderson said he will be focusing on the faculty of

See UTSA, page 7.



Back to work, back to school.

Mark Lyall

U of T attacker flees to England

The man who stabbed a U of T student in December is still on the run.

On Dec. 5, a 22 year old female medical student was brutally stabbed in the Medical Sciences Building. She was attending a class in the building when the suspect passed a note to her through a third party, saying he was a campus cop and needed her to identify somebody.

When she came out of the class, the man started stabbing her in the head and upper body with a butcher knife.

Another student intervened and chased after the assailant. The suspect threatened the student with a knife and fled.

The woman was admitted to hospital and released Dec. 6

A Canada wide warrant for attempted murder was issued for the suspect, 23 year old Peter Navtej Singh Mann, also a U of T student, but police said he was spotted at the airport boarding a plane to London.

"We know that he went to London, England on the same night as the stabbing occurred," said Detective David Lorbetski of Metro's 52 division.



Peter Navtej Singh Mann

"We've issued a provisionary warrant for his arrest. This basically extends our jurisdiction over there."

But police have not yet been able to locate Mann and Lorbetski said it would be difficult to find him.

"There are 17 million people over there," he said. "We know of no specific location where he was going."

Police said earlier that the woman had recently broken up with Mann. Two weeks prior to the stabbing, Mann had been charged with threatening and beating the woman, but he was released by the courts.

Police also said at the time of the stabbing that the attack was an isolated incident, specifically directed at the woman and did not pose a threat to the female student population at U of T.

Pigging out on U of T garbage

BY MAYLIN SCOTT
Varsity Staff

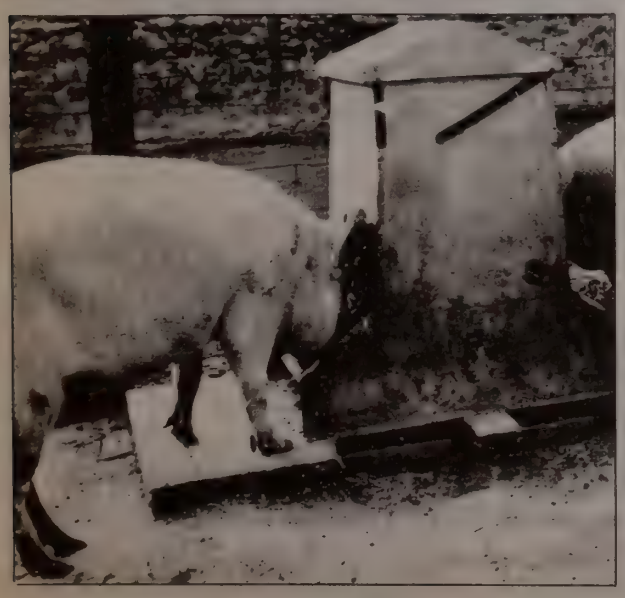
Pickering pigs are living high off the hog on U of T garbage.

As part of its waste reduction policy, U of T is paying a Pickering pig farmer to pick up the university's swill — leftover food waste from university cafeterias and dining halls.

Carol Bibb, one of the owners of Hy Hope Farm, which raises 600 pigs, said the animals love the mixture.

"If you were just fed grain day after day, it gets boring. The pigs get listless.

"With this, they know when they're going to get fed and they're up for it. Some of them are up over the fence when they smell it coming. It's a different meal every time."



She said the food waste is always cooked first before feeding it to the pigs.

"We pick it up and bring it to the farm and it's boiled first and made into a sloppy soup."

The waste has been collected from University College and Hart House for about three years. The university is now expanding the service.

"We're expanding the service and adding other pick-up points," said Robin Toderian, director of Residence, Food and Beverages.

These will include Med Sci, Robarts, New College and Scarborough College.

"It's a method of helping with waste pick-up and it's contributing to the farmer. It helps reduce the waste in the kitchens," said Toderian.

Marina Tuthill, food services manager for U of T, said the swill includes a combination of items.

"It's vegetable peelings, fruit peelings and anything that can't be used," she said. "Things like egg shells and some fats."

While Toderian would not say how much the university paid for the service in total, Tuthill said University College pays $100 plus GST per month for pick-up at the Howard Ferguson Dining Hall three times a week. She said the amount of waste picked up varied.

"It's a fair bit," she said. "A lot depends on the time of the year and what's on the menu."

Bibb said they pick up the food waste three times a week at UC and Hart House.

"We use steel barrels whose approximate weight when full is between 375 and 400 pounds," she said. "We usually pick up about three barrels at Hart House and three at (Howard Ferguson) each pick-up."

She said the farm also picks up food waste at hospitals and other institutions. Her father has been feeding pigs on garbage for 43 years, she said.

"Feeding grain is far too expensive," she said. "We wouldn't still be going if we had to feed them grain. This way, we also feel the pork is a lot leaner."

Inside

Welcome to the new year, page 5

Mummies and Daddies going strong, page 7

Blues get place at Duracell, page 10

HART HOUSE

So many things to so many people

Upcoming Events

MANTECA CONCERT
Saturday, January 25, 8:00 p.m., The Great Hall, Hart House
Tickets at the Hall Porter's Desk. $9.00 in advance + GST; $11.00 + GST at the door. Bring your U of T student card/Hart House membership card.

RECREATIONAL ATHLETICS INSTRUCTION PROGRAMME
Thursday, January 9. Registration begins at 10:00 a.m. Room 101 open until 6 p.m. Registration continues weekdays: Mondays 10:00 a.m. - 7 p.m.; Tuesday - Friday 10:00 a.m. - 5:00 p.m.

WINTER YOGA CLASSES
Instructor Axel Molema
Mondays, January 6 - April 20: Beginners/Level I - 7 p.m.; Beginners/Level II - 8 p.m.; Beginners/Level III - 9 p.m.
Wednesdays, January 8 - April 22: Beginners/Level I - 7 p.m.; Intermediates - 8 p.m.
Class Fee: $30.00. Annual Hart House Club Fee: $4.00 (GST included). Register at the Hart House Programme Office. 978-5361.

LOVE TO MAKE MUSIC?
Join the Hart House Chamber Winds! We have openings for oboe, bassoon, clarinet, trumpet, and percussion, as well as the other winds from piccolo to tuba.
Fabio Mastroangelo is the conductor. Open rehearsals will be held on Jan. 13 and 20. We meet every Monday evening, from 7:15 to 9:30 p.m. at Hart House. All faculty, staff, alumni, and students are welcome!

CHORUS
rehearse Wednesdays from 7:15 - 9:30 p.m. Help us celebrate this year's Inter-Varsity Choral Festival, hosted at the University of Toronto! Auditions Monday January 6, 1992, 7:00 - 10:00 p.m. (sign-ups at 6 p.m.) First Come/First Served. Bring a piece, or not. It's pretty casual. Choral experience an asset. Tenor and Bass voices especially welcome.

SINGERS
rehearse Mondays from 7:15 - 9:30 p.m. No audition or experience required. Open to all who enjoy singing and meeting people. Yes, you will have a good time! Student or Hart House membership identification must be presented. All U of T students, faculty, staff and alumni are welcome.

JUSTINA M. BARNICKE GALLERY
West Gallery
Recent Acquisitions, Hart House Permanent Collection
East Gallery
Allan Harding McKay, Source/Derviations II
January 6 to February 2, 1992
Artist present: Thurs. Jan. 9, 6:00 - 8:00 p.m.
Gallery Hours: Mon., Fri., 11:00 a.m. - 6:00 p.m. Tues., Wed., Thurs., 11:00 a.m. - 8:00 p.m. Sat., Sun., 1:00 p.m. - 4:00 p.m.

ARBOR ROOM ART EXHIBIT
Hart House Art Committee presents Warren Jackson
Explorations in Colour and Abstraction.
January 6 to February 1, 1992
Arbor Room hours: Monday to Friday, 8:00 a.m. to 10:30 p.m. Saturday and Sunday, 10:30 to 5:30 p.m.

BRIDGE CLUB
January 14, 6:00 p.m. Novice players. 6:30 p.m. Duplicate. Contact the Programme Office for details. North and South Sitting Rooms, 3rd floor.

REVOLVER CLUB
Wednesday, January 22, 1992, 6:00 p.m.
Mandatory Open Meeting, Fee $10

RIFLE ASSOCIATION MANDATORY SAFETY COURSES
Wednesday, January 15 & 22, 4:00 & 5:00 p.m.
Fee: $10.00
You must show your Hart House Membership Card or Student Card for identification.

HART HOUSE FILM BOARD
INTRODUCTION TO SUPER-8 PRODUCTION

When:	Wednesdays January 15, 22, 29, February 5, 12, 1992 Thursdays January 16, 23, 30, February 6, 13, 1992 7:00 - 9:00 p.m.
Location:	Hart House Record Room B
Workshop Size:	Limited to 10 students. Pre-register in the Hart House Programme Office.
Fee:	$40.00 - includes two rolls ektachrome type G silent film. Enrolment is open to Film Board members. Club membership is $10.00.

Hart House Art Committee presents
ATOM EGOYAN, "The Hart House Film Board and My Life"
Thursday, January 16, 1992, 7:30 p.m. Hart House Music Room.

125th

The BSS Old Girls' Association
is holding a

REUNION

for Bishop Strachan School Old Girls

who are at the University of Toronto
on Thursday, January 23, 1992
5 to 7:30 p.m.
Hart House

To RSVP, or for more information,
call D. Woods at BSS -- 483-4325 (218)

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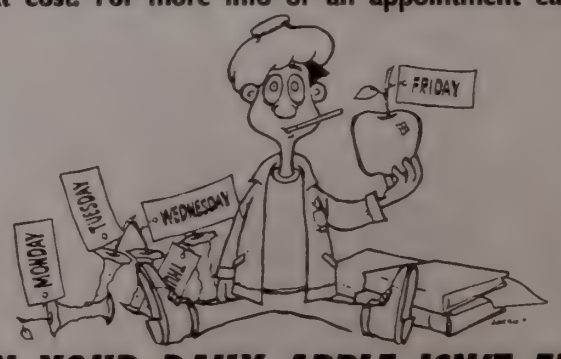
UNIVERSITY Ombudsperson

Confidential advice and assistance with problems unsolved through regular university channels is available to all students, faculty and administrative staff of the three U of T campuses.

Office of the University Ombudsperson, University of Toronto
16 Hart House Circle, Toronto, Ontario M5S 1A1 Telephone: 978-4874

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Physicians on call 24 hours and weekends. Contraceptives available at cost. For more info or an appointment call 978-8030



WHEN YOUR DAILY APPLE ISN'T ENOUGH

9 - 5 pm, Monday to Friday, Wednesdays to 7:00
214 College St. (elevator available), Koffler Student Services Centre

Bank machines deposited at Robarts, Hart House

BY PATRICK HO
Varsity Staff

Student reaction is mixed over the installation of an automated bank machine at Hart House.

Over the holidays, a Toronto Dominion bank machine was installed on the lower level of Hart House on the south side.

"I think it's great for anybody who's low on cash and needs the extra money," said George Koutsoukos, a third-year Pharmacology student.

Some students questioned the aesthetics of putting a modern bank machine in the historical building. Others felt it was inappropriate in a university setting.

"I think it's disgusting, an ugly display of capitalism," said one passerby. "It's just another means of getting students to spend money for things they don't need."

Students expressed concern over the safety aspects of putting an ABM in the dimly-lit area, but Anthony van den Helm of TD Bank said this was taken into account when they installed the machine.

"The hallway is a little dark but the machine gives off illumination from the TD sign behind it," said van den Helm.

"It's also located very close to the porter's desk and there are stairs right in front of the machine (with heavy traffic)."

On Monday, Hart House installed a panic button close to the machine which would alert the porter's desk when pushed.

"We felt it was necessary for students to feel comfortable when they're on their own," said Judith Steiner, building supervisor of Hart House.

A full-service TD bank machine has been installed at Robarts Library but that will not be operational until the end of this week because IBM forgot to activate the deposit function of the machine.

Four more machines will be installed later this month at the Koffler Student Centre, Sidney Smith, Medical Sciences and Sigmund Samuel library.

A bank machine is also planned at two external locations. One would be built into the wall at Varsity Stadium (Bloor St. and Devonshire Place) and the other at Hoskin Ave. and the back campus walkway near Whitney Hall.

The licensing fees for the use of space by the bank machines will generate revenue for the cash-strapped university.

"The revenue is well into six figures for the university each year but I don't want to be more specific than that," said Erik Fleming, Investment and Risk Manager for U of T. "We talked to a number of universities who have bank machines on their campuses and we feel we got the best deal going."

Fleming said a lengthy tendering process took place last fall to determine who would get the rights to install a machine on campus and nine financial institutions had made applications.

"At the end of the day, TD and the Bank of Commerce were the two best offers so each got four sites," Fleming said.

An opening ceremony will take place January 16th at Hart House where free, green cake will be given out.



Automated tellers on campus, blessing or eyesore? *Mark Lyall*

U of T takes student census on race

BY NANCY HOWDEN
Varsity Staff

Many students have refused to complete a survey on ethnic origin because they don't know what the information will be used for.

"I don't think we should be keeping stats on race. If there were some viable reasons then sure but I don't see any," said David Thomas, a fourth year English and French student.

Questionnaires, with copies of a report of the presidential advisors on ethno-cultural groups and visible minorities at U of T, were mailed out to full and part time students last December. The questionnaires asked students about their ethnic origin.

Thomas said the census omits reasons why it is necessary.

"It doesn't tell you what it's for. I'd like to see a point when race didn't matter and I don't see this as a means of getting to that point."

But Dan Lang, assistant vice president of Planning and U of T's registrar, said gathering ethno-cultural information on students is necessary.

"It's important that if a lot of issues described in the report are genuine, one will seek solutions for them, though we don't know yet what the results will be."

Lang added the university will need this information to make any changes within the university.

"It's interesting we never had this on record before and if any action is to be taken we need to know, program by program, what our student makeup is."

Lang could not say what specific changes might occur.

But Thomas said the questionnaire was too vague.

"If these changes will benefit students, why can't they just give us examples of what these changes might be? Am I proud of my background, sure I'm proud — do dogs have lips?

"But I fear that one day they will use all the results for something like quotas and I wouldn't like to see the day when entering requirements for first year might include the colour of skin."

Other students agreed.

"I thought it wasn't anybody's business," said one U of T student who remained

See Students, page 7.

Survey creates part-timer profile

BY MAYLIN SCOTT
Varsity Staff

A new student survey has uncovered some interesting statistics about part-time undergraduates.

The survey showed students are most concerned with financial issues, and have little concern about issues such as racism or sexism. It also showed a large number of students use English as a second language.

Parting Ways--

Part-time students at U of T: first in a series

Deanne Fisher, liaison officer for the Association of Part-time students, said APUS mailed the survey to part-time students from last summer and this winter's sessions. The results of the survey — which asked students personal information and their attitudes towards academic and non-academic issues at U of T — were compiled in December.

"We decided to do it because there was a significant dearth of information about our constituents and students in general," said Fisher. "Increasingly in our lobby efforts we were asked for information we didn't have."

Over 18,000 surveys were sent out with 3,016 or 17 per cent returned. Fisher said while a higher return would have been preferable, the results are still statistically accurate.

"I think I anticipated a lower response rate because part-timers are often people who don't feel part of the community.

"People have a lot of uncertainty about part-time students because they are a new group and a growing group. People really don't know that much about them."

The results of the survey, which was broken down by sex, age, college or program, marital status and year of study included the following about part-timers:



Deanne Fisher *Mark Lyall*

- ❑ 21 per cent have a mother tongue other than English
- ❑ 26 per cent already have at least one university degree
- ❑ 50 per cent work full-time with 28 per cent working part-time
- ❑ the five issues considered most pressing at U of T were underfunding, quality of instruction, evening course selections, textbook prices and class size
- ❑ the five issues that fell at the bottom of those considered most pressing were sexual harassment, native issues, parking, homophobia and racism

See Part-time, page 7.

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EDITORIAL

Worse in 1992

So 1991 is finally over. It was a lousy, stinking, miserable, pathetic little year and nobody is going to shed a single tear at its passing.

But the new year has begun. And 1992 looks like it's going to be a fun-filled, buoyant, optimistic and downright happy year for all of us in Canadian universities....NOT!

What is there to look forward to in 1992? Not a single damn thing. The prospects are bleak, and the parade of misery and suffering stretching before us promises to make 1991 look positively paradisiacal.

Underfunding is going to ravage this university, and leave students in a whimpering, cowering heap as it slices its merciless way through the budget and the curriculum.

In the new year, U of T will have to start by cutting $13 million from its current budget. That could be your class down the tubes, pal, that could be your TA out the door.

For the next school year, there will be the lowest funding increase to universities in Ontario history. That means staff will be out of jobs — most of them women or people of colour.

Universities, which are already reeling under the blows of financial crises, might as well throw in the towel now. This new year could mark the death of post-secondary education as we know it.

Not that many people will get the chance to witness that demise first hand. Student aid programs will be slashed even further across the country. Students desperately trying to obtain an education in order to survive in this cut-throat world will mark 1992 as the year their dreams died.

Summer jobs won't help. If you think the job situation was bad in the summer of 1991, then just wait until this summer. The recession is deepening, Canada Employment Centres remain closed, and there are NO JOBS. The dropout rate from universities is going to go through the ceiling.

Student use of food banks, already at a terrifying level in Toronto, is going to reach unmanageable proportions in 1992. It's a new year, but food is not going to magically appear.

On the other hand, if you are able to stay at U of T this year, you have just as little to look forward to.

The university administration remains unchanged. The same people who casually fired 79 workers from the faculty of medicine with an hour's notice are back, minus a dean. The same people who have ignored the students and run the university as a private fiefdom for years have not gone away. Come January 1, there was not a complete change of command in the hierarchy of university administration.

The student council remains the same. SAC will continue to plunge headlong into debt, while ignoring crucial issues such as date rape. The employees fired at the end of last year have already discovered a happy new year at SAC is an oxymoron.

We live in a city which is falling apart around us. There were a record number of homicides in Metro Toronto in 1991. But, instead of getting discouraged by the magnitude of the task ahead of them, Toronto's citizens have already begun to work towards surpassing that total.

The mayor of our city believes certain races are more likely to commit crimes, white people are more likely to be drug addicts and women can protect themselves by carrying hatpins.

Our premier and prime minister are doing their best to wreck the province and the country. Quebec could well be gone by this time next year.

The only thing, in fact, to look forward to in 1992 is the annual collapse and death of the Blue Jays.

Happy New Year.

The VARSITY
U OF T'S TWICE WEEKLY STUDENT NEWSPAPER 25,000 COPIES

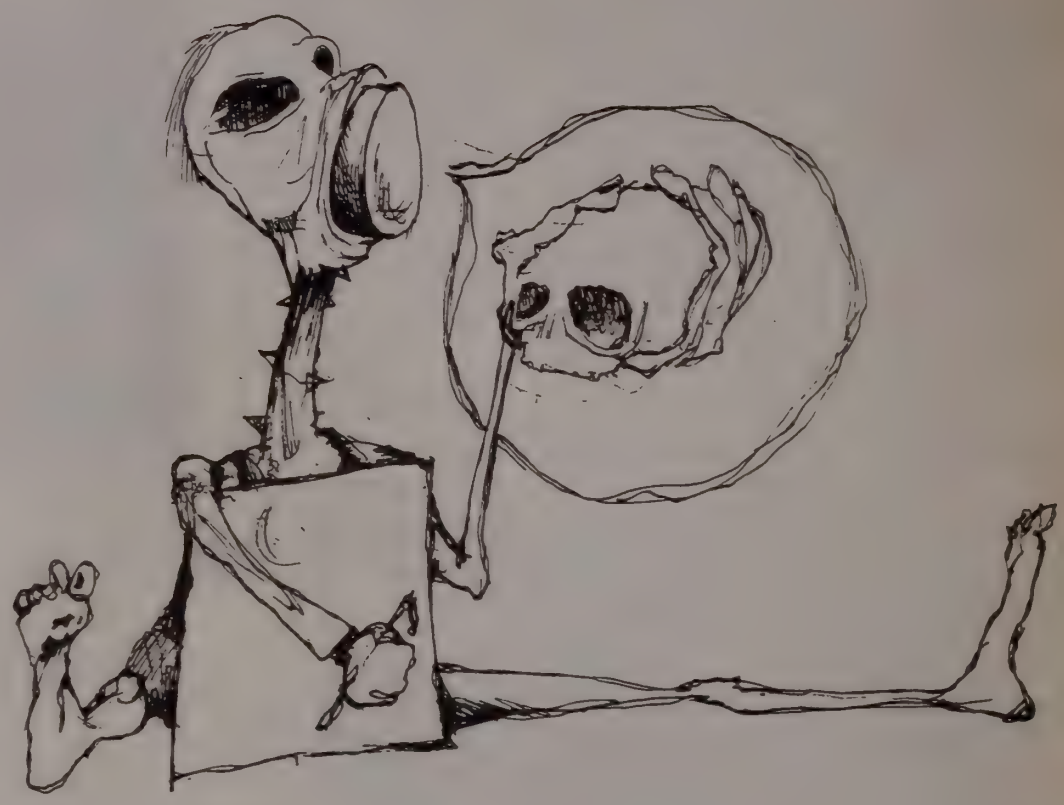
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back talk ... letters to the varsity

Disgust

On December 5, I was walking home after having written an exam. It was about 8:30 pm. I had the misfortune of bumping into a member of "In Search of Justice" at U of T, postering his new little gem of a poster designed to be read on December 6. ISOJ has been waging an anti-woman campaign on campus this fall. That organization claims that white middle class males are now the victims of a conspiracy of feminists and the powers that be. If we are to believe this campaign, men are an oppressed group in society just as much as any other.

What was particularly troubling about ISOJ's new escapade was their new poster. It read, "Men commit violence: So do women. Are you a Victim?". That poster was put up on campus the night before December 6th!!! December 6, 1989 (the Montreal massacre) will live in the minds of all women as a night when their vulnerability to continual and systemic violence was exposed in a brutal and terrifying way. ISOJ decided to respond to those who felt it necessary to commemorate that night.

Are men victims of violence? There are indeed cases of sporadic, isolated violence against men by women. Those cases are so rare that they are almost statistically irrelevant. Are women victims of violence? One need not have a Phd to answer "yes". The main difference between violence against men and violence against women is that the violence that women suffer is common, everyday, brutal and systemic. Every day, women are subjected to rape, spousal assault, sexual harassment, and outright murder. In fact the very night ISOJ was postering, a woman was stabbed at the Med Sci building, only 500 metres away. If women voice concerns, they are told, "Get another job", "Move out", or more recently, "Carry a hatpin".

As a man, I do not feel it necessary to look over my shoulder when I walk to the subway after an exam that runs late. Women are oppressed in a way that men can only try to understand. It is as though we are a society in a state of war, with terrorist insurgents targeting and murdering victims, in this case: women.

If ISOJ was really "in search of justice", they would be acting against the main expression of violence and oppression in Canadian society: violence against women.

Brian W. Major
Vic III
U of T International Socialists

Review

In response to John Degen's review, (*Varsity* Literary Supplement, Nov. 25/91), of Rupert Thomson's, The Five Gates of Hell, I am left in a perplexed state as to whether the reviewer actually read the entire novel. It would appear that Mr. Degen should have spent more time reading the novel than perusing the review clips at the back of the novel. Granted, the novel is not the most profound work to be found in modern literature, but it is definitely worth a read, as is Thomson's first work, Dreams of Leaving. Sadly, the reviewer has led the potential reader away from an interesting work. I hardly think that the book is the literary equivalent of being "trapped in a booth at the Madison...", but rather an examination of the times in which we live through our response to evil and how we react to death. The characters that Degen has condemned as being "flat" are actually quite fascinating and give the reader some new and interesting insight into the human condition. If you are to read one book this year I suggest The Five Gates of Hell; at the very least it will stimulate, at the most it will move you like a good novel should. As for hope, "all hope abandon, ye who read Degen".

Richard Moore

Canada

I find it simply incredible that Canada's most unpopular Prime Minister, Brian Mulroney, gave Gabon's tinpot dictator and all of his luxurious material possessions, $23 million, while Mulroney's government neglects the many needs of Canadians from coast to coast to coast. I'm pretty sure Gabon is not the only totalitarian nation which has received Canadian assistance, assistance which should go to groups of people fighting for social and democratic justice, domestically or foreign, who deserve it much more than Mulroney and his dictatorial counterparts in other lands.

Here we are in Mulroneyville, where there are one and a half million Canadians unemployed; where there are 122,000 food bank recipients in Metro Toronto alone; where the average working person is overly taxed; where the federal civil service has their salaries frozen to zero per cent; student loans are taxed at three per cent; post secondary education is grossly underfunded; where the provinces are either forced to increase their deficits or cut back on essential services - health care, education, and welfare because of restraints in federal transfer payments.

If our leader, Brian Mulroney, talks about human rights in the Commonwealth he should also include Human Rights right here at home. And he ought to do something about the two basic human rights in Canada - food and adequate health care.

So next time Mulroney, Ms. MacDougall, Michael Wilson, Joe Clark and all the others take off in the Armed Forces Boeing 707 to a foreign country or Washington, perhaps the pilot should turn back and land the plane at Pearson, Mt. Hope, Oshawa, Windsor or other Canadian airports so Mulroney can be equally generous to those people suffering from Mulroney's Helter Skelter economic policies.

Brian, doesn't charity begin right here at home? You are the opposite of Robin Hood; you steal from the poor and give it to the rich and sometimes the infamous!

Edward L. Sawdon

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

The year in preview Tim tells the world

by Timothy Long

This time of year, it seems like everyone from *Time* to *Maclean's* to *World Weekly News* wastes at least one issue rehashing and re-evaluating new stories from the past twelve months: *Recession Still Plagues Economy, Constitutional Woes Still Unresolved, Two-Headed Hermaphrodite Still Trapped in Well.* Sure, these stories are of vital importance, but do they really constitute news?

The answer is a big fat no. That's why *The Varsity* has decided to begin the new year by looking ahead, engaging the services of the world's finest oracles and parapsychologists to bring you this unique summary of the top news stories of 1992.



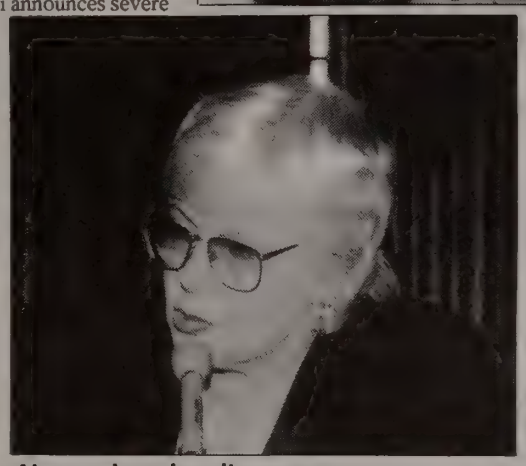
January 27: Looking to bolster her shaky standing with ethnic voters, June Rowlands kicks off a local speaking tour with a speech to the Croatian Cultural Association of Toronto. Rowlands tells an enthusiastic audience that she read somewhere that Serbians are "more likely, statistically speaking, to be weak-bellied simps"; she goes on to suggest that embattled Croats in Europe should defend themselves from Serbian mortar attacks by carrying really big hatpins.

No pants

February 12: Senator Edward Kennedy raises more disturbing questions about his judgement when he delivers a speech entitled "Why I Choose To Wear No Pants" to a national convention of Girl Guides, and then offers to drive each of the delegates home in his "customized sexmobile".

February 25: Finance Minister Don Mazankowski brings down his first federal budget. Working on the premise that "you punish the behaviour you want to get rid of", Mazankowski announces severe new taxes on poverty, sickness, and illiteracy. He later rescinds the last tax, however, when he learns that it would likely force most Tory MP's into personal bankruptcy.

March 17: Filmmaker Oliver Stone begins shooting on *Clarence and Anita*, a cinematic account of the Clarence Thomas confirmation hearings. Stone vehemently denies that he is trivializing the issue of sexual harassment with his film, which stars Mariah Carey as Anita Hill, Macaulay Culkin as Clarence Thomas.



Above: June insults everyone
Above Right: Competing with Winnipeg

April 1: The Quebec Nordiques finally give in to Eric Lindros's demand that they trade him to a bigger market, dealing him to the Sao Paulo (pop. 11,000,000) Macaws of the newly formed South American Hockey League. Lindros insists that he is happy with the trade, noting that his new contract with the Macaws includes a lucrative endorsement deal with Brazil's leading manufacturer of orthopaedic shoes.

May 19: Statistics Canada announces that the unemployment rate has reached 25.7%, the highest on record. Prime Minister Mulroney dismisses the numbers, declaring, "All it means is that a lot of people don't have jobs." The Prime Minister nevertheless announces that his government will seek to reduce unemployment by enclosing a pamphlet entitled *Suicide: the Fast and Easy Alternative* with all UIC cheques.

David Duke

June 7: The 15 former republics of the Soviet Union vote to subdivide into 300,000,000 "personal republics". Each citizen will hereafter be known as his or her own country, and will hold full sovereignty over a carton of sour milk, two pounds of lard, and at least 25 fully functional nuclear weapons.

June 26: Premier Bob Rae addresses the Ontario Business Council at the Metro Convention Centre. Analysts predict a further shift to the right for Rae's NDP government after the Premier goosesteps to the podium, spends three hours screaming incoherently about "godless socialists", and then concludes his remarks with an emotional tribute to his "friend and mentor, David Duke". At least one business leader declares, "I'm impressed, but we'll have to see if this isn't just a one-shot deal."

July 15: The second Quebec referendum. Nationalist rejoice as Quebecers vote for full independence by a decisive 63% to 37% margin. Elation subsides the next day, however, when a U.N. tribunal rules that after all native land claims are settled, the newly sovereign nation of Quebec will consist solely of the area between first and second base at Montreal's Olympic Stadium.

August 17: Michael Jackson shocks the music world by releasing a new album only ten months after *Dangerous*, his first commercial failure as a solo artist. Critics note a new, highly confessional tone on the album, entitled *Confused* and featuring such highly danceable hits as "I'm an Androgynous Loser", "Divorced From Reality" and "All My Friends (Are Ten Years Old)."

September 4: Canada and Mexico sign an historic bilateral free trade agreement. Within ten days, General Motors relocates its Oshawa plant to Tijuana; Dofasco transfers its Hamilton facilities to Guadalajara; and the Department of External Affairs transfers its Ottawa operations to Puerto Vallarta. A shaken but still defiant Prime Minister tells reporters, "Those jobs were probably more trouble than they were worth anyway."

September 19: Hoping to counter the enormous success of *Beverly Hills 90210*, CBC introduces *Winnipeg R3T 2N5*, a weekly one-hour drama about five glamorous prairie teens who spend their spare time watching porno movies and drinking after-shave.

October 15: The Blue Jays lose once again in the American League playoffs, dropping four straight games to the eventual World Series champion Seattle Mariners. Manager Cito Gaston admits after the series that his strategy of spotting the Mariners a five run lead in each game "might have been somewhat flawed." General Manager Pat Gillick responds to the team's failure by granting Gaston an additional 15-year contract extension.

500,000 dead

November 1: In Washington, a 17-year old tourist from Scarborough ignites an international incident when he accidentally knocks over a $50 vase during the White House tour. President Bush, seizing an opportunity to boost his sagging polls, declares "this aggression will not stand" and immediately orders a full nuclear assault on suburban Toronto, vaporizing 500,000. That night an emotional Brian Mulroney tells a national TV audience, "If the president killed a half million Canadians - and I'm not saying he did until I see the corpses - well, then he must have had his reasons."

December 9: The Canadian Football League announces that it will expand by six teams for the 1993 season, granting new franchises to Halifax, Montreal, Detroit, Portland, Tokyo, and Barcelona. All six teams will be known as the Roughriders. The league also announces a couple of key new rule changes to make the game more lively, including a special provision allowing defensive players to carry loaded guns during the last two minutes of the game. The always buoyant Raghib "Rocket" Ismail declares that he is delighted with the rule changes, adding "I look forward to being shot in the head many, many times."

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back talk ... letters to the varsity

Peace

I would like to address the issue of the accusations between Canadians of a Yugoslav backround. *The Varsity* is becoming a way for Serbians and Croatians to argue back and forth about the Yugoslav civil war and Yugoslav history. Each week, as I turn to the editorial section of *The Varsity*, there is yet another letter accusing another group of atrocities in the past. I feel it is everyone's right to express themselves in *The Varsity*, but this hatred between Croatians and Serbians has gone too far.

The articles are a battle between Serbians and Croatians about the past, specifically World War II. The wars will never be forgotten. We should not dwell on the past at this point in time, but we must focus on the thousands of Croatians and Serbians who are now homeless, hungry, and suffering through a nightmare that is once again threatening their mere existence. The politicians' inability to negotiate has put the whole country in a state of chaos and bloodshed.

Hatred is everywhere between Serbians and Croatians. All the mixed families are suffering as well. It is a war in which being born on one side of the border can keep you alive. The thousands who have died so far strongly believed in their cause. There is no black or white, there is no good or evil. There is only sadness in everyone's hearts and destruction of the land. Human compassion has been buried deep beneath this mess. The fight for self determination is strong, and as well, the fight for unity. Is it a matter of losing or winning?

All Yugoslavs should unite. Why do I write the unthinkable? Because it must be done. For the lives of innocent civilians, the soldiers, and anyone whose life is in danger at this very moment. It must stop. I am not arguing for either side of this issue — I am on the side of peace. We must begin here at home, in Canada. We shouldn't hate each other, but join forces to fight off political domination. Letters of hate and slander in *The Varsity* each week only add to the fire. If we cannot unite, if the hatred is too great, then we must look to the UN peacekeeping troops. The key word being "peacekeeping". Shouldn't we all fight for one cause — to save humanity, to save the world. We can't do it alone, but we can do it together.
Natasha Fricelj

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Support group for parents a rearing success

U of T Moms and Dads are coming together.

Michelle Rowsell, a full-time philosophy student and parent who is organizing the new support group for parents, said the group's first meeting on Dec. 9 was a success and more meetings are scheduled for the new year.

"We had about 17 people come out and many more called to say they couldn't make the meeting but were interested," said Rowsell. "We all agreed that childcare or babysitting is the main need of parents on campus."

The group was formed to provide support for student parents and to assess the needs they have on campus. Rowsell hopes to set up an information centre with applications and deadline information about daycare and a liaison between the group and daycare centres. She said she also hopes to start a food bank and an exchange of clothes, books and toys.

But it's not only moms and dads who are interested in the group.

"I've had several calls from students who are not parents but are interested in the idea of a foodbank," she said.

Deanne Fisher, liaison officer for the Association of Part-time Undergraduate Students — which estimates there are 3,000 part-time students who are parents — said the parents who came to the meeting seemed eager to share babysitting duties but will need a space on campus.

"People are coming from Thornhill and everywhere. You cna't babysit at other people's houses."

She also said parents often have a lot of academic questions.

"Parents want to know for example that if a child is sick, can they get an exam deferred," said Fisher. "Right now it seems to be up to the instructor. Some are sympathetic, but others look at them and wonder if you are a parent, what are you doing here? Some people want to know if you can get maternity leave from a course. Probably the policies don't need to be changed, but the faculty needs to be educated about them.



Mom with kid.

"One woman breast feeds her child in class. That's the way they get through school. They bring a tiny baby who will make no noise and do something that is potentially shocking. I see nothing wrong with it. Parents need support to get through the loopholes."

Fisher said the group plans to hold further meetings and bring in guest speakers to talk about topics such as OSAP for parents.

"It will be continuing and I think it's going to grow by word of mouth," she said.

Students oppose race census

continued from page 3.

anonymous.

Alisha Mohammed, a third year English and French student sent back an unanswered questionnaire.

"It made sense why they want this kind of information, but I'm sick of all this visible minority stuff," she said.

Some students thought the survey trivial.

Suzan Malguzzi, a fourth year Management and Labour Relations student said she threw the letter out.

"To be honest, I couldn't be bothered. I had no time, plus I thought it was irrelevant. I classified it as junk mail and trashed it," she said.

But some students completed all parts of the survey and returned it.

Gloria Mottahedin, a third year Arts student said it could only have a positive effect on students.

"U of T was an Anglo Saxon university in the past but not anymore. This information will make people aware of student makeup. Hiring multicultural staff, more courses reflecting multiculturalism are only good things."

Pamela Wainwright, a fourth year Science and Society student did not read the report, but filled out the survey.

"I'm always interested in people's backgrounds. It could be negative if used in prejudicial studies, but it's a good thing to have the knowledge of students' background, though it was pretty unclear as to how many generations back they want us to go back."

Survey results will be available at the end of February.

Part-time survey shows results

continued from page 3.

- 39 per cent of female part-time students feel unsafe walking on campus at night
- 59 per cent would take Saturday courses if they were offered in their field of study
- 57 per cent read *The Varsity* with the highest percentage coming from part time Trinity students at 81 per cent.

Fisher said she was surprised at some of the results.

"I was shocked at the number of students who don't have English as a first language, but I was happy at the response to Saturday courses. We'll be able to cross-reference the survey with what the students are studying, which will tell what the demand is for which courses."

She also said the issues that students considered the most important were revealing.

"They were very money oriented and understandably so. I knew textbook prices were a pain in the ass but I didn't think they would come in fourth. I was surprised that sexual harassment came in last."

Fisher said the results would help to assess the needs of part-timers.

"I'm going to compile packages for people who can make a difference," she said.

UTSA boycott

continued from page 1.

Medicine's finances. The university has asked for a five year budgetary outline by February, he added.

"It's a monumental task in such a short time.

"Most people think the department of Medicine is rich, but you only have to look at the trouble that the hospitals are in. Our budgetary problems are no different from the rest of the faculties."

U of T will establish a search committee for a new dean of Medicine in late March or early April after a provostial review of the faculty is completed.

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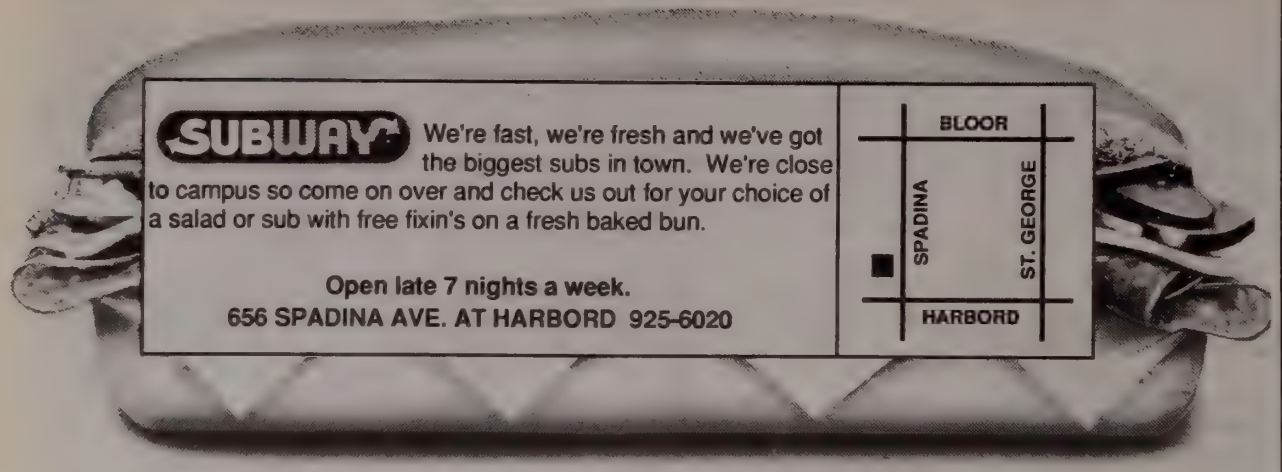
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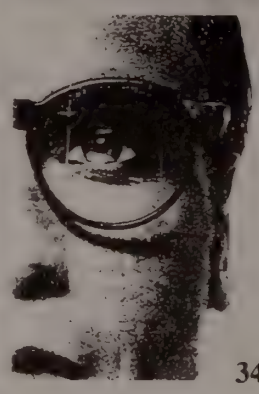
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16 Jawbone
17 Downchild Blues Band
18 Blues Matinee
18 The Tex-Styles (9:30)

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Official Languages Monitor Program*

Under a program funded by the Department of the Secretary of State of Canada, the Ministry of Education in conjunction with the Council of Ministers of Education, Canada, invites students to apply for the position of second-language monitors (French or English) for the academic year 1992-93.

Monitors (Part-time)
Official-languages monitors must be full-time postsecondary students usually studying in a province other than their own. They will work between six and eight hours per week under the supervision of a second-language teacher. Some francophone monitors will be assigned to French schools outside Quebec. For eight months participation in the program, they will receive at least $3,500 and one return trip between their home and the host province.

To be eligible for part-time monitor duties, students must have completed at least one year of postsecondary studies or will have completed such studies by the end of the 1991-92 academic year.

Monitors (Full-time)
Full-time monitors must have completed at least one year of postsecondary studies. Duties consist of assisting second-language teachers (French or English) in rural or semi-urban areas usually in a province other than their own for 25 hours per week. Some francophone monitors will be assigned to French schools outside Quebec. Monitors will receive up to $11,200 for 10 months of participation. They will also receive two return trips per year between their home province and the host province. They may also receive a settling-in allowance of up to $770 and a maximum of $1,110 for commuting expenses within the host province.

Application forms and program brochures may be obtained from placement offices in postsecondary institutions, or at the address below:

Manager, Monitor Program
Ministry of Education
Education Liaison and Exchange Branch
14th Floor, Mowat Block, Queen's Park
Toronto, Ontario
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Duly completed application forms must arrive at the address indicated in the information package, postmarked no later than February 14, 1992. Qualified candidates will be required to attend an interview.

**(applies to men and women equally)*

Ministry of Education Ontario
Council of Ministers of Education, Canada
Department of the Secretary of State of Canada

Steering Group on Writing

The Provost has established a Steering Group on Writing with the following terms of reference: (1) to consider the range of needs of our students at all levels for support in their academic writing tasks; (2) to review the comments and suggestions made in response to the Provost's survey on writing (12 December 1990); (3) to identify good practice in other institutions of higher education which could inform policy and practice at this university; and (4) to suggest appropriate steps to be taken by the Provost and other officers and agencies of the University which, when implemented in policy and practice, will enhance the quality of student writing.

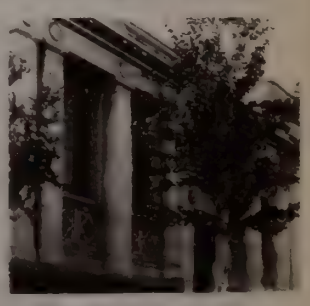
Members of the Steering Group are: A.H. Melcher, vice-provost (chair); T.H. Adamowski, chair, Department of English; C. Grise, associate dean, Faculty of Arts and Science; I. Lancashire, Department of English; G.A. MacDonald, New College; A. Pitt, president, Graduate Students' Union; M. Tyacke, associate director, School of Continuing Studies; J. Kirkness, provostial Advisor on undergraduate education (assessor); and A. Bregman, assistant vice-provost, arts and science (secretary).

The Steering Group invites written submissions from all interested members of the University community. Submissions should be sent before 7 February 1992 to Dr. A. Bregman, Office of the Vice-President and Provost, Simcoe Hall, Room 225, University of Toronto M5S 1A1.

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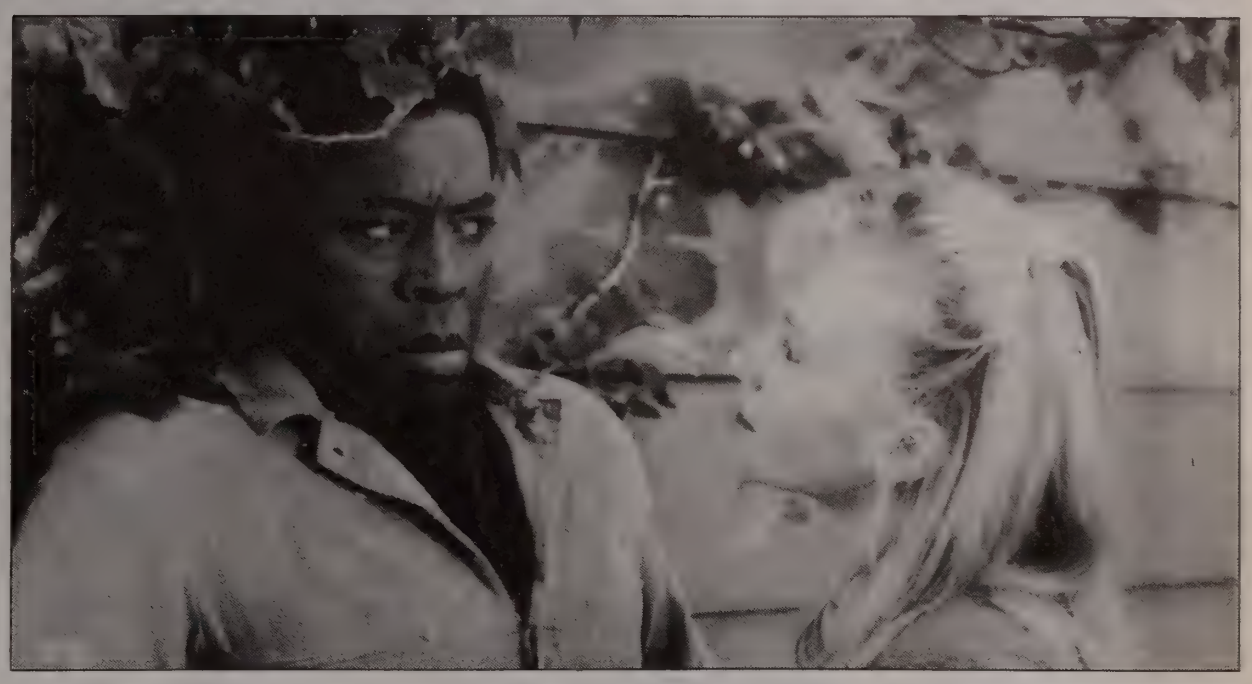
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VARSITY REVIEW
TUESDAY EDITION
JANUARY 7, 1992

BY STEVE GRAVESTOCK
Varsity Staff

The Hand That Rocks The Cradle
directed by Curtis Hanson
starring Rebecca DeMornay and
Annabella Sciorra

Waving goodbye to mediocre hand
Cradle rocks to sleep



Rebecca DeMornay and Ernie Hudson stereotype their stereotypes.

About the only things the new thriller *The Hand that Rocks the Cradle* has going for it are Curtis Hanson's sleek direction and Robert Elswit's even sleeker cinematography. These two make the film moderately entertaining.

The chief problems are the script and probably the studio. (It's a Hollywood Pictures release which means it's from Disney.) Amanda Silver's script needs several more rewrites. The basic premise is interesting but it doesn't go nearly far enough in developing its characters or its ideas.

Claire Bartel (Annabella Sciorra) has a perfect bourgeouis family. When her pediatrician molests her she does the responsible thing and presses charges. Four other women come forth and the doctor kills himself leaving his pregnant wife, Peyton (Rebecca DeMornay), destitute. Worse, she miscarries. Peyton decides to avenge herself by destroying Claire and taking over her family. She gets entrance into the household by presenting herself as a nanny.

The script tries to establish some moral ambiguity by sympathizing with both women. However, we need a lot more insight into Peyton's character like maybe some scenes before her husband commits suicide. In the film's current form, she looks psycho from the moment she first appears. (If the script had stage directions they'd read "Enter obviously nuts.")

Similarly, for the movie to elicit contradictory feelings there'd have to be a lot more criticism of the Bartels. Elswit manages to suggest some contempt for the family — their house looks disgustingly pristine — and Silver contributes a bizarre sub-plot involving a handyman which hints that the family is slightly paranoid and almost racist. However, this stuff just isn't strong enough to make the movie work.

Since these aspects aren't developed, Silver's screenplay reminds you of Mary Higgins Clark, a disgracefully middle-class, airport novelist who specializes in threatened nuclear families and endangered children. (Clark is like Doris Day armed with a typewriter and a tabloid.)

Personally, I think the studio bears a lot of responsibility for how tepid the final result is. Disney isn't known for supporting individuality. (They fired the extremely original Stuart Gordon shortly before *Honey, I Shrunk the Kids* began shooting — after he'd done all of the preparation — and replaced him with Joe Johnson, who may be the least personable director I've ever seen.) Over the last couple years they've been releasing consistently banal stuff ignoring the fact that the company was resuscitated by funding risky projects (Paul Mazursky's *Down and Out in Beverly Hills* for example.)

Curtis Hanson could have been able to do a lot with this subject if he'd been given a free hand. He's very good at moral ambiguity and slamming the upper middle-class. He proved this with *Bad Influence*, a smart thriller he made two years ago. I don't think he has, though, for the movie seems truncated and rather complacent. If he had been given more freedom the movie would have been much nastier and much better, though it would never have been released. Of course, it's possible that Hanson deserves more of the blame. Both *Bad Influence* and his previous film, *Bedroom Window*, were flops so he probably didn't make too many waves. However, you can sense him trying to slip a little more content in throughout the film.

The best that can be said about *The Hand that Rocks the Cradle* is that it's efficiently made and somewhat enjoyable. The worst that can be said is that it's a perfect illustration of what happens when a studio lacks faith in its artists and prefers to play it safe, ie it 's mediocre.

Mondays'll make ya happy

Happy Mondays
Happy Mondays Live
Factory

The Happy Mondays Live is a must for any self respecting Manchester fan. Not only is the quality of the live recording impeccable, but it is the longest and best gig that the band has ever played. Recorded June 1, 1991 at Leeds United Football Ground, there were apparently so many people at the festival that it freaked the Happy Mondays out so completely that they decided no to get stoned before going on stage.

If you saw the band last time they were in Toronto, then you know not to expect too much of The Happy Mondays at a live show. Most of their shows entail keeping an eager audience waiting for something in the neighborhood of two hours before finally coming onstage for a short, and usually uninspired, performance. In short, they do not give much value for the concert going dollar.

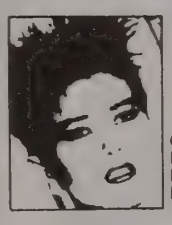
The recorded performance on the album is a completely different story. The band is grooving, and they play for well over an hour. They not only play their 'big hits' like "Step On" and "Kinky Afro", but it also includes the only recorded live performance of "Tokaloshi Man" (you diehard Mondays fans will recognize from the RCA sampler earlier this year).

If you read the listings on the back of the CD, you might be fooled that the album includes a new song, entitled "E" (named, of course after the best, the only, and the wonderfullest drug in the galaxy, Ecstasy). But don't be fooled, true believers, this is not a new song at all. But I'm not about to ruin the surprise...

The Happy Mondays Live album was originally a bootleg, but the sound quality was so good that the band got hold of a copy themselves, and released it legally. Another indication that The Happy Mondays are the coolest beings on the universe, they have realized that because you can't beat bootleggers, you have to join them.

Suffice it to say that this album is not just a recorded version of the same show you saw when the band last came to town. Instead, The Happy Mondays Live is a professional recording of the best show that the band has ever played, or is likely to play in a long time. It's top, it's well good, it's raaaaaavy....it's yippie yippie yie yie yeah.

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VARSITY SPORTS

TUESDAY EDITION
JANUARY 7, 1992

UQTR takes gold with OT victory over Brandon

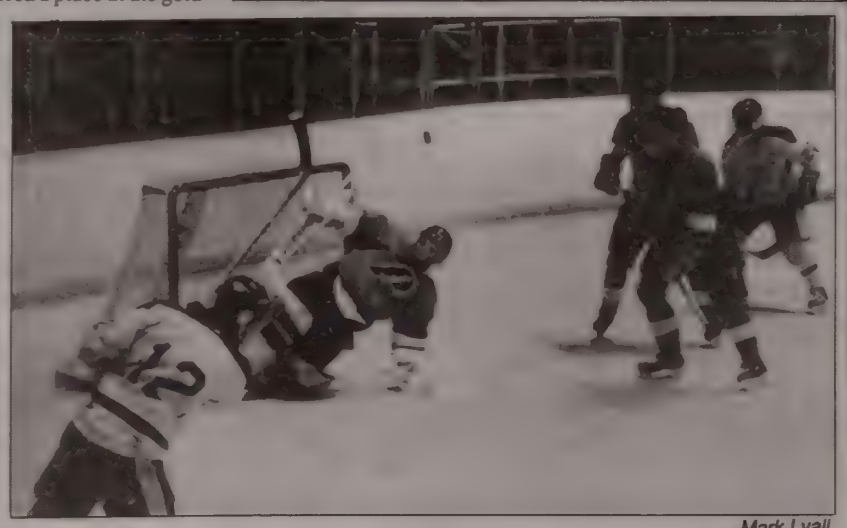
Hockey Blues grasp bronze at Challenge

BY MARK PALI

The Varsity Blues hockey team can't be faulted for lack of effort, but it simply wasn't to be.

U of T played a solid set of games on home ice, coming within a goal of upending the top-ranked UQTR Patriotes in the process, but could only pull off a bronze medal at the Third Annual Duracell Hockey Challenge held here over the weekend.





Mark Lyall

Above: Troy Mann had two assists for Blues
Left: Mike Cundari looking for a goal

Duracell Tournament

The four-day event featured eight CIAU teams, including the three Toronto area schools. York and Ryerson served as co-hosts of the tournament.

The Trois-Rivieres Patriotes survived a lackluster effort against Toronto on Saturday, and won the championship game on Sunday afternoon, posting a 3-2 overtime victory over the surprising Brandon Bobcats.

The Blues, 7-5 in OUAA league play, settled for a third place finish after a hard-fought 4-2 win over the Yeomen in the bronze-medal game, while Moncton took the consolation game, 7-5 over Queen's.

Ryerson, along with the slumping Waterloo Warriors, failed to qualify for action on the tournament's final day.

Although U of T ideally would have preferred a place in the gold-medal game, head coach Paul Titanic was generally pleased with his club's overall performance.

"It was nice to beat Queen's and York, teams in our division and even though we lost to UQTR, I was particularly happy with the effort in that game," Titanic said.

Toronto opened the tournament on Thursday against Queen's, a team with a poor record but with more than its share of intensity. The Golden Gaels had defeated the Blues on November 30th, leaving a thirst for vengeance in Titanic's troops.

The Blues used relentless forechecking and a 52-shot attack to take an 8-5 decision from the Gaels, despite four goals from Queen's forward Chris Glover, and three assists from Brian Rogers. Toronto's Troy Mann scored twice and added an assist, while veteran Chris DePiero notched a goal and two assists in the Blues' victory.

Titanic felt that his club was fortunate to beat the Gaels, and wasn't entirely impressed with U of T's level of discipline.

"We had a lot of mental lapses and didn't play particularly well, and to beat the best teams you can't make as many mistakes as we did."

Having survived the first round, the Blues met Les Patriotes head-on in the semi-finals on Saturday.

A much better team effort was evident against UQTR, as Toronto bumped and forechecked its way to 43 shots on goal, a great number of which constituted good scoring opportunities. But with little finish around the net and spectacular goaltending from Patriotes' netminder Ghislain Lefebvre, UQTR edged the Blues 4-3 to advance to Sunday's final.

DePiero had a goal and an assist, while Mann garnered two assists for the Blues.

"If we play that well all the time, we're going to win a lot of hockey games," Titanic said.

In Sunday's clash with York, the Blues were looking to continue that type of hard work. Using an abundance of power plays, particularly in the second period, Toronto built a 4-1 lead heading into the final frame, scoring three of its four goals with the man

Despite the loss, Brandon centre Perry Fafard, who scored five goals in three games, was chosen as the tournament's most valuable player.

With all mid-season exhibition play now completed, Toronto returns to regular OUAA league action. The Blues next game is on the 12th, against Queen's.

SFU snaps Blues 13-win streak

BY PATRICK HO
Varsity Staff

An upset to end 1991 just wasn't in the cards for U of T women's basketball team.

The Blues fell just short of pulling off one of the bigger upsets of the year losing 69-66 to the Simon Fraser Clanswomen on Dec. 30.

The Clanswomen, ranked number one in the National Association of Intercollegiate Athletics, had twice defeated Victoria, the top team in the Canadian Interuniversity Athletic Union. The Blues, number 5 in the CIAU, entered the exhibition match-up riding on the crest of their thirteen-game winning streak, losing only to Western earlier this year.

"(Coming in) I expected us to lose this game," said Michele Belanger, the Blues' head coach. "We made a couple of errors and our game ending wasn't particularly strong."

The Blues' crucial mistake came with 23 seconds left in the game and Toronto down 65-63. U of T had possession and a chance either to force overtime or win it with a three-pointer. But second-year guard Kim Johnson, dribbled the ball off her foot, turning the ball over to the Clanswomen. Simon Fraser scored four straight points after two fouls were called against the Blues to put the game out of reach. A three-point basket by fifth-year captain Peggy Blumenthal at the buzzer was too little, too late for Toronto.

Six-foot-four centre Denise Scott led the Blues with 23 points, putting on a strong performance with the Canadian national team head coach Wayne Hussey in the stands. Scott, who played for Team Canada last summer, will be trying to earn a berth on the squad that will be heading to Barcelona this year for the Summer Olympics. She played the whole game and was especially impressive in the first five

see "Blues", p.12

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Jan. 10-11	Women's Ice Hockey	Tournament	Varsity Arena	5&7 pm
Jan. 11	Swimming (W & M)	Brock & Guelph	Athletic Centre Pool	4:30 pm
Jan.12	Men's Hockey	Queen's	Varsity Arena	3:00 pm

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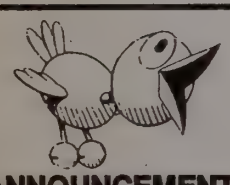


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To complete their Masters degree, students spend two summers at Lesley College for five week periods. If you would like to receive further information about this joint effort, please contact our office and a staff person will be pleased to talk to you. 216 St. Clair Ave. West. Tel: 924-6221.

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VARSITY EVENTS CALENDAR

Tuesday, January 7

OPIRG -- Environment group meeting. Working towards a cleaner and better world (and U of T). OPIRG Office, 455 Spadina, rm. 201, at College. 5:15 p.m. Free

Wednesday, January 8

COALITION AGAINST COLUMBUS TELESCOPE PROJECT -- U of T is planning on building a telescope on Native land in Arizona. Find out what you can help do to stop the project. OPRIG Office. 5:15 p.m.
ENVIRONMENTAL COMMITTEE ACTION SERIES -- presents Dr. William Fyfe, "Education for Global Responsiblity". Faculty of Education, main auditorium. Free admission. 10:00 a.m. - 12 noon.

Thursday, January 9

VARSITY CHRISTIAN FELLOWSHIP -- "Global Mission - Tires or Tune-Ups?" Paul Hooper. Call 978-7969 for more info. Wymilwood Hall, Music Room (VIC). 6:15 p.m. - 8:00 p.m.

Friday, January 10

VICTORIA'S FILM SOCIETY -- Cary Grant, Katherine Hepburn, Jimmy Stewart in "The Philadelphia Story". Northrop Frye Hall, rm 003. 7:00 p.m. Free.

Sunday, January 12

TURKISH STUDENTS' ASSOCIATION AND TURKISH CULTURE AND FOLKLORE SOCIETY -- "Mevlana": speeches, music and dancing. Come and learn about the tradition of the "Whirling Dervishes". OISE Auditorium 252 Bloor Street. 7:00 p.m. $5 for students $7 for non-students.

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Hillar Sorra hits for Blues

Blues Notes

Men's Volleyball

The men's volleyball team finished fifth at the York Excalibur tournament this past weekend by beating Waterloo 3-2.

In preliminary round action the Blues defeated Waterloo 3-1, but succumbed to eventual tournament champions, the McMaster Marauders, in three straight games.

U of T also dropped three straight to the Dalhousie Tigers.

In the consolation semi-final the Blues had an easy time defeating the Michigan State Spartans 3-0.

Marc Dunn who collected a phenomenal 33 kills in the first match against Waterloo was on the tournament all-star team.

The Blues play next at home in the East-West Challenge on January 18 & 19.

Men's Basketball

The Blues were 1-2 at the Dalhousie Tournament in Halifax last weekend.

The St. Mary's Huskies, with the help of Junior National Team member Will Njoku, edged Toronto 79-70.

The Blues also dropped a game to the University College of Cape Breton Capers. Despite being tied with three minutes remaining the Capers managed to pull away and win by a 63-54 margin.

On an up note the Blues managed to beat their conference-mates soundly, the Laurentian Voyageurs, by a score of 91-65.

Blues unable to upset sluggish SFU squad

cont'd from p.10

minutes with a couple of blocked shots and a steal.

"It was the first time she played all forty minutes which is something she is going to have to do later on this season," said Belanger. "She didn't get herself caught in foul trouble which is very good for her."

First-year forward Tina Ellison demonstrated why she should be a strong candidate for rookie of the year in Ontario with a 12-point performance for the Blues. Her second effort after a steal near the end of the first half led to a last-second basket for Blumenthal to pull the Blues to within one at 31-30.

"She is very composed out there, I'm very pleased with the way she is playing, she is really rebounding well out there," said Belanger.

The next league game for the Blues, who are 2-0 in regular season play, will be January 11 at Ryerson.

❑❑❑

The U of T men's basketball team just can't play with the big boys.

The Blues finished sixth at the Ed DeArmon Memorial tournament to finish 1991 after losing in the consolation championship to the Brock Badgers. Ex-Varsity Blue Allen MacDougall came back to haunt his former team scoring 29 points.

The fourth-ranked Badgers looked unstoppable with their two six-foot-eight forwards - Gord Wood and Brian Bleich and MacDougall one of the top three-point shooters in the country. When the Blues tried to stop the razzle-dazzle play of the Badgers inside, Brock just dished the ball out to MacDougall who has a three-point shooting percentage of close to 60 per cent. The fourth-year guard took great satisfaction in displaying his deadly accurate soft touch in front of Blues' head coach Ken Olynyk. MacDougall had said before the game that he decided to leave U of T because Olynyk didn't have the confidence in his ability.

The Blues were led by six-foot-eight forward Rob Wilson with 17 points. Toronto earlier lost to eventual champion Simon Fraser before defeating Ryerson to reach the consolation championship.

"We have to maintain a sharp, mental focus," said Olynyk. "We can't let little things beat us. We played some very good minutes, more good than bad."

The Blues next league game is at Ryerson this Saturday at 6 p.m.

THE VICTORIA UNIVERSITY TEACHING AWARD

Student nominations are invited for the Victoria University Teaching Award. All members of Emmanuel College and Victoria College faculty, full- or part-time, are eligible. Nominations may be submitted by students, alumni or members of faculty, and each nomination must be co-signed by a student, alumnus or faculty member. If you wish to nominate an outstanding teacher, please write to

The Registrar, Professor K.R. Thompson, Northrop Frye Hall 106, Victoria College, by December 1, 1991.

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Mondays
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Beginners / Level I - 7 pm
Beginners / Level II - 8 pm
Beginners / Level III - 9 pm

Wednesdays
January 8 - April 22
Beginners / Level I - 7 pm
Intermediates - 8 pm

Class Fee: $30.00
Annual Hart House Club Fee: $4.00
(GST included)
Register at the
Hart House Programme Office

978-5361

GOVERNING COUNCIL

ACADEMIC BOARD ELECTION 1992

TEACHING STAFF

Nominations open

January 13th, 9 a.m.

Nominations close

January 24th, noon

Positions

16 Teaching Staff:
1 Arch. & L. Arch.
1 Engineering
5 Arts and Science
1 Erindale
1 Scarborough
1 Management
4 Medicine
1 Physical Education
1 Social Work

The Academic Board of the Governing Council includes 47 elected teaching staff, 16 of whom will be elected through this call for nominations. The Board and its committees are responsible for all matters affecting the teaching, learning and research functions of the University, the establishment of University objectives and priorities, the development of plans and the effective use of resources in the course of these pursuits.

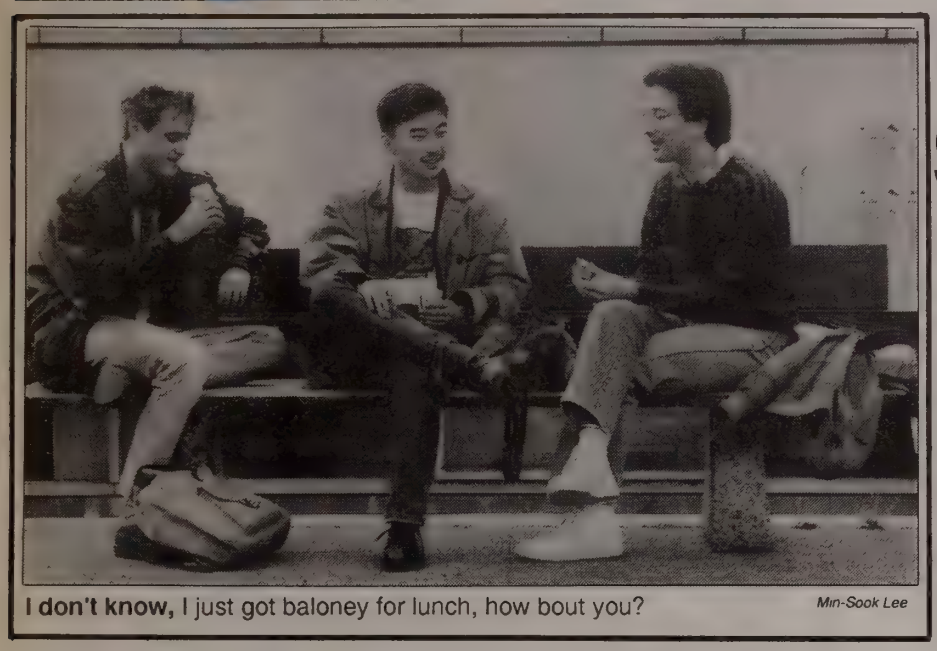
Information and nomination forms are available from
Susan Girard
Chief Returning Officer
Room 106 Simcoe Hall
978-6576

WOODSWORTH SUMMER COURSE INFO INSIDE

The VARSITY

VOLUME 112, NUMBER 31, MONDAY, JANUARY 13, 1992

BARE NAKED AND BANNED BUT NOT FROM ST GEORGE ST



I don't know, I just got baloney for lunch, how bout you? *Min-Sook Lee*

Road block protest called unsafe

SAC protests unsafe road

BY NANCY HOWDEN
Varsity Staff

Police say a protest planned for today by the Students' Administrative Council is dangerous.

Students will be trying to stop traffic this week to push for a stoplight at the crossing between Hart House and Queen's Park.

"We'll have students on both sides of the road and we'll try to get them to cross in large groups to delay traffic a little bit," said Michol Hoffman, SAC University Affairs commissioner.

"We'll be carrying banners too. Leaflets will also be handed out to drivers further up by Hoskin intersection to give them information about the protest and we may even have a real stop sign to make it look almost official."

But staff sergeant Roy Canning of the Metro Police Central Traffic Division, said if SAC is going to be stopping traffic, they'll need a protest permit from City Hall.

But Hoffman said SAC had not applied for a permit.

"I don't know if we're actually going to be stopping traffic for any real length of time," she said. "I, Michol Hoffman, personally, am not going to be running out in front of the cars.

"It's more regulating the flow of students. We would only be stopping traffic for 3 seconds, ten tops."

But Canning said that given the bend in the road and the fast speeds at which cars travel, he is concerned about the safety of the students.

"(The protest) is going to stop traffic all right," he said.

Canning said there will be a few officers on the scene to assist the traffic flow.

"Our job is to keep the traffic going through," he said. "They can't stop and set up camp there. We'll be as reasonable as they are, they do have a right to make themselves heard. The one thing we do have to consider is that route is a major ambulance run. We'll have to get the ambulances through no matter what is going on. There are four main hospitals down the road."

Hoffman said today's forecast of light, rainy drizzle would not dampen the protest although the roads would be slippier.

"That's true, students will be out in the rain. But this would only show even more the need for a safer crossing."

But Canning wasn't quite so optimistic, when told of the forecast.

"Oh, good," he said. "Even better."

Hoffman said the objective will be to delay traffic long enough to let drivers know what the protest is about. Contrary to former plans, the demonstration will not take place on the crossing median.

"It's too dangerous and I know

Crossing, page 3.

University presidents freeze salaries

BY BARB ZAKOWSKI
Varsity Staff

University presidents are freezing their salaries in the midst of a chilly recession.

At a December meeting of the Council of Ontario Universities — a group of Ontario university heads — over half of the sixteen presidents and executive heads of each university formally agreed to freeze their yearly salary increases for the next academic year.

Robert McGavin, chair of U of T's Governing Council — the university's highest decision making body — said U of T president Robert Prichard will be one of the presidents freezing their salaries for 1992-93. To avoid a large university debt, he added, other senior level administration such as vice-presidents, assistant vice-presidents and senior faculty may also be taking a cut in pay.

"Three out of four dollars or more goes to salaries in the operating budget," he said. "So we have a choice. We can meet the salaries at the current levels with merit increases and everything else that's been done in the past, and lay a lot of people off.

"Or freeze some salaries and lay fewer people off. There's no question people are going to be laid off. The bottom line is debt or jobs. And debt is out."

Prichard refused to comment on the decision.

"I agreed to have my salary frozen.

"I don't make a point of talking about my compensation."

The move follows a similar freeze announced in November by Ontario college presidents, and comes just before the provincial government is expected to announce historically low levels of transfer payments to universities and colleges on Jan. 21. The Ontario College of Art also voted recently to freeze all faculty salaries.

"The move is to set an example of self restraint in times of economic difficulties," said Peter George, president of the COU.

McGavin said the freeze was not merely symbolic but would save some money too.

See Enrollment, page 3.

Hospitals look to U of T eye bank

BY CARMELINA MAIONE

Thousands of people are seeing clearly again thanks to the eye bank at U of T.

Operating at the university for four decades, the eye bank is both a supplier of eye tissue for transplant procedures and a centre for research into the science of ophthalmology. It is a government funded, joint effort between the Canadian National Institute for the Blind and U of T.

IN FOCUS
VARSITY news report

"We were the first one in Canada," said Dr. Prasanta Basu, director and one of the founding members of the eye bank. "We were the model."

The eye bank began in 1955 with the receipt of two eyes that were later used in the first corneal transplant performed in Toronto by Dr. Hugh Omsby, then an ophthalmologist at the Toronto General Hospital. The bank has since grown, handling 1,842 eyes in 1990 and providing eye tissue for an average of 25 transplants a week.

The bank supplies transplant tissue to hospitals outside of the Toronto area, including Hamilton, Kingston, Ottawa, Thunder Bay and North Bay.

"We also send transplant tissue to hospitals as far away as Halifax and Calgary," said Syed Nasany, Eye Bank Transplant co-ordinator and senior technologist. "The eye bank is really a Canada-wide supplier of transplant tissue."

The facility at U of T is one of only two main eye banks in Canada. The other is located at the University of Victoria in British Columbia.

But the eye bank at U of T is unique, in that it also does extensive research into the science of ophthalmology.

"There are many professors from the university ophthalmology department involved in research projects at the eye bank, such as doing research into better techniques for preservation of harvested eyes and toxicology of the eye," said Nasany.

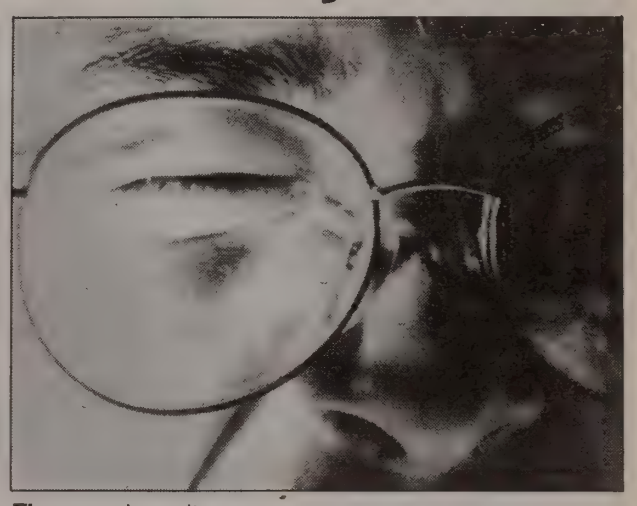
"As well, we have student residents from the university working at the eye bank. We provide facilities to practice surgery as well as eyes not used for transplant procedures. We also have fellows of the university who practise new procedures and techniques they wish to apply and use."

He said locating the eye bank at U of T was a good idea.

"Having the eye bank on the university campus was ideal. It provides a unique environment of research and technical know-how."

Over the past 37 years, that environment has enabled the

See Eye, page 6.



The eyes have it.

Foreign student enrollment rises

BY CHRISTINE MINAS

The number of foreign students in Canada is growing, with U of T being the number one choice.

According to a recent national report released by the Canadian Bureau of International Education, Canada recorded a record 21 per cent increase in 1990-91 in international students, enrolling 87,000 that year in high schools, colleges and universities.

Enrollment of foreign students at Canadian universities increased by 9.4 per cent from 1989-90 to 1990-91, boosting undergraduate foreign student enrollment to 20,300 with graduate enrollment rising to nearly 15,000.

See U of T, pg. 6.



U of T's International Students Centre *Chene Cohen*

Inside

Crafty students cheating the government, page 3

Cronenberg's eating extravaganza, Naked Lunch, page 7

Cancellation of Canadian football bowl, page 10

HART HOUSE

So many things to so many people

Upcoming Events

MANTECA CONCERT

Saturday, January 25, 8:00 p.m., The Great Hall, Hart House
Tickets at the Hall Porter's Desk. $9.00 in advance + GST; $11.00 + GST at the door. Bring your U of T student card/Hart House membership card.



WINTER YOGA CLASSES

Instructor Axel Molema
Mondays, January 6 - April 20: Beginners/Level I - 7 p.m.; Beginners/Level II - 8 p.m.; Beginners/Level III - 9 p.m.
Wednesdays, January 8 - April 22: Beginners/Level I - 7 p.m.; Intermediates - 8 p.m.
Class Fee: $30.00. Annual Hart House Club Fee: $4.00 (GST included). Register at the Hart House Programme Office. 978-5361.

LOVE TO MAKE MUSIC?

Join the Hart House Chamber Winds! We have openings for oboe, bassoon, clarinet, trumpet, and percussion, as well as the other winds from piccolo to tuba.
Fabio Mastroangelo is the conductor. Open rehearsals will be held on Jan. 13 and 20. We meet every Monday evening, from 7:15 to 9:30 p.m. at Hart House. All faculty, staff, alumni, and students are welcome!

HART HOUSE JAZZ ENSEMBLE

January 13, 8:00 p.m.
Open rehearsal. Map Room. All welcome especially brass players. Contact the programme Office weekdays.

RECREATIONAL ATHLETICS INSTRUCTION PROGRAMME

Registration begins at 10:00 a.m. today. Room 101 open until 6 p.m. tonight. Registration continues weekdays, Mondays 10 a.m. - 7 p.m.; Tues-Fri. 10 a.m. - 5 p.m.

BRIDGE CLUB

January 14
Learn how to play a perfect game, 6:00 p.m. Novice players. 6:30 p.m. Duplicate. Contact the Programme Office for details. North and South Sitting Rooms, 3rd floor.

REVOLVER CLUB

Wednesday, January 22, 1992, 6:00 p.m.
Mandatory Open Meeting, Fee $10

RIFLE ASSOCIATION MANDATORY SAFETY COURSES

Wednesday, January 15 & 22, 4:00 & 5:00 p.m.
Fee: $10.00
You must show your Hart House Membership Card or Student Card for identification.

HART HOUSE FILM BOARD
INTRODUCTION TO SUPER-8 PRODUCTION

When: Wednesdays January 15, 22, 29, February 5, 12, 1992
Thursdays January 16, 23, 30, February 6, 13, 1992
7:00 - 9:00 p.m.

Location: Hart House Record Room B

Workshop Size: Limited to 10 students. Pre-register in the Hart House Programme Office.

Fee: $40.00 - includes two rolls ektachrome type G silent film. Enrolment is open to Film Board members. Club membership is $10.00.

Hart House Art Committee presents

ATOM EGOYAN, "The Hart House Film Board and My Life"

Thursday, January 16, 1992, 7:30 p.m. Hart House Music Room.

HART HOUSE ART CLASSES

Thursdays, 7:30 p.m. to 10:00 p.m. January 16 to March 12, 1992. Space is limited. Pre-register at the Hart House Programme Office. Class fee: $45.00. The emphasis is on Life Drawing with a model present at every class.

MASK MAKING

This five week course will cover all the basic aspects of mask-making. We will also be looking at the history and meaning of masks in many cultures. With emphasis placed on exploring masks in many cultures. With emphasis placed on exploring character through human, animal, and spirit images, students will be encouraged to express themselves in this fascinating artform.
Thursdays, Jan. 16, 23, 30, Feb. 6, 13, 1992; 6:00 - 8:00 p.m.
Crafts Room, Hart House. Instructor: Rosalind Moore. $40.00, materials are supplied. Class size is limited to 15 students. Pre-register in the Hart House Programme Office.-

Welcome back students

THE DUKE OF YORK



PUB NIGHT AT THE DUKE OF YORK

Tuesday, January 14th
Starts 6:00 p.m.
Door Prizes!!
99¢ Pizza slices

39 Prince Arthur Ave.
(one block north of Varsity Stadium)

The Western MBA

The Western Business School is widely recognized as one of the world's leading business schools. Please join representatives and alumni from the School at an information session on the Western MBA Program.

Date: Thursday, January 23, 1991
Time: 5:30 - 7:30 p.m.
Place: L'Hotel
Niagara Room
225 Front Street West
Toronto

RECREATIONAL ATHLETICS

HART HOUSE

So many things to so many people

Recreational Athletics

JANUARY - MAY 1992

REGISTRATION

For most classes begins Thursday, January 9 at 10 a.m. in Room 101. NOTE: Room 101 is open until 6 p.m., January 9th. Registration continues each day during office hours until classes begin.

OFFICE HOURS:	Monday	10 a.m. - 7 p.m.
978-4732	Tuesday-Friday	10 a.m. - 5 p.m.

PROGRAMMES OFFERED

28 Drop-in Fitness Classes per week that require no registration
3 Registered Fitness Classes
Dance Classes: Ballet, Ballroom, Nightclub Latin Dancing, Jazz, Beginner Modern, Afro Jazz, and Improvisation.
Squash, Swim, C.P.R., Masters Swim, Stretch Classes, Table Tennis, Aikido, T'ai Chi, Chi Kung, Massage Classes, and Underwater Hockey.
Individual Fitness and Nutrition Consultations, Exercise Bicycles, Rowing Machines, Pick-up Basketball and Volleyball, Circuit Training Stations, 100 and 500 Mile Swim and 1000 Mile Run, Nutrition Questions, Massage Therapy.

A complete schedule of all classes and fees is available in Room 101, Locker Office, and the Hall Porter's Desk.

POOL HOURS

Monday to Friday	7-9 a.m., 11 a.m.-2 p.m., 4-11 p.m. (except Wednesday closes at 9 p.m.)
Weekends	10 a.m. - 6 p.m.

Degrassi kids rescue Carleton

BY SCOTT ANDERSON
Canadian University Press

OTTAWA — Carleton's popularity rating skyrocketed this week after two graduates at Degrassi High School revealed they would be taking undergraduate courses at the university next fall.

Caitlin Ryan and Lucy Fernandez have been mainstays on the CBC program *Degrassi High* since they enroled in Degrassi Junior High in 1985.

Minutes after their graduation scene on the Degrassi movie *School's Out* aired Jan. 5, Caitlin and Lucy settled the indecision over their choice for post-secondary education.

"Maybe I don't have to leave. After all I got accepted here," Caitlin told Lucy after a tense and melodramatic argument with her boyfriend.

Ending any further dispute, Lucy responded, "Caitlin, we're going to Carleton. We're going to be roommates. You're taking journalism and I'm taking film, remember?"

Degrassi producer and co-creator Linda Schuyler said Caitlin and Lucy chose Carleton because of each department's outstanding reputation.

"Lucy's always making videos and we wanted a university where they would be going together," Schuyler said.

Although the Degrassi grads were set on attending Carleton together it became apparent later in the movie that Caitlin will have to go alone.

A car accident in the second half of the movie caused Lucy to lose sight in one eye.

"It's a tragedy for someone who wants to go into film studies," Schuyler said.

However, Carleton film studies program co-ordinator Will Straw said he didn't see any barriers.

"There isn't a lot of deep visual analysis involved," Straw said.

Carleton Public Affairs director Pat O'Brien said he was unaware of the students' decision and denied the university lobbied to get the high profile graduates.

"There are no ties with Degrassi," he said. "They never consulted with us."

O'Brien did admit, however, his children were engrossed in the program.

"We appreciate the plug," he said.

In a conversation with *The Charlatan*, Carleton's student paper, Schuyler said she was unaware of Carleton's recent low ranking among Canadian universities in *Maclean's* magazine. After being informed the school ranked 44th out of 46 universities, Schuyler laughed.

"Maybe this will improve the university," she said.



School's out and Caitlin is going to Carleton.

While the producers have no plans to continue the popular television program Schuyler suggested maybe they could consider a spin-off series tentatively titled "Caitlin Goes To Carleton."

Gov't chasing OSAP cheats

BY GLORIA MOTTAHEDIN
Varsity Staff

If U of T students are cheating their way into getting government loans and grants, they aren't getting caught — yet.

Ontario's Ministry of Colleges and Universities is cracking down on students who have defrauded the government through the Ontario Student Assistance Program by investigating and prosecuting the students.

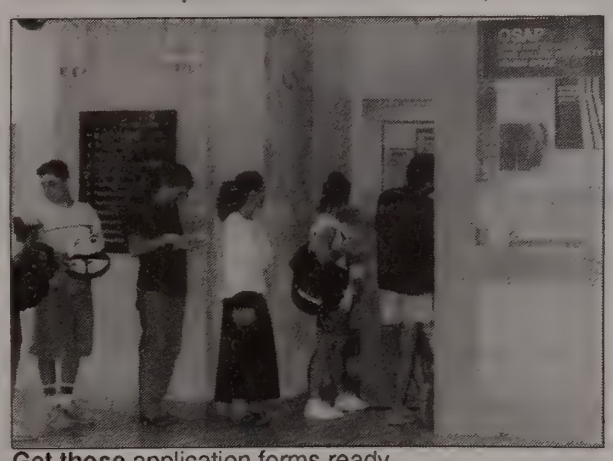
Joscelyn Scanes-Astin, an investigator with the Student Support Branch of the MCU, said there are many ways in which students cheat on their OSAP applications.

"Loads and loads of students don't assess their parents' assets properly or say they haven't worked during the study period when they have," she said.

She cited one case where a student faked a marriage certificate to escape assessing his parents' income and another where a parent listed "Marcie" as a dependent and sibling to the applicant. Marcie turned out to be the family dog.

But so far, she said, no U of T students are being investigated.

"I think the numbers (of those who cheat) are fairly small," said David Sidebottom, financial aid manager at U of T's Student Awards. "I can't recall anyone being convicted of fraud at U of T in the last few years."



Get those application forms ready.

Deanne Fisher, liaison for the Association of Part-time Undergraduate Students, sat on a provincial committee reviewing OSAP last summer.

"There are two issues here," she said. "Firstly the public and the media focus on obscure cases. Secondly with any program set up there's going to be a small case of fraud. If fraud is on the increase, it's because OSAP is so limited and students are forced into it."

Sidebottom said application inconsistencies are not always the result of intentional fraud but could be only mistaken calculations.

"It is something we stress to students, to be very careful when filling out the application."

Scanes-Astin said the ministry is often notified of fraud through a tip from someone who knows the cheater, or through anonymous phone calls.

"We've had cases where the father was calling and handing his son in," she said. "The father was a doctor and was shocked to have a son ripping off OSAP."

When caught, students have to pay back the money, are charged and will have a criminal record if convicted. They will never be eligible for OSAP or the Canada Student Loans program again.

Scanes-Astin said OSAP is a need-based program and should only go to those who really need the money.

"If your parents have sufficient money, why should you get money to go to school?"

Recent cases of students charged include:

❑ Claudette Silvera who was charged with fraud over $1000 in Nov. 1991. She had received a $1,000 grant and a $2,100 loan to pay tuition for a 20 week course at Toronto's Control Data Institute. She cashed the cheque and withdraw the loan from her bank and didn't go to any classes. She pleaded guilty and was sentenced to 12 months probation and 60 hours of community service.

See OSAP, page 6.

Enrollment cuts considered

continued from page 1.

"It's a very real effort on the part of the president to cut down expenses, and his office is cutting back," he said.. "If more and more pitch in it'll make a whale of a difference.

"I don't want to pass off to my successor or to future generations of students some burden that happened in the early nineties because we couldn't manage the place. Right now we're in a manageable situation."

University employees with contracts such as faculty and staff would not be affected, he added.

But George said he hoped everyone would understand the financial restraints currently facing universities.

"By the university presidents setting an example, it may temper the demands of faculty and other wage earning groups for yearly increases at the university," he said.

U of T critics applauded Prichard's move but said a lot more needs to be done.

"It's a good start," said Peter Guo, president of the Students' Administrative Council but the main problem is a lack of accountability as to how the taxpayers and students money is spent, he added.

"We have to make sure that the money that comes in is properly spent and as much of it goes down to the students as possible in terms of hiring more teachers or buying more classroom equipment."

Other fiscal restraints being considered include limiting enrollment if teaching staff was cut, said McGavin.

"We still have to ensure that we have the highest quality of education. Now that may mean that we're going to have to cut back on people coming into the place, which gets into a rather touchy political issue called accessibility.



Robert McGavin

Crossing protest

continued from page 1.

there was some concern over protesting in the middle of the road but we won't be doing that," she said. "Instead, we'll be grouping students together into large groups before they cross and carrying signs and banners."

The posters for the event read "Got a face that could stop a truck?".

David Neelands, assistant vice president of student affairs, said the university has commissioned a report with recommendations for a safer crossing for students.

"The best solution might be a stoplight at that point like the one on the east side of Queen's Park," he said.

The protest will be held today, Tuesday and Wednesday at the Hart House crossing from 11:45 am to 12:15 pm.

"We aren't sure about Wednesday. We'll see how the first two days go," said Hoffman. "The timing is good because it will catch people on lunch or going to classes."

NEWS continues on page 6

IF YOU LIKE TO TALK ON THE PHONE THEN WE WANT TO TALK TO YOU

We need students to phone alumni as part of U of T's annual fundraising campaign

EARN $8/HOUR

⊕

BONUSES

Phoning begins JANUARY 15th and continues through to the end of APRIL

CONTACT BRIAN QUINN AT 978-3811 or 978-2173 after 2 p.m. to arrange an interview

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Roscoes



FILL IT TO THE BRIM

NEW COLLEGE
Wetmore Hall, Thursday
Doors open 9:00
Photo I.D. req'd

EDITORIAL

Overpriced Administrators

Robert Prichard is freezing his salary for 1992-93.

The university says it's intended as one step towards preventing layoffs of workers when university funding is cut even further by the government next year.

The provincial government is expected to announce a record low in funding on January 21, and the inescapable conclusion is that U of T employees are going to lose their jobs.

So Prichard has bravely volunteered to hold his salary at its current level. Of course, it's easy to be brave when one's salary is rumoured to be at the $250,000 level.

It's hard to be precise, of course, because he refuses to tell anyone what his current salary is.

What is not in dispute is the free mansion in Rosedale and the free car that comes with the job of university president.

Undoubtedly, those employees who could be laid off — library workers, TAs, physical plant workers, general staff — are grateful for Prichard's restraint.

But some are also undoubtedly wondering why they had to embark on long and bitter strikes last year to get increases in the measly salaries the university deigns to pay them.

Students must also be making a series of mental calculations. "Now let's see, $250,000. That would mean...how many new professors?"

People must also be wondering about the university's Senior Salary Committee.

This committee is responsible for determining appropriate raises for those employees (including faculty) making more than $102,550. ($102,550, that would mean...how many new professors?)

For this current economic year, those lucky enough to belong to that economic elite received raises averaging six per cent.

So, how many people can be making that kind of money at this university?

Well, according to the January 2nd report of the Senior Salary Committee, 86 people in medicine and dentistry, 28 in other professional faculties, 51 in arts and science, Scarborough and Erindale, 8 in non-academic positions, mostly in Health Services, and 6 in central administrative staff.

Also, of course, our president. But, then he's already frozen his salary for *next* year. (How many new professors would that make?)

These increases are approved, theoretically, solely on the basis of merit. Frankly, considering the way this university is being run, though, it's hard to see much merit in some of those who received increases.

Library workers — the most underpaid, overworked and exploited group on campus — received a seven per cent increase for this year. But, prior to that, they hadn't received one in years. And, in order to get it, they had to walk picket lines and be screwed around by the administration for months.

TAs, also not exactly a group showered with money, received a six per cent increase after a strike. Physical plant workers, also after a strike, received a 6.9 per cent increase.

The increases sound reasonable. But, let's remember that TAs and physical plant workers aren't making $102,550 to start with.

Prichard has frozen his salary. Good. How many other overpaid people in this university will join him?

The VARSITY
U OF T'S TWICE-WEEKLY STUDENT NEWSPAPER 25,000 COPIES

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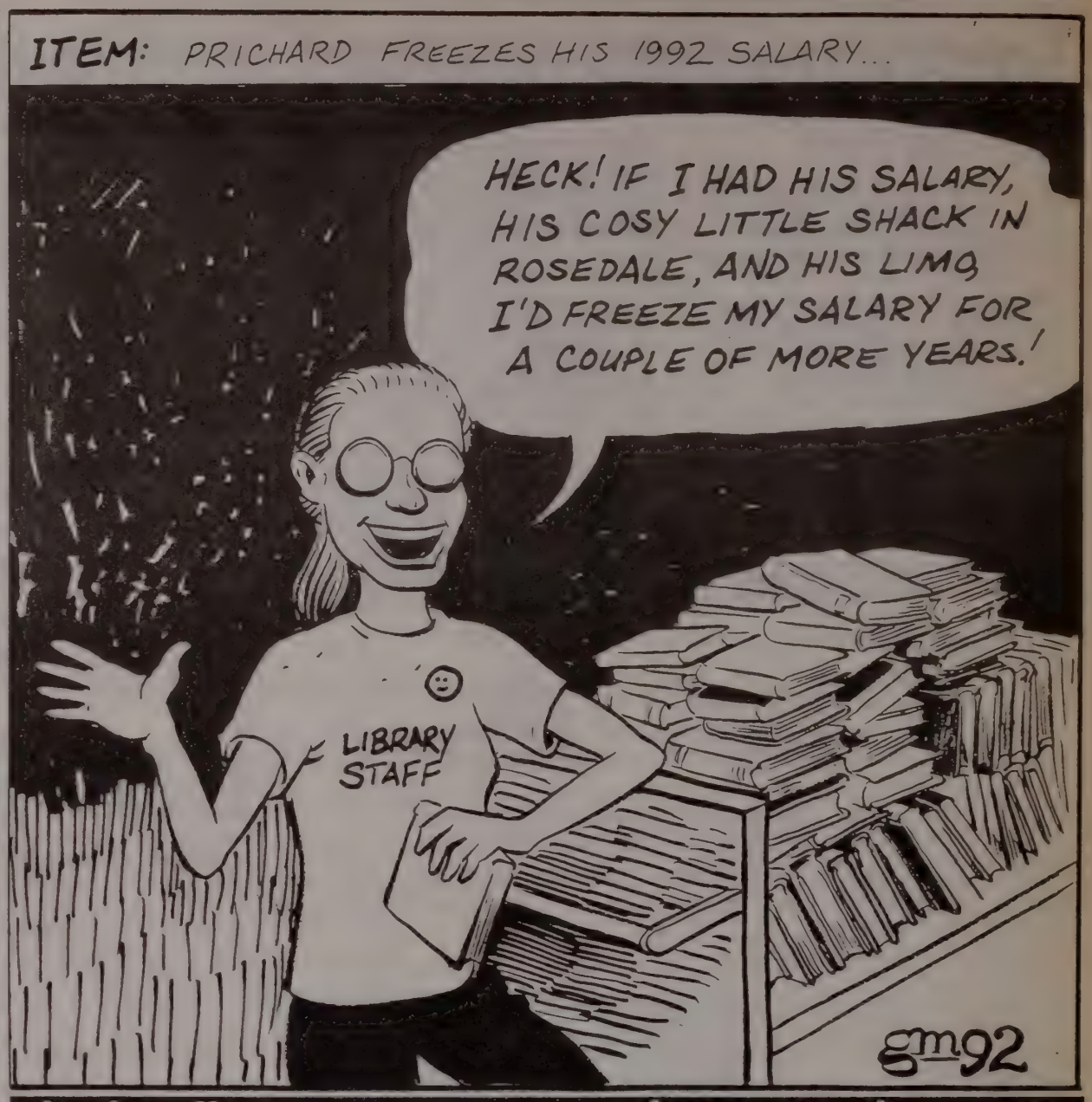
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The Varsity will not publish material attempting to incite violence or hatred towards particular individuals or an identifiable group, particularly on the basis of race or ethnic origin, colour, sex, age, mental or physical disability, or sexual orientation.
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back talk ... letters to the varsity

Remember

I went to Convocation Hall on Friday, December 6, to remember. The anniversary of the Montreal massacre marks a different kind of Remembrance Day for me, as it has begun to symbolize the casualties of a silent and unacknowledged war that is being waged against women.

As I listened to the speeches commemorating the victims of the Montreal slaying, I heard the news about a woman, here at our university, who almost became a casualty.

Peter Mann, the person accused of attempted murder in the stabbing of his ex-girlfriend on December 5, is an acquaintance of mine. He was in my home two weeks before the incident occurred, drinking coffee with one of my roommates. Peter has been a frequent visitor at our home over the past year. I knew him as a guy with a friendly smile, a criminology student like my roommate, a polite and charming person. I didn't know him as a potential murderer.

The courts will eventually decide if Peter is guilty or not. It's not for me to mentally convict him without a fair trial, especially considering I didn't witness the attack. He used a butcher knife, witnesses say, stabbing her numerous times in the head and body. He's not a risk to women in general, U of T safety personnel are quick to assure us. He's not a Marc Lepine copycat. He knew his victim and had personal motivations for harming her.

So do most men that kill women, according to the statistics. Eighty-four per cent of Canadian female homicide victims in 1990 were related to or acquainted with their accused murders. I have a vivid picture of Peter on my living room couch, coffee cup in one hand, cigarette in the other. It's not my picture of a man capable of stabbing a woman with a butcher knife — and I consider myself a pretty good judge of people.

Someday, maybe, I'll meet a man like Peter. Maybe we'll get romantically involved for a while, and my feminist radar won't detect anything suspicious. He will take me by surprise someday, when he stabs me. Or shoots me. Or rapes me. My faith in my ability to assess people, already fragile, will be shattered. Victims of this kind of violence are often ostracized in our society, blamed as naive or foolish, for ignoring the warning signals, for leaving themselves vulnerable, for becoming involved with losers. On the other hand, women who do fear that kind of violence are ostracized as paranoid, man-hating, radical feminists.

I don't hate men. I don't think they're out to get me. Unfortunately, I'm learning not to trust them, because as a woman, trust makes me even more vulnerable. Trust could contribute to making me a casualty. A lot of men across Canada wore white ribbons to commemorate the Montreal massacre. They wore them as a symbol of truce. The fact that relations between the genders must still be described in the metaphor of battle is truly tragic.

Name withheld upon request

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

Questions

Re: "U of T takes student census on race", *Varsity*, Jan. 7.

I received a letter from the University a while ago. Mr. Lang's question about my racial origin was tucked inside. The covering letter, addressed to "Dear Student", explained to me that I was guaranteed anonymity in answering the question. The anonymous questionnaire had my full name and address laser printed at the top. How abysmally stupid. This is a little thing, but hardly a point in Mr. Lang's favour.

His letter went on to say, "One of the report's recommendations is that the University conduct a census...We are therefore asking you, along with many other students in the University, to complete the enclosed questionnaire."

Why weren't all the students asked to complete the questionnaire? A "census" that doesn't take everyone into account is suspect, no matter what the issue. A sensitive issue such as race relations deserves reliable and complete data, if any is to be collected at all.

Is there even a good reason to answer the questions? I don't know. I don't know how the results will be used. Neither does anyone else, apparently.

University students are hard to please. Even so, it is not unfair to expect the administration to use common sense, attempt to gather reliable data, or to offer a simple explanation to a simple question. What is this data on racial origin for?

Jim Des Roches

Croatia

If Micheal Smoljo cares so dearly to voice human tragedy in order to highlight, for the *Varsity* readers, roots to this Balkan crisis, following the slanderous pecking order established by Sonja Jevric is not the way to go about it. Using World War Two events that have become one sided war-cries by communists misses the mark by an incredible margin.

It should not be forgotten that both Tudjman and Kucan (Slovenian President) were elected on platforms of creating a Confederal Yugoslavia. Unfortunately, Milosevic referred to such policies as "counter-revolutionary", "pro-Fascist" and "against Serbian interests." In typical communist fashion, brutal assaults followed as well as their versions of the events and reasons for it.

Hopefully Jevric's tale of "eliciting sympathy" does not circumscribe to academic circles.

Smoljo may catch, as the International Community did, Goran Mikic's horrible lie of the forty-one children slaughtered or the Yugoslav Army announcement of October 18. There is more going on in Belgrade then their policy of making the Croatian landscape resemble that of the moon. Does the $100,000 US a day price tag for military presence in Kossovo need to be mentioned again?

If such responses continue, it only confirms Smoljo's and companies support of a soon to be notorious madman: Slobodan Milosevic the Joseph Stalin of 1991.

Nikola Pavic
Croatian Student Association

Defending U of T football from shoddy journalism

BY IAN McGREGOR

I am writing in response to recent *Varsity* items, concerning the budget for our intercollegiate teams and related issues. The editorial and stories raise issues of obvious concern to members of the *Varsity* staff and no doubt to some students as well.

However, all three items are marked by serious mis-statements of fact, extremely sloppy gathering of alleged quotations from athletics' personnel and a surprising disinterest in researching the issues. We certainly appreciate your interest in reporting on athletics' budgetary and policy matters. However, stories based on incomplete and/or inaccurate data serve only to confuse and misinform your readers. This is most regrettable, especially in view of the fact that the accurate information was readily available — had your writers tried seriously to obtain it.

"Booze for Blues"

Regarding "Booze for Blues games is a possibility" by Ted Graham on November 21, the possible use of the Benson Building Lounge as a licensed drinking lounge during some intercollegiate events is NOT a proposal coming from our women's volleyball coach. Coach Kristine Drakich has not made this "proposal" to either me or to our Department's Game Management Committee.

The story makes a passing reference to the DAR's Alcohol Policy, but does not mention that this policy, central to any discussion of the possible operation of a licensed drinking lounge as an incentive to attendance, was developed and approved by a committee dominated by student-athletes. It is in full accordance with the University's general Alcohol Policy and has been approved by our Department Council, on which students have parity membership.

In regards to "Football Blues get increases" by Florian Von Guttenberg on November 25, the first sentence "U of T's football team received $40,000 in additional funding this year" is simply not true.

The data from which your writer erroneously deduced this assertion consists of a team-by-team budget breakdown tabled earlier this month at meetings of our Department Council and its High Performance Advisory Committee. I do not recall that any *Varsity* reporters attended either meeting. It is unfortunate that you chose to rush into print, with this "raw" data, without seeking an explanation for its format.

The 1990-91 figures for the football budget represent the FINAL cost, after the ticket revenues and promotional income has been subtracted from the total expenses. Due to the early deadline required for preparation of the 1991-92 estimates provided at these meetings, our staff submitted only the preliminary expenses, not the final figure. Thus, the two charts which you printed on November 25 are not a valid comparison, as they reflect a total net cost for last season and a preliminary expense only cost for the current season. Naturally, preliminary expenses will be higher than final net costs, yet this important distinction was not mentioned in your article.

Thus, when the net income for football from the current season (in the vicinity of $23,500) is applied to the budget estimates, the net additional expense for football (about $17,500) is significantly less than the $40,000 claimed in your story.

Moreover, of this $17,500 increase, almost $16,000 is directly related to the two road games in Montreal and Windsor. As you may know, the football schedule is designed on a multi-year rotational format, and next year the Blues will not have to travel to these two cities; hence, our expenses will be significantly lower.

The pre-season training camp is absolutely essential to the football program, and the cost for the 1991 camp (which, incidentally, is about 2 weeks, not the one month you stated) was reduced from the 1990 budget figure. The pre-season training camp is not a new idea; it has been an integral component of Ontario university football program for more than 40 years.

Budget breakdowns

Some points regarding the editorial "Stop spending money on football" on November 25.

Again, as noted above, the opening sentence "Students are paying $78,000 for a football team" is not true, as is your assertion that the budget for the football team was increased this year by $40,000.

The statement reading "in order to fund this massive increase, most other teams had their budget cut to the bone" does not reflect reality, as most other team budget were not cut, to the bone or otherwise.

As was indicated above, football training camp did not last a month, and it is worth noting that the operation of football training camps is governed by strict league rules, rules which apply also at Western and Laurier, the two excellent teams which you mentioned.

Also mentioned was the fact that athletes on some of our championship teams pay some of their expenses out of their own pockets. True enough, but so do our football players. In fact, all our Varsity athletes make some level of financial contribution to represent their University in athletic competition, and they pay these costs, win or lose. Football is no different.

Team isn't mediocre

The assertion that "the DAR seems convinced that only a football championship can bring the university any respect" is simply not true. Neither I, nor Mrs. Hoffman, nor any of our former Directors have ever made this claim. In fact, the only source for it seems to be the pages of The Varsity. To repeat, it is not our policy.

The U of T football team is not "mediocre", as you claim. In the past four years, the team has qualified for the OUAA playoffs in each year, twice reaching the league final. In each year, the Blues lost to Western, but this does not mean we are "mediocre"; it simply means we have to elevate our level of play in order to win the championship.

You write that the DAR is stuck in a mind-set. From the numerous factual inaccuracies and out dated jargon outlined in this editorial and article (s), the mind-set seems to be a characteristic of the *Varsity* more than of our Department. You seem to be totally unaware of the reality of intercollegiate budgets and of our budgetary processes.

We welcome your interest, but would hope that future *Varsity* stories will be more factual.

Ian McGregor is the athletic director of U of T's Department of Athletics and Recreation.

Editor's response to DAR complaints

Kristine Drakich did indeed make the statements in question at a High Performance Task meeting. That body is an official committee of the DAR. If she failed to make the proposal to Mr. McGregor or to the Game Management Committee, that is an matter for the DAR to debate internally. The Varsity stands behind the story.

In response to the accusations about coverage of the football team's budget, it should be noted that when Mr. McGregor talks of the revenue raised by the football team (eg. ticket sales etc.), he fails to mention the additional expenses incurred in obtaining that revenue. He fails to mention that the DAR has to pay for upkeep of Varsity Stadium, and security and staff at football games. Nor are the costs of paying the team's coaches included in the $78,000 mentioned in the article.

Nowhere in any article was the DAR accused of violating OUAA regulations about training camps. However, Mr. McGregor fails to mention, when he refers to Western, that football is an important fundraising tool at UWO, and alumni support for the Mustangs is stunning in its breadth. Neither statement can be made about the Blues.

Mr. McGregor says it is only The Varsity which believes the DAR is fixated on football and football championships. In fact, coaches and athletes from many other sports at the university share our belief. Those same people also do, in fact, believe, that their budgets were severely cut for the sake of the football team.

It is certainly worth noting that they were afraid to have their remarks publicly attributed to them for fear the DAR would retaliate by further gutting their teams.



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U of T receives highest numbers

continued from page 1.

That same year showed only a 2.4 per cent increase in the number of people becoming Canadian citizens and permanent residents.

"Canada is receiving more students at the highest rate of increase recorded in over a decade. The level of participation by women continues to increase, and there have been some significant improvements in numbers coming from previously underrepresented regions such as Central and Eastern Europe," states the report.

The report shows U of T received the highest enrollment of international students in 1990-91 at 3,700, followed by McGill at 2,800. The Universite de Montreal, York and the University of Alberta rounded out the top five.

The 1991-92 year showed an increase to 3,900 international students at U of T.

Elizabeth Patterson, director of U of T's International Students' Centre said she was not surprised at the figures.

"Students tend to know about U of T," she said. "It is a university whose degrees are recognized in other countries."

Dung Phan, a second year Electrical Engineering student from Vietnam, agreed.

"It is the most popular. Students from all over the world come here compared to other universities."

Patterson said Toronto's high immigrant population was also a drawing factor.

"People from many countries tend to have relatives or friends, or they have some connection in Canada," she said. "And if they do, it is probably in a place like Toronto. It is a comfortable environment to come to, provided that you don't mind being in a big fairly expensive city."

Patterson said the ISC was able, through additional funding from the university, to hire a counsellor specializing in cross-cultural counselling.

"This is a service that we think the University of Toronto ought to have more of because our multi-cultural population would require it."

She said culture shock is one of the problems faced by foreign students, in addition to high fees and the language difficulties that some experience.

Several international students agreed.

"Coming to Canada was a 180 degree turn," said a second year electrical engineering student from India. She said it was important that Toronto had a strong ethnic diversity.

"There is a good cultural mix. It makes it easier to adjust and study."

One political science doctoral student from Sudan said the weather took some getting used to.

"I guess the hardest part for me was adjusting to the climate. The winter was terrible and so was the summer."

She also said immigration policies and regulations can affect the experiences of foreign students.

"(Immigration regulations) do affect my life within the university context. I go through hassles that other students don't have to go through because of being an international student."

Findings of the CBIE report also showed that:

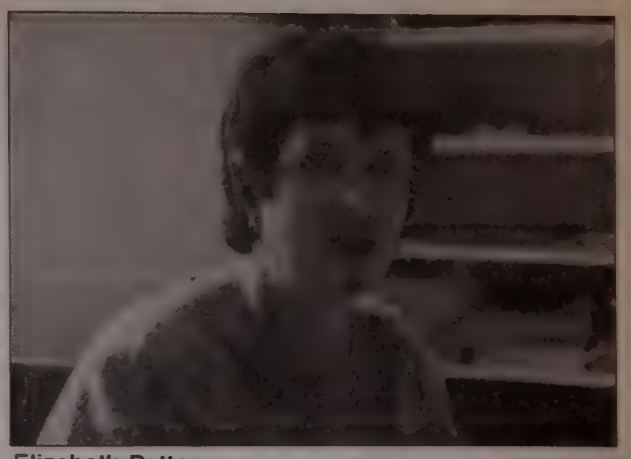
❑ Hong Kong sent the most students to Canada with 13,900. Approximately half enrolled in Canadian universities. The other leading source countries were, in order, the Philippines, the United States, China, Japan, the United Kingdom, Taiwan, France, Malaysia and Singapore.

❑ the number of foreign students from Eastern Europe doubled in 1990-91

❑ special means need to be taken to increase enrollment opportunities for Africa and Latin America

❑ 26 per cent of all Canadian doctoral students are international students compared to 11 per cent at the masters level and 3 per cent at the undergraduate level.

❑ the most popular fields of study in 1990-91 for foreign students were business and economics followed by engineering and applied sciences, mathematics, and the physical sciences.



Elizabeth Patterson

Eye transplants highly successful

continued from page 1.

medical profession to vastly improve its knowledge of the eye.

"The term 'eye transplant' refers mainly to the transplantation of corneal tissue and not the whole eye itself," said Nasany. "Corneal transplants are performed when the patient's own cornea becomes diseased or otherwise injured by any number of accidents, such as lacerations or burning by chemicals splashed in the eye.

"The cornea becomes cloudy, impeding sight and must be replaced by a donor cornea. Other parts of the eye are also used such as the sclera (the white of the eye) to do patching procedures."

He said the success rate of corneal transplants is very high.

"It's ranging from 80 to 90 per cent or more. This is due to the transplant tissue being avascular, (without blood vessels). But if a transplant fails, it can't be repeated."

Basu said any operation can be successful provided the damage to the eyes affects only the cornea.

"It's like changing a window pane that is cracked," he said. "You just put another pane of glass in."

He said the eyes must be removed from the body within six hours.

"We like to do the transport as quickly as possible."

The eye bank gets its supply of eyes from hospitals, funeral homes and the city morgue, which removes the eyes from deceased people who wished to be donors.

When the eye bank receives the eyes, the cornea is removed, cut and placed in a culture medium for later use.

"Doing this, the cornea can last for at least 7 days," said Nasany. "The whole cornea can also be used for transplant. In this case we send the whole eye to the hospital."

The entire eye itself can last for only four days once removed.

OSAP fraud cont.

continued from page 3.

❑ Michael Berbee who was charged with fraud over $1,000 in April, 1991. He received a Canada Student Loan of $1,785 for an underwater swimming course at the Canadian Underwater Training Centre, and paid his tuition fees by cheque. The cheque bounced and Berbee never attended any classes. He pleaded guilty and was sentenced to four months in jail.

❑ Dragan Stefanovic was also charged with fraud over $1,000 in June, 1990. He received an OSAP grant of $4,500 for his courses at the University of Windsor. In completing his application, he failed to declare substantial bank investments which would have more than covered his educational costs. He pleaded guilty and was sentenced a $2,000 fine or six months in jail.

❑ Candy Decko who was charged with an offence under Section 18 (1) of the Canada Student Loans Act in August, 1989. She got OSAP to attend the Glamour Plus School of Hair Design in Trenton, writing in her application that she had always been a resident of Ontario. It was later discovered she had resided in Alberta and had defaulted on a student loan in that province. She pleaded guilty and was sentenced to ten days in jail.

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SUMMER SESSION



SUMMER SESSION 1992

I

WOODSWORTH COLLEGE
UNIVERSITY OF TORONTO



SUMMER SESSION 1992

Woodsworth College, St. George Campus, University of Toronto

This is a preliminary list of Arts and Science courses to be offered during the 1992 Summer Session on the downtown campus of the University of Toronto. The list was compiled in early January, 1992. It will be revised and published again by the end of February, including the times at which courses are offered. The official timetable, including the times, rooms, and names of instructors will be available by the end of March. There will be changes in the programme.

Each course has a seven digit code which ends in one of six letters (A, B, F, H, S, Y). The letter indicates the weight of the course and the period of time over which it is offered:

A ..... full course offered May 11 – June 19
B ..... full course offered June 29 – August 7
F ..... half-course offered May 11 – June 19
H ..... half-course offered May 11 – August 7
S ..... half-course offered June 29 – August 7
Y ..... full course offered May 11 – August 7

Note: Courses are taught at Siena, Italy from mid-July to late August.

Course Load:
It is recommended that you register in no more than two full credits during the Summer Session. If you would like to register in more than two full credits you must contact the office of your College Registrar to receive special permission prior to registering.

Course Suffix	Credit Value per Session	Course Load per Term
Y	1.0	1.0
H	0.5	0.5
A or B	1.0	2.0
F or S	0.5	1.0

Examination periods:

A & F courses	June 22 – 26
B, H, S & Y courses	August 10 – 14

✻ For courses with an asterisk, ballot or make special application with the Department concerned. In many instances you can do this before March 31. Most Departments will issue written approval which must be submitted directly to your College Registrar when you register. See March Timetable for deadlines.
Note: Commerce: Ballot from March 2 to March 31.
Siena: Ballot beginning February 17.

○ Enrolment is limited for reasons other than classroom size.

In the column headed "TIME" the days of the week are expressed as follows:

M = Monday	R = Thursday
T = Tuesday	F = Friday
W = Wednesday	TBA = To Be Announced

COURSE	TITLE	E	SECTION	TIME
HISTORY				
HIS 263A	Intro to Canadian History			
HIS 375A	American Popular Culture			
HIS 376A	United States 1918-1941			
ITALIAN				
ITA 100B	Introductory Italian SIENA	✻		
ITA 245B	Italian Culture SIENA	✻		
ITA 250B	Intermediate Italian SIENA	✻		
ITA 335B	Boccaccio & Petrarca SIENA	✻		
ITA 350B	Language Practice SIENA	✻		
ITA 352B	Advanced Language SIENA	✻		
PHILOSOPHY				
PHL 346H	Logic & Mathematics			
POLITICAL SCIENCE				
POL 319A	American Constitutional Law			
POL 340A	International Law	○		
PSYCHOLOGY				
PSY 323S	Sex Roles & Behaviour	○		
PSY 343S	Theory Psychotherapy	○		
SOCIOLOGY				
SOC 202A	Interpersonal Relations			
SOC 369A	Canadian Communities			
ZOOLOGY				
ZOO 252Y	Animal Physiology			
ZOO 304F	Field Ornithology	✻		
ZOO 433F	Radiation Biology	○		

Evening Courses

COURSE	TITLE	E	SECTION	TIME
ACTUARIAL SCIENCE				
ACT 240F	Investment & Credit			
ACT 247S	Life Contingencies I			
ACT 348F	Life Contingencies II			
ANTHROPOLOGY				
ANT 100Y	Introductory Anthropology			
ANT 203Y	Physical Anthropology			
ECONOMICS				
ECO 100Y	Introductory Economics	○		
ECO 200Y	Microeconomic Theory	○		
ECO 202Y	Macroeconomic Theory	○		
ECO 206Y	Microeconomic Theory			
ECO 208Y	Macroeconomic Theory			
ECO 220Y	Quantitative Methods	○		
ECO 222Y	Canada Economic Development			
ECO 227Y	Quantitative Methods			
ECO 230Y	International Economics			
ECO 244Y	Industrial Relations			
ECO 325S	Advanced Theory - Macro			
ECO 326F	Advanced Theory - Micro			
ECO 333Y	Urban Economics			
ENGLISH				
ENG 100F	Effective Writing	○		
ENG 100S	Effective Writing	○		
ENG 120Y	Forms of Literature	○		
ENG 130Y	Shakespeare & After	○		
ENG 202Y	Major British Writers			
ENG 213S	The Short Story			
ENG 214F	Short Story Collection			
ENG 216Y	Modern Canadian Fiction			
ENG 220Y	Shakespeare			
ENG 234S	Children's Literature			
ENG 300Y	Chaucer			
ENG 322Y	Fiction Before 1832			
ENG 324Y	Fiction 1832-1900			
ENG 328Y	Fiction 1900-1960			
ENG 358Y	American Renaissance			
ENG 430F	Studies Canadian Writer	✻		
ENG 431S	Studies Canadian Writer	✻		
ENG 444Y	20th Century Literature	✻		
FINE ART				
FAH 208F	Cities of the Apocalypse			
FAH 212F	Modern Building Types			
FAH 269F	Time of Dante			
FAH 276S	Art of Baroque Rome			
FAH 282S	Neo-Classicism & Romanticism			
FAH 338S	Baroque Architecture in Italy			
FAH 367S	Graphic Arts			
FRENCH				
FSL 100F	Introductory French I	✻		
FSL 102S	Introductory French II	✻		
FSL 121Y	Intermediate French	✻		
FRE 150H	Intro French Literature			
FSL 160H	Practical French	○		
FSL 182H	Language Practice I: Written	○		
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LIN 100Y	General Linguistics			
LIN 228F	Phonetics			
LIN 229S	Sound Patterns			
LIN 301Y	Structure of English			
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MAT 135Y	Calculus Science I	○		
MAT 137Y	Calculus			
MAT 223F	Linear Algebra I			
MAT 224S	Linear Algebra II			
MAT 230Y	Calculus II			
MAT 235Y	Calculus Science II			
MAT 239Y	Advanced Calculus			
MAT 244F	Differential Equations			
MAT 300Y	Algebra			
MAT 334F	Complex Variables			
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To be announced				
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PHL 201F	Intro Philosophy			
PHL 230F	Knowledge, Belief & Truth			
PHL 231S	Existence & Reality			
PHL 243F	Philosophy of Sexuality			
PHI 245F	Modern Symbolic Logic			
PHI 281Y	Bioethics			
PHL 310F	The Rationalists			
PHL 311S	The Empiricists			
PHL 345S	Intermediate Logic			
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PHY 110Y	Basic Physics			
POLITICAL SCIENCE				
POL 100Y	Intro Canadian Politics			
POL 200Y	Political Theory			
POL 201Y	Third World Politics			
POL 208Y	International Relations			
POL 209Y	Canadian Public Policy			
POL 210Y	Canadian Constitution			
POL 301Y	African Politics			
POL 317Y	Public Policy & Admin			
POL 327Y	Foreign Policy			
PSYCHOLOGY				
PSY 100Y	Introductory Psychology			

Where more than one letter is used classes meet on each day indicated.

13 January 1992

Day Courses

COURSE	TITLE	E	SECTION	TIME

ANATOMY

ANA 300Y Human Anatomy Histology

ANTHROPOLOGY

ANT 204B Social Cultural Anthropology
ANT 311A Archaeology Fieldwork ✻
ANT 363A State Societies

BIOCHEMISTRY

BCH 320Y Introductory Biochemistry

BIOLOGY

BIO 150Y Organisms in Environment ○

CHEMISTRY

CHM 135Y General Chemistry
CHM 240Y Organic Chemistry

COMMERCE

MGT 321H Auditing ✻
MGT 337Y Business Finance ✻
MGT 439S International Finance FRANCE ✻
MGT 454S Topics in Marketing FRANCE ✻
MGT 491S International Business FRANCE ✻

ECONOMICS

ECO 100Y Introductory Economics ○
ECO 200Y Microeconomic Theory ○
ECO 202Y Macroeconomic Theory ○
ECO 203A Economic History Modern Europe
ECO 220Y Quantitative Methods ○
ECO 324Y Economic Development
ECO 328A International Economics

ENGLISH

ENG 100F Effective Writing ○
ENG 100S Effective Writing ○
ENG 120Y Forms of Literature ○
ENG 220A Shakespeare
ENG 222B Intro to Drama
ENG 234F Children's Literature
ENG 308B Romantic Poetry & Prose
ENG 329F British Fiction Since 1960
ENG 338A Modern Drama
ENG 348A Poetry 1900-1960
ENG 361S American Fiction Since 1960

FINE ART

FAH 272B Fresco Painting SIENA ✻
FAH 331B Italian Sculptors 15 & 16 C SIENA ✻
FAS 110Y Intro to Visual Arts ○
FAS 234Y Printmaking I ○

APPLIED MATHEMATICS

APM 236F Linear Programming

ASTRONOMY

AST 201F Stars & Galaxies

BIOCHEMISTRY

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CHEMISTRY

CHM 222Y Physical Chemistry

CLASSICS

CLA 205Y Greek & Roman Mythology

COMMERCE

MGT 120F Financial Accounting I
MGT 121S Financial Accounting II
MGT 223F Management Accounting I ✻
MGT 223H Management Accounting I ✻
MGT 224F Financial Accounting I ✻
MGT 224H Financial Accounting I ✻
MGT 321H Auditing ✻
MGT 322S Financial Accounting II ✻
MGT 322H Financial Accounting II ✻
MGT 323S Management Accounting II ✻
MGT 323H Management Accounting II ✻
MGT 330S Investments ✻
MGT 331Y Finance ✻
MGT 337Y Business Finance ✻
MGT 352F Principles of Marketing ✻
MGT 362F Administrative Behaviour I ✻
MGT 371H Business Information Systems ✻
MGT 393F Legal Environment of Business I ✻
MGT 394S Legal Environment of Business II ✻
MGT 423F Canadian Income Taxation I ✻
MGT 423H Canadian Income Taxation I ✻
MGT 426H Advanced Accounting ✻
MGT 428H Management Control ✻
MGT 429S Canadian Income Taxation II ✻
MGT 429H Canadian Income Taxation II ✻
MGT 460F Personnel Administration ✻
MGT 460S Personnel Administration ✻

COMPUTER SCIENCE

CSC 104H Computer Use
CSC 108H Computer Programming
CSC 148H Intro to Computing
CSC 209H Software Tools in UNIX & C
CSC 228H Files & Data Management
CSC 238H Discrete Mathematics
CSC 258H Computer Organization
CSC 270H Computer Applications
CSC 324H Programming Languages
CSC 364H Computability & Complexity
CSC 378H Information Structures

FRE 210Y Intro Quebec Literature ○
FRE 240Y Literary Methodology ○
FSL 262F Reading French ○
FSL 263S Spoken French ○
FRE 272Y Structure of Modern French ○
FRE 277Y Orthoepy ○
FSL 282H Language Practice II: Written ○
FSL 283H Language Practice II: Oral ○
FRE 320Y Classicism ○
FRE 326Y Modernism ○
FSL 366F Business French ○
FTR 375Y Comparative Stylistics ○
FSL 380F Language Practice III: Written ✻
FSL 381S Language Practice III: Oral ✻
FTR 470Y Lexical Study & Translation ○

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GGR 201F Geomorphology
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ITA 250Y Intermediate Italian
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ITA 361S Applied Linguistics

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JAL 254S Sociolinguistics
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JLP 374F Psychology of Language

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RLG 231Y Religion & Science
RLG 242Y History of Christianity
RLG 383Y World Religions

SOCIOLOGY

SOC 101Y Introduction to Sociology
SOC 200Y Introduction to Social Research
SOC 203Y History of Social Theory
SOC 210Y Ethnicity
SOC 245Y Sociology of Aging
SOC 311Y Sociology of Education
SOC 365Y Gender Relations

SPANISH

SPA 100Y Spanish for Beginners ○
SPA 220Y Composition & Oral II
SPA 320Y Composition & Oral III

STATISTICS

STA 222Y General Statistics
STA 242Y Probability & Statistics
STA 262Y Probability & Statistics

WOODSWORTH COLLEGE

WDW 260Y Organizational Behaviour ✻
WDW 308Y Policing Society ✻

ZOOLOGY

ZOO 332S Neurobiology
ZOO 433F Radiation Biology ○

VARSITY REVIEW
MONDAY EDITION
JANUARY 13, 1992

Cronenberg on dressing for lunch

The surreal tale of the Talking Asshole

BY CHRISTOPHER FREY
Varsity Staff

"NAKED Lunch - a frozen moment when everyone sees what is on the end of every fork." — **William S. Burroughs**

"Anybody who speaks the unspeakable truths is a talking asshole and is too disgusting for people to listen to, but will have his day anyway." — **David Cronenberg**

There is one routine from William Burroughs' *Naked Lunch* which has accumulated a dubious infamy over the years.

Dr. Benway, part-quack, part-mad scientist, recounts the carnivalesque tale of the talking asshole: a man teaches his asshole to talk ("His whole abdomen would move up and down you dig farting out the words").

His new shtick becomes quite popular — until the asshole gets arrogant. It develops it's own teeth, it gets emotional, it demands equal rights. It argues with the mouth. Finally, it takes over.

On a superficial level it reads like an absurdist biological nightmare, and therefore perfect pickings for the likes of David Cronenberg. But even he wasn't entirely sure why he wanted to make a film from a book which is legendary for being unfilmable.

"Part of what drives me to make a film," Cronenberg says, "is to find out why I want to make it. To make a film is so difficult a process that to know everything in advance would be like knowing everything in your life in a sense. It would be awful."

Described as an anti-novel, *Naked Lunch* is severely non-linear: no plot, no main character, hardly even a setting. It transgresses almost every convention of western literature. In a stream of consciousness, it barks at the failed promise of America through skittish scenarios that crawl from behind the flitting eyelids of a junkie. It's faintly picaresque, as though the junkie was nodding off between realities. Burroughs' grotesqueries (numerous grisly sex murders, mutations, clinical horrors, racist sheriffs, ghastly polemic) undercut the patent gloss and stability of 'civilized' society.

In Cronenberg's films things get equally bloody. He casts his characters into extraordinary private horrors, delineating the closeness of chaos against our modern controlled environs. The protagonists in all of Cronenberg's films, consciously or otherwise, challenge natural law or internalized social order — they are metaphors for the artist. Like the talking asshole they don't respect certain limits.

With the film *Naked Lunch* Cronenberg has succeeded not in bringing the text to the screen, but in fusing his own terrain with Burroughs' labyrinthine mythology.

Da Plot

Burroughs' fictional surrogate, Bill Lee, is an exterminator in 1953, New York City. He is a writer but he can't face writing, "It's too dangerous," he says. He arrives home one day to find his wife Joan injecting his bugpowder. He joins her. Two flatfeet arrest Lee for possession and lock him in a room alone with a giant beetle that has a talking anus; it claims to have orders for him from "Control". After shooting up one evening, Bill and Joan decide to do their William Tell routine. The shot is fatal inches too low.

Lee goes on the run, the hallucinations mediating his grasp on the world around him. Bill meets a Mugwump who sends him to Interzone, a Tangiers of the mind, to write a 'report' and work as an operative. His typewriter transmogrifies into an insect with a talking anus. He writes, hallucinates, writes some more, shoots up, hallucinates and takes orders from his typewriter. Though Lee recognizes none of it, denies any conscious writing of it, he is working on a book called "Naked Lunch".

Like Cronenberg's *Videodrome*, much of the film occurs in Lee's subjective reality, descending into hallucination, except in this case Cronenberg maintains some external reference points: a sex blob plummets from a ledge landing as a smashed typewriter; backgrounds frequently reveal that Lee has never even left New York.

It was from reading Burroughs' *Exterminator!*, which details Burroughs' Chicago years in said profession, that Cronenberg was finally able to conceptualize his film as integrating the process of writing the book, and the sense of having lived through it.

"I wanted to put the character Bill Lee in a real time and place, with a real context. Bill Lee in the book (*Naked Lunch*) is really a floating consciousness that's not really a character, and I needed a character for the film.

"Burroughs has become such an iconic figure and by the time I started thinking about the book it was Burroughs' entire work, his life, and what he has come to mean that I was interested in. *Naked Lunch* is just an obvious place to start."

Accidental Shooting

In addition to *Naked Lunch* and *Exterminator!*, Cronenberg had rights to *Queer* and *Interzone*. He fertilizes the film quite liberally with lines and ideas from each. Burroughs' introduction to *Queer* became especially important to Cronenberg's vision; it was the first time Burroughs explicitly acknowledged that if it wasn't for the accidental shooting of his wife Joan he would never have become a writer.

The spychase in which Lee finds himself to be an agent, is ultimately a game of fate — the drive towards this sad but nonetheless cold, ineluctable conclusion. Whenever his various 'controllers' make mention of the shooting, both before its actual occurrence and after, they pucker their anal lips and smack "nice and juicy". In the process, the lunch is no longer the detritus of Western society but the ugly specter which hangs over Lee's head.





Left: Dave playing with his monkeys.
Above: If your typewriter doesn't get you, your roach poison will.

Burroughs still remains much more of an enigma than his alter-ego Lee, but there's no mistaking Peter Weller's performance as partial documentary. With his laconic demeanor he has Burroughs' mannerisms down so well he crosses over into authentic portraiture, but never mimicry. Weller manages to utter some of the funniest lines he'll probably ever be given cradled by Burroughs' characteristic deadpan. Cronenberg is adamant, however, that despite the many veiled literary figures who populate his imaginary landscape (Jane and Paul Bowles, Jack Kerouac, Allen Ginsberg), biographical his film is not.

"The thing is they aren't real characters. Burroughs said to me 'I don't recognize anyone in this film'. People said to him 'Didn't it make you crazy to see the scene where you shoot your wife?' and he said 'That's not the scene where I shot my wife. That woman's not my wife, that's not me and that's not how it happened'. You have to remember that we look at things from a very schematic point of view but if you're there, they're different people.

"Ginsberg saw the movie and he said 'We didn't use to talk that way. We were more animated, we didn't say those kind of things me and Kerouac.' Yeah, of course. I need them to be fictional characters. Of course, they're inspired by these people, but I need them to do other things in the movie. I don't want to be restricted to what actually could've happened, to get an affidavit saying they actually walked here and said these words. I don't want it to be based on somebody. I was only really trying to capture the zeitgeist of the times."

His work on certain episodes of CBC's *Scales of Justice*, based on transcripts from actual court cases, is as close Cronenberg thinks he can come to the program of real life. "And even that's an invention," he says.

It's not surprising the man who crafted *Videodrome* should believe "there is only virtual reality".

For Cronenberg, film remains a laboratory for the unspeakable, for testing characters, scenarios and hypotheses to their radical extremes. He's exploded heads, infected a condominium with a sexual parasite, metamorphosed a scientist into a bug, and given a hallucinating TV executive a vaginal slit in his stomach. It's appropriate that he should now choose projects which are reputedly impossible. He has already expressed interest in an adaptation of destructo-auto(mobile)-erotic classic *Crash* by J.G. Ballard — in an understated monotone he admits, "Yeah, that's another difficult book."

"You take a risk, but you always take a risk with something which is not immediately understandable. As soon as you offer anything the slightest bit out of the ordinary, or mainstream, you're taking the risk of being misunderstood, misread, misinterpreted. That's part of the danger, and that's part of the thrill too of doing a book or a movie. You know it is dangerous to do something that way because it leaves you vulnerable, but the rewards are possibly that much greater when you're taking bigger risks."

Taboo Territory

Cronenberg probably has more in common with surrealists like Cocteau than with any of his contemporaries. It's easy to say that his visceral mind onscreen will always manage to broach taboo territory. The psychological scope and tenor of his horror is what makes his themes so resonant. They stay with you like recurring nightmares.

"If the only way you can deal with life is to filter out things you feel are unpleasant, and negate them, then you cannot be a very integrated or aware or sensitive person. You're deliberately suppressing those things.

"Lee is an exterminator at the beginning for a reason. He's exterminating a lot of things about himself in his own life: that he's a homosexual, that he's a writer. These bugs that he's killing are coming up from the unconscious. That's why the typewriter has to be a bug. The typewriter has a talking asshole because Burroughs is a talking asshole. Any writer is that orifice that says things that nobody really wants to hear, but will not be denied.

"It's interesting to me, and to the audience, if the audience has a reaction to something, and that reaction suprises them. They see something on paper which should horrify them and they find it funny, or something that should repulse them and they find it attractive. Or something that's politically incorrect sexually but they kinda like it anyway. They have to ask themselves 'How come?' Why do I like it, when intellectually I reject it?"

Cronenberg, like Burroughs, is also a talking asshole. His talking-bug-typewriter invention is one of the most clever literary conceits of (post) modern literature and film. Imagine if Ray Milland in *The Lost Weekend* had one.

Naked Lunch the film, however, is less the clamor of an orifice screaming than a theory behind how it earned that status. It may have a smelly sound, but an asshole it ain't. To say Cronenberg's film is a meditation of sorts is not to suggest it's schematic, far from it. It's a strangely touching piece. It's just that you learn more about the fork, and who is holding it, than what's on the end of it.

BY JOHN DEGAN

A worthwhile crash course in tyrants and despots

Ultimately evil theatre

Ultimate Night
by Toomas Hussan
Buddies In Bad Times Theatre
to January 26

If at the end of a production of, say, *Aspects of Love*, the audience were to sit in a state of dumb silence, afraid to commit themselves through the act of applause, the evening would be considered a total failure. On the other hand, a complete lack of exuberant response in the blackness that follows *Ultimate Night* is, no doubt, a sign that all has gone according to plan. Any other reaction would be like cheering a particularly gruesome traffic accident, or your worst nightmare.

Created by the twenty-nine year old Estonian playwright, Toomas Hussar, *Ultimate Night* is a surreal meditation on human evil at its most banal. Profoundly unsettling, this production creates the illusion of a sudden and subtle tilting of the world. It is a total theatrical experience that begins before you have even entered the building.

Running at Buddies In Bad Times Theatre until January 26th, the play depicts the unexplained meeting of two totalitarian leaders in the apartment of a man who has been conveniently "removed" to prison. Borrowing elements from the best writers of twentieth century nightmare literature (Kafka, Orwell, Burgess), Hussar creates two characters infected with power. Men whose minds have been twisted by the knowledge that anything falling within the scope of their gaze is theirs to use or destroy.

The meeting itself is a collision of opposites, overwhelmingly rich in symbolic content and hinging on the idea that there are only two possible ways of living with power: in it or under it. Light competes with darkness, creation with destruction, silence with conversation, comfort with extreme unease.

The two dictators themselves, eerily played by Ken McDougall and Sky Gilbert, oppose each other in character from across a cluttered table. McDougall is the wooden autocrat, a soulless organizer whose only remaining human response is an obsession with the radio. Gilbert is yet more sinister as the amoral aesthete. Swilling alcohol, popping pills, smoking innumerable cigarettes, spouting bad poetry, Gilbert gives the impression that he could snuff out a life as easily as he eats an olive. With the unexpected return of Leo, the apartment's displaced owner, Gilbert and McDougall, to that point somewhat uncomfortable with each other's company, are given an opportunity to commune on their common ground.



Sky Gilbert(left) and Ken McDougall(right) in DNA Theatre's Ultimate Night.

Martti Arkko depicts Leo, the stuttering innocent who cannot conceive of the power that controls his life. Imprisoned for no apparent reason, he escapes and returns directly to his apartment with the simple wish of celebrating his birthday in his own home. Arkko's heart-breaking performance caps an all-round excellent acting job by the entire cast, including those not on stage.

The set is appropriately dark and all-encompassing, employing authoritarian tricks of manipulation, misdirection and lighting extremes to keep the audience on edge; a feeling that remains long after you have left the theatre. Writing from the perspective of contemporary Eastern Europe, Hussar has created a surreal atmosphere that is all-too believable, and solidified this connection with reality by dedicating the play to 1989's unofficial meeting on the Mediterranean between George Bush and Mikhail Gorbachev.

Ultimate Night is an extremely satisfying theatrical outing, but be warned, it is no *Aspects of Love*. It is a nightmare vision, a grotesque shadow-play whose primary purpose is not to entertain. That it does entertain is a bonus. Not to be missed.

Pontus a princely play

BY TERRANCE HANLEY

Tyrant of Pontus
by Thomas Coyle
Theatre Passe Muraille
to January 26

The Tyrant of Pontus, a new play written by Thomas Coyle, is a Greek drama based loosely on ancient history but blended in a modern style. It is wonderfully conceived, moving through centuries of literary convention to arrive at a present day myth of contemporary life in the 90's.

It begins with the crumbling hours of an ambitious ruler, a tale that combines both verse and prose, classicism and modernity. It is a dark tale full of humour about the ambitions, desires and delusions one sees in politics and in relationships.

The fictional setting is 49 B.C. somewhere on the fringes of the Roman empire. Mithradates Eupator, king of Pontus, a "wannabe" Alexander the Great, retrospects on a life that has turned out to be only illusory; he is disappointed with a son Pharnakes who turns out to be a traitor and disappointed with his own ambitions that turned out to be futile and useless in the end.

Despite the play's historical context, *The Tyrant of Pontus* does not intend to be a chronicle of a historical figure. Rather Coyle uses this setting as a starting point to deal with ideas that are more universal: pride, power, the delicacy of human relationships. The play's climax is brought to a head with a marital spat between the King and his wife Timandra each bewailing their fallen state. These scenes of domesticity juxtaposed against the realities of war and destruction (both physical and spiritual) is what gives Coyle's



How'dja like a dagger in the keister, buddy?

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Flawless parade just doesn't march

BY GEORGIANA UHLYARIK

Waiting For The Parade
by John Murell
Tarragon Theatre
to February 9



I'm waiting, I'm waiting to see, my ship, my ship at sea.

As, somewhere far out in Calgary, the forties music fills the air, we are thrown back in time to share loss, laughter and bomb shelter drills with five very different women trying very hard not talk about the war because, as they remind each other, "it'll only depress us."

The scene is one from John Murrell's 1977 play *Waiting for the Parade* — "one of the most popular plays in the Canadian repertoire," according to the program — currently playing at the Tarragon. The play, set during World War II, is a technically flawless production designed to prepare audiences for Murrell's latest work and remind us of the wealth and tradition of Canadian theatre.

This is all part of Tarragon's "Respected Playwright with a new play X 2" annual series. Last year, it was Judith Thompson X 2, a remount of *Crackwalker* plus her latest, *Lion in the Streets*. The beginning of February marks the opening of Murrell's brand new work: *Democracy*.

John Murrell's writing career began in the mid-seventies with *Fever in the Blood*. His origins lie in Texas, but Murrell spent most of his life in Calgary. Over the years, his works have won numerous awards, including the Chalmers Play Award for *Waiting for the Parade*. He has achieved international success; some of his works have been translated in over 20 languages. Although only in his mid-forties, John Murrell is considered to be one of Canada's most respected and prominent playwrights.

One can see how he achieved this acclaim by observing the characters in *Parade*. They go through the motions of their daily routine of handing out apples for soldiers, waving British flags and rolling bandages, forcing their facial muscles into what resembles a smile. To wind down, some go over to Catherine's house to drink vodka from jars and paint their legs with foundation and eyeliner so that it seems they are sporting run-proof pantyhose. They hope for the best, waiting for the parade.

As determined by history, the parade does arrive, after tears, heartache and a significant number of vodka jars, and the lights come down. The execution of *Waiting for the Parade* is exceptional in every aspect. The cast fits like a glove into the roles, especially Barbara Gordon as the stern, stiff and stuck-up Janet, and Catherine Disher as Catherine, the main hero, strong, full of life and laughter. Marti Maraden's direction is impeccable and the technical support leaves nothing to be desired.

Murrell displays his writing ability and his insight into the women's souls. The talked-of-men have either gone overseas to fight or constantly wish they could be there, in their mind making a difference. This play is not about them, but about the struggle and strength of women in the time of war, a theme very much worth celebrating.

Murrell's characters are so real, so easy to like and to care for. There is no denying this. But a production needs an edge, a special appeal, in order to serve as more than an introduction to a playwright's earlier works. *Waiting for the Parade* lacks such a quality. Last season's *Crackwalker*, also written in the seventies, became one of my instant favorites. Thompson creates such a strong, gripping bond with the audience; it physically effects you. Absolutely incredible. There are few fair comparisons between the two playwrights, but Tarragon's decision of this remount is surely debatable.

Waiting for the Parade is nothing more than a preparation for *Democracy*. The circumstances of the war, Canada oppressing her citizens of German and Japanese origin, the Prime Minister introducing conscription and so on, all make up an important history lesson, a piece of Canadiana.

The end result, though, is of things once happened. The parade arrives in full swing, goes by, and the sounds of the trumpets and drums are the last to fade away. A time gone by that no one hopes to ever see again.

Kuff crap Christian

BY TARA SUTTON

Thank God I took notes during *Kuffs*. When the movie ended I went and got a bite to eat before heading home. After the meal, I stood waiting for the subway, pondering how I would review *Kuffs*. My mind came up blank — I couldn't even remember what it had been about.

Now, I admit to having killed off a brain cell or three along the rocky road of life, and while I wouldn't call my memory photographic, it can usually hold on to a plot for longer than half an hour. Not so with *Kuffs*. Thank God I took notes.

Kuffs stars the bankable but bratty Christian Slater as George Kuffs, a drifting high school drop-out who becomes a cop to avenge his older brother's death. This part of the story — the beginning — was confusing, but then the entire movie suffered from lack of cohesion.

Apparently in San Francisco the city is divided into sections each run by a Patrol Special owner who is paid by the areas residents to protect them. These men work with the police but buy or inherit their position. Sounds like a particularly idiotic means of policing doesn't it? It was all explained so briefly and unclearly that I was uncertain if it was actually true or something the films writers decided to make up about San Francisco. Turns out it is true. Anyhow, Kuffs inherits his dead brother's patrol and sets out to find the baddies who shot his brother.

For all the car chases, shoot-outs, and brushes with death dear Christian has it is surprising how little tension this movie had. I was not drawn into it at all, and I just didn't care what happened. It seems obvious that this film was created more as a vehicle for Slater's own type of wisecracking humour than as a means of telling a story. The only vaguely enjoyable moments were those where Slater made quips about his situation directly to the audience in a candid camera style. This is not reason enough to make a movie. Why not just let him do standup? (A terrifying thought.)

That is not my only question concerning this film —why, tell me please, was the role of Slater's twenty-year-old girlfriend Maya (Milla Jovovitch) given to a sixteen-year-old model who looks thirteen and cannot act? Thankfully this was a small part consisting mainly of love scenes at which she was a natural, not too surprising considering her training in *Return to the Blue Lagoon*.

Visually there were a couple of interesting moments like when a thief is shot while robbing a hardware store and lies bleeding in a pool of daffodil yellow paint. The artistic direction is bright and cartoonish but it all comes off as just silly due to the stupidity of the plot.

While there is a case to be made for mindless fluff as stress relieving entertainment, this transcends mindlessness to force the viewer into a comatose state of grinning idiocy; you are at once bored, confused and almost thinking that you are enjoying yourself. But the most evil part of it all is afterwards you won't remember a thing.



Oh no, not Christian's face, Pleeeeeease!!

The light-hearted tyrant's tale

continued from page 8.

script an added appeal. Everything that occurs in this drama seems an extraordinary experience yet it remains very human and accessible.

This is due to an excellent cast — most notably Juilan Richens who plays Mithradates. Richens, a tall lank man with a face that one would not associate with a tyrant pulls off the role easily with his quirky mannerisms and ironic humour. The character that Richens must penetrate is one based in ancient myth but also one with a contemporary sensibility. Richens shows us a dictator who has led with an iron fist, plundering and murdering through the countries he had invaded. Back at home, though, this same ruler must deal with an insatiable teenage daughter, a flippant wife and an ungrateful son.

The most notable feature of *The Tyrant of Pontus* is Coyle's use of poetry in the speeches and dialogues of his various characters. The style echoes a Shakespearean text relying on different meters and rhythms such as iambic pentameter. Usually when characters are alone they use verse speech, but when confronted with each other communication is more difficult so they must resort to a mundane prosaic speech. Although there is nothing innovative in the forms Coyle employs, it is his clever way of mixing both prose and poetry that compels the listener to keep track of what is being conveyed and to also participate in the art form.

This modern re-introduction to Greek drama is more than one might expect. Despite its serious sounding plot, the complex language used by the characters and the foregrounding of literary and theatrical conventions this play is a lot of fun, both to see and hear performed.

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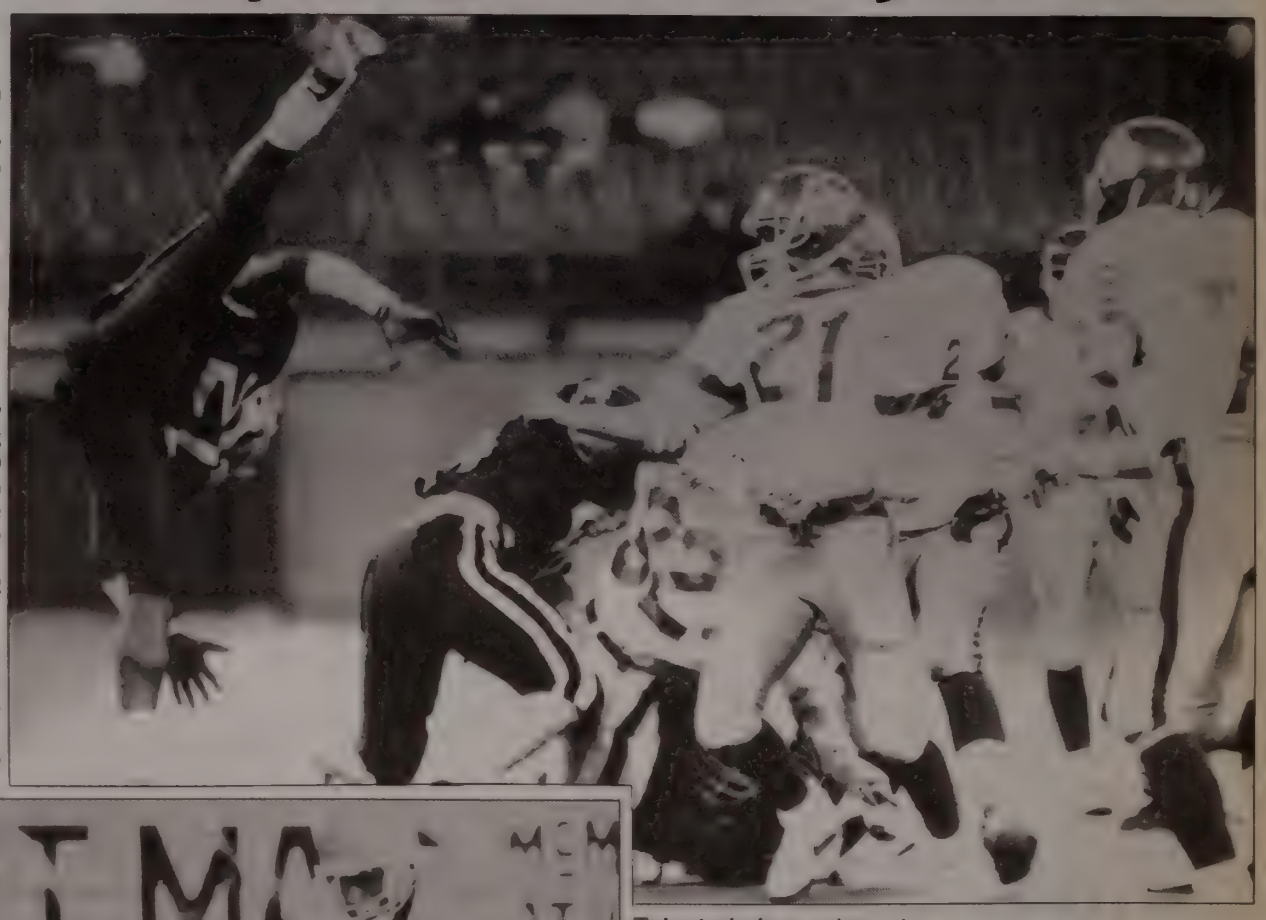
Canadian Bowl finally called off

Bungling and incompetence destroy show

BY BERTON UNG
Varsity Staff

To those who think bungling and incompetence happens only in the confines of Ottawa or Queen's Park, meet Dave Smith.

Don't worry if you've never heard of him. A former college gridiron star and bush league sports promotor, Smith was in town to promote the Canadian Bowl which was scheduled for last Saturday. Don't worry if you've never heard of that monumental sports event either.



Talented players lose chance to show off

Sports opinion

Formerly called the All-American Classic, it was Smith's third try at adding one more college bowl game to the already confusing January agenda. It is meant to showcase graduating players who were overlooked by the Senior Bowl, Blue-Grey game, Kodak Hula Bowl, Japan Bowl, etc. Essentially a one man operation, with little expertise and financial backing, the first two games lost big time money and left a trail of unpaid bills.

"I think he was attracted to Toronto because he was desanctioned by the NCAA," says U of T sports information officer Paul Carson. "No school in the States would rent him their stadium."

When the game was finally canned Friday afternoon, I didn't know whether to laugh or to cry. The Canadian Bowl has tumbled down such a hilarious course of one comical foul up after another during the last week it seemed the laughter would never end.

Smith hyped the game as prime time event to be played in the SkyDome and televised by TSN. Last week, things started to fall apart when TSN pulled out for financial reasons, and the Toronto Argonauts withdrew coaching support. With barely 100 tickets sold, the game was switched to the "friendly confines" of Lamport Stadium, under the guidance of retired American *high school* coaches.

"NFL and CFL officials I talked to said that if he can have a game, their scouts will be there," said Carson. "But when they took one look at the practices they got out of there."

Then the players, mostly from NCAA divisions II and III lured by the prospects of playing in a televised game in front of NFL and CFL scouts, started leaving in droves.

Undaunted, replacement players from junior football teams were called in. When there were insufficient bodies to form two teams, an exhibition game with those few remaining fantasy-seekers against a touring *Italian* team was scheduled. When the Italians bailed out, Smith finally called it quits, blaming everyone but himself.



Lorne King among those unable to show off talent to scouts

The Canadian Bowl, and the players who thought it was a vehicle to stardom, is one more victim of the World Class City Syndrome. With the Blue Jays attracting 4 million fans a year and the Rocket in Bruce McNall's pocket, Toronto would appear to be a lucrative sports market.

This invariably draws all sorts of promotors and smooth-talking speculators out to make a quick buck, thinking the streets in Hogtown are paved with gold. All too often, these poorly planned ventures are doomed to failure from the beginning.

"The trouble is that Toronto is a pro market," says Carson. "What the (defunct Continental Basketball Association) Tornados proved, is that Toronto won't support a second rate team, or minor league operations.

"The promoter (Smith) has a pretty messy track record of inept organization. What struck everybody I talked to was for someone who ran this game twice before to be so inept."

Carson and other athletic officials started worrying about the game when Smith asked for a $450 deposit from players who wanted to take part, with another $2,500 due before the game to pay for transportation and accomodation.

"It's true. I have a copy of the letter sent to players," says Carson.

Despite the failure, an all-star game involving Canadian players is desperately needed as many don't have the opportunity to showcase their skills to scouts unless they play for a big school like Western.

"No one individual was willing to put such money on the line except Dave Smith," said U of T football coach Bob Laycoe. "But before it began, everyone was a bit leery of the event."

"But Smith made such a debacle it would discourage this from happening again ."

With the success of the Vanier Cup at the SkyDome the last two years, an end-of-year all-star game could be staged profitably. Toronto has the infrastructure required, with both the CFL and Vanier Cup offices based in the city and two large university football programs and a potentially large market.

"What you need is a competent promotor and known players," says Carson, who favours the return of Can-Am games staged in the 1970s. "All the people I talked to said it was a great idea. If the CIAU and the CFL ran it, it would do extremely well.

"But Smith made such a debacle it would discourage this from happening again the next few years. His competence was unbelievably inept."

Perhaps the biggest victims of the Bowl that never was are the players, many of whom were desperately going for one last shot at a professional career.

Among those left out in the cold is former St. Mary's star quarterback Chris Flynn who is presently languishing as a third stringer with the Montreal Machines of the WLAF, and U of T tailback Lorne King.

Despite the flops, there will be other bowls and other sports for the Dave Smiths of the world to promote. For example, former Tornados owner Ted Stepien is back in town to promote a professional basketball team for Toronto, for the umpteenth time.

And despite getting burned, Smith vows to return next December 12. But don't hold your breath, says Carson.

"Mr. Smith's track record now speaks for itself."

Rankings

Men's Hockey OUAA Rankings

East	West
1. Trois-Rivieres	1. Waterloo
2. Toronto	2. Laurier
3. McGill	3. Western
4. Ottawa	4. Guelph
5. Concordia	5. Windsor
6. York	6. Laurentian
7. Queen's	7. Brock
8. Ryerson	8. Royal Military College

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VARSITY EVENTS CALENDAR

Monday, January 13

OPIRG -- Referendum Meeting. For all those that wish to aid OPIRG in attaining levels unknown to humankind (beer and food to follow after meeting). OPIRG Office, 455 Spadina at College, Rm 201. 5:30 p.m.
UNITED COALITION AGAINST RACISM -- General Meeting. International Students Centre. All welcome. 5:00 p.m.

Tuesday, January 14

OPIRG -- "Burning Rivers", a documentary film on the links between poverty, social justice and evironmental crises in Guatamala. International Students Centre. 5:00 p.m.
OPIRG -- Green Plan group meeting for those who wish to see a greener U of T. OPIRG Office, 455 Spadina, rm. 201, at College. 5:15 p.m.
CAREER CENTRE -- Job Search Techniques Workshop. This 4 session group is designed for those who are ready and focused on a particular. Topics will include resume writing, interview techniques, and uncovering the hidden job market. Career Centre Seminar Rooms. 10:00 - 12:30. Pre-register at the Counselling Office or call 978-8010 for more information.

Wednesday, January 15

DEPICTIONS OF RESIDENTIAL SCHOOL LIFE -- An exhibition of paintings by Jim Logan, a Canadian Metis artist, who was inspired after listening to Natives' stories of residential school life. 1st & 2nd floor of Robarts library. Until January 31.
SCHOOL OF PHYSICAL AND HEALTH EDUCATION FACULTY SEMINAR SERIES -- Professor Greg Malszecki, York University, "Tuning In: The Forgotten Communication Skill - for Coaches, Teachers, Friends and Lovers". 4:00 p.m. - 5:30 p.m. Room 330 Benson Building, 320 Huron Street.
DIABOLO'S LATENIGHT -- All ages licensed open stage pub. All acts welcome. Call Hal at 979-2831. University College, Junior Common Room. 9:00 p.m. - 1:00 a.m.
U OF T INTERNATIONAL SOCIALISTS -- Public Meeting. Out, Proud & Fighting: Gay & Lesbian Liberation and Socialism. Sid Smith, room 2131. 4:00 p.m. No Cost.

Thursday, January 16

VARSITY CHRISTIAN FELLOWSHIP -- Video/Social/Banner making. All welcome! Wymilwood Hall, Music Room (VIC). 6:15 p.m. - 8:00 p.m. Call 978-7969 for more info.
LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
CAREER CENTRE -- Job Search Techniques Workshop. This 4 session group is designed for those who are ready and focused on a particular. Topics will include resume writing, interview techniques, and uncovering the hidden job market. Career Centre Seminar Rooms. 10:00 - 12:30. Pre-register at the Counselling Office or call 978-8010 for more information.
LUTHERAN STUDENT MOVEMENT -- Discussion/workshop. St. Stephen's Anglican Church on College between Spadina and Bathurst. 7:30 p.m. - no cost.
OPIRG -- Volunteer oriented meeting for all people that want to see environmental and social change in this city (while having fun, too). International Students Centre. 5:00 p.m.
SOUTH ASIAN FELLOWSHIP -- Lecture by David Wilson (SKI International) about the REDS-SKI Bicycle courier project at Banglore (India). All welcome. Adam's Room, St. Hilda's, 44 Devonshrie Place. 6:00 p.m. Free.

Friday, January 17

LESBIANS, GAYS AND BISEXUALS OF U OF T -- LGBOUT meets each Friday at 7 p.m. at the I.S.C., 33 St. George St. 7:00 p.m. Free.
CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 1:00 - 4:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.
LIFELINE CHRISTIAN FELLOWSHIP -- Weekly Bible Study, everyone welcome. ISC, 33 St. George St. Free. 1:00 - 1:45 p.m. Refreshments served.

Sunday, January 19

WOMEN'S CENTRE -- Acquaintance Rape Support Group. For more info call 978-8201. U of T's Women's Centre, 49 St. George St. 7:00 p.m.

VARSITY OPEN HOUSE

Tuesday, January 28th

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Men's Blues victorious

BY MARK PALI

Things haven't been entirely rosy for the U of T men's basketball team this season, but the Blues certainly had their way with the hapless Ryerson Rams, taking an 88-66 decision at Ryerson.

Standout Rob Wilson scored 20 points, while Jason Ciceri and guard Brodie Osome each added 14.

An excellent team effort from start to finish allowed the Blues to improve their OUAA record to 2-2, as league play heats up in the coming weeks.

Men's Basketball

U of T wasted little time in establishing a comfortable lead, as Wilson and Osome helped Toronto to a 23-10 margin after less than seven minutes of play. Several successful three-point shots early on figured prominently in the Blues' offensive surge, which the Rams were woefully unable to stop.

Ryerson proved to be a generous host, presenting Toronto with excellent shot opportunities throughout, but particularly in the first half, when the Blues built a 51-30 edge.

Rams' head coach Terry Haggerty, who repeatedly displayed his disgust at the officiating, was ejected after receiving his third technical foul just 18 minutes into the contest.

With assistant Norman Clarke running the Ryerson bench for the duration, the Rams played marginally better, facing the Blues' second- stringers for much of the game.

The loss drops the Rams' league record to 2-2. Guard Lui Cinello scored 19 points for Ryerson, while Tracy Reece and Sheldon Black also played well.

The Blues next play Carleton at home, on the 17th.

Belanger unhappy with her team's sluggishness

BY MARK PALI

The women's Basketball Blues defeated the Ryerson Rams 67-56 after a slow first period at Ryerson's Kerr Hall Gymnasium.

Women's Basketball

Toronto centre Denise Scott led the Blues' scoring with 22 points, while guard Heather Marlborough contributed 18 points. The Blues move into a tie for first place in the OWIAA division, their record improving to 2-0.

Toronto played rather uninspired basketball in the early going, and fell behind 8-1 before finally connecting on a field goal nearly six minutes into the contest. After a 13-4 run gave the Blues a slight lead, poor shooting and ball control returned shortly thereafter, and resulted in a 33-29 Ryerson advantage at the half.

During the intermission, U of T head coach Michele Belanger emphatically let her players know what she thought of their performance of the first 20 minutes. After this, improvements were noticeable.



Lady Blues finish respectably

In spite of the victory, Belanger showed considerable displeasure with the team's effort.

"We had very little intensity in the first half, but I gave the girls heck during the break, and after that they started to play better," Belanger said.

The Blues will be hosts to Carleton on the 17th.

Swimming

Hard training by the men's and women's swim teams over the Christmas holidays paid off for the Blues as they demolished Brock and Guelph in a double dual meet on Saturday.

"We won by a pile," said head coach Byron MacDonald. "It's good to get racing again after some hard Christmas training. They swam 13 km everyday over the holidays. The swimmers never take a break. It's an aerobic sport and you get ahead by training."

Blues Notes

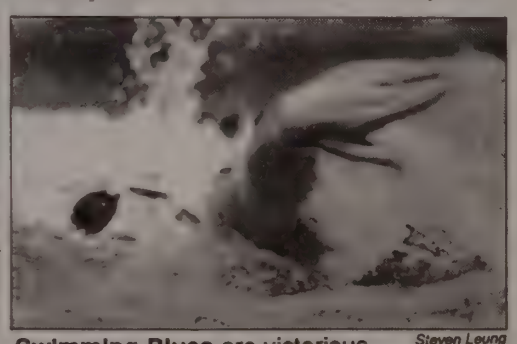
On the men's side Deke Botsford won the 200m backstroke and 100m IM and was part of the winning medley relay. Steven Hulford won the 200m butterfly and the 400m freestyle with a time under four minutes.

Top female swimmer was Andrea Papamandjaris, who captured two freestyle events and the medley relay. Darcey Musselman returned from studying in Europe with a victory in the 800m and qualified for the national championships.

The Blues race again on the weekend against McMaster.

Women's Hockey

The Blues lost 6-3 to Providence in the finals of the Marion Hilliard tournament Saturday night at Varsity Arena. Providence is one of the top three teams in the US and provided much needed competition for the Blues, who are undefeated in the regular season.



Swimming Blues are victorious Steven Leung

"We need a game like that to show we can be beaten and need to work to be the best," said coach Dave McMaster.

The Blues spent a lot of the game short handed, taking seven of the 10 penalties called. This resulted in four power play goals for Providence.

"We have to look at our penalty killing, our own power play and do some refresher work on our offensive play," said McMaster.

In the bronze medal game, Guelph and Cornell played to a 2-2 overtime tie. In the preliminaries on Friday, Providence blasted Guelph 7-1.

The Blues defeated Cornell in the other game 2-0, despite outshooting them 37-6. Both goals were scored by veteran Kathy Payne.

"We controlled the game and ran into a hot goaltender," said McMaster.

The Blues play Friday night against Queen's at Varsity Arena.

National Rankings

cont'd from p.10

Men's Volleyball

1. Calgary
2. Laval
3. Manitoba
4. Winnipeg
5. McMaster
6. British Columbia
7. Montreal
8. Alberta
9. Dalhousie
10. Toronto

Women's Volleyball

1. Manitoba
2. Winnipeg
3. Laval
4. York
5. Saskatchewan
6. Montreal
7. Calgary
8. British Columbia
9. Dalhousie
10. Alberta

Men's Basketball

1. Saskatchewan
2. Manitoba
3. St. Francis-Xavier
4. Winnipeg
5. Brock
6. St. Mary's
7. Acadia
8. McMaster
9. Brandon
10. Calgary

Women's Basketball

1. Victoria
2. Winnipeg
3. Laurentian
4. Toronto
5. Western
6. Manitoba
7. Lakehead
8. Laval
9. New Brunswick
10. Dalhousie

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The VARSITY

VOLUME 112, NUMBER 32, THURSDAY, JANUARY 16, 1992

BUSY SELLING OUR SOULS TO THE MAINSTREAM SINCE 1880

Degree changes for commerce, arts & sci proposed

BY PATRICK HO
Varsity Staff

If next year's curriculum changes go through, arts and science students will have greater degree choices, while commerce students can look forward to dropping courses.

Starting in 1992-93, undergraduates wishing to pursue a three year degree can choose between completing one major program or two minors, while those wanting a four year honours degree can choose between four options: one specialist program, two majors, one major and two minors or three minors. Minors would consist of four courses.

Changes were made as part of the Curriculum Renewal committee and were approved last year. In its report, the committee recommended the changes to "recognize the fact that less than 10 per cent of students go on to graduate school," so "a broader, less concentrated program would in many cases be more useful for the career goals of the other 90 per cent plus of our students."

Craig Brown, vice dean of the Faculty of Arts and Science, said students currently enrolled in a program at U of T will have a choice between sticking with their original degree requirements or following the new ones.

"It's very important for students who are currently enrolled (to know they) have the option of following either degree requirement," Brown said.

"So the impact on a student already enrolled can be nil."

The Curriculum Committee is also recommending that students in the Bachelor of Commerce program be able to graduate with 20 credits instead of the current 23.

But with the new degrees come stiffer breadth requirements. Arts students will have to take at least one science course and science students will have to take at least one arts course.

Peter Guo, president of the Students' Administrative Council, said he was pleased with the proposal.

"I never quite understood why you needed 23," he said. "That was one of the programs we thought was overspecialized."

Roger Wolff, Dean of the Faculty of Management, said there were several reasons behind the changes including a plan to shuffle some accounting courses now offered in the undergraduate program into graduate studies.

"The driving force behind the idea is the proposed changes from the Institute of Chartered Accountants of Ontario who would like to see the more professional and technical courses offered at the graduate level," said Wolff.

Wolff said the changes would also reduce the number of required courses from seven to six.

"That's going to save resources. It means that we're going to be able to bring the average class size down."

It will also allow students to pursue other fields of interest, he added.

"If you go back 25-30 years, you would see the commerce program is really a liberal arts program with exposure to management. The commerce program is not an undergraduate business program. It was never intended to be."

See **Business, page 5.**



Winter blows in with a fury. *Mark Lyall*

Food bank plans run dry

BY KRISHNA RAU
Varsity Staff

Students may be going hungry, but there is no plan to establish a food bank on campus.

A recent survey conducted by the Daily Bread Food Bank, one of Toronto's largest food banks, showed that 4,000 post-secondary students have to obtain food there. Even more students use other food banks and shelters.

But, there is little enthusiasm for starting a bank on the U of T campus.

Michelle Rowsell, who has been organizing a support group for students with children, said she has received a number of calls from students who say they need a food bank.

"People are hungry," she said. "Children are hungry. That's my concern."

But Rowsell said she has received little support from student groups or from the university administration.

The group — U of T Mums and Dads — is trying, in cooperation with the Association of Part-time Undergraduate Students, to establish a daycare centre and clothing and book exchanges, as well as a food bank.

But Rowsell said she has been receiving calls from many students who are not parents, but say they cannot afford food.

Rowsell said the Daily Bread Food Bank is trying to help her set up a food bank somewhere on campus, but said no one has offered any space.

However, most student groups expressed little interest.

Michol Hoffman, the university affairs commissioner for the Students' Administrative Council, said SAC is still thinking about it.

"It's still an idea we're kicking around. We're still discussing possibilities."

But Deanne Fisher, the APUS liaison officer, said students are suffering the effects of such administration and student government vagueness.

"I haven't heard a peep out of anyone who has the power. Someone with a lot of clout has to move or say something.

"I know that it's much worse this term (than last). You can feel the desperation. The money people had in first term isn't there anymore."

However, the Graduate Students Union says food banks only serve to cover up the real problems.

"As a band-aid solution, they seem like a good idea at the time," said Alice Pitt, GSU president. "But now they've become institutionalized.

See **University, page 5.**

Women react to rape trial

BY KRISHNA RAU
Varsity Staff

In the wake of a December acquittal in one of Canada's first campus date rape trials, women's groups say universities must take far stronger action.

Robert VanOostrom, a graduate of Queen's University, was charged last fall with four counts of sexual assault against three women between 1987 and 1989. VanOostrom was a Queen's engineering student at the time, and all the complainants were Queen's students.

The women testified that VanOostrom refused to accept their refusal to have sex. VanOostrom testified that the sex was consensual.

Women in Kingston staged protests after the decision, and the crown attorney is appealing it. The crown attorney has since come under fire for saying the judge in the case refused to take the complaints seriously or to recognize the seriousness of date rape.

Women's groups said the decision could make it even harder for women who had been date raped to go to the police.

"Women aren't going to come forward if they think their trials are just going to be thrown out, anyway," said a member of the Queen's Women's Centre.

But other groups felt the extensive coverage the trial received and the actions of the crown might prompt more women to come forward.

"In a situation like this, we would encourage women to report date rape or assault," said Susan Bazilli, the legal director of the Toronto-based Metro Action Committee on Public Violence

See **Date, page 3.**

SAC crossing protest irritates police

BY JOHN HODGINS
Varsity Staff

The Students' Administrative Council launched its week-long Hart House crossing crusade last Monday at noon, with mixed reaction.

SAC president Peter Guo waited for a lull in traffic and then placed pylons across the road. He then stood in the centre of the road holding a big stop sign. Motorists honked and screamed, but students crossed safely.

Seven or eight board members from SAC and the Victoria and St. Mike's college councils stood on either side of the crossing, handing out pamphlets to motorists and encouraging students to sign a petition.

Five minutes into the protest an equal number of metro police appeared. They dismantled Guo's pylon barricade and hustled him to the side of the road.

"I received a caution for obstructing traffic," said Guo. "It was a blanket caution, so if anyone tries to stop traffic, they get me."

Police expressed surprise at the protest.

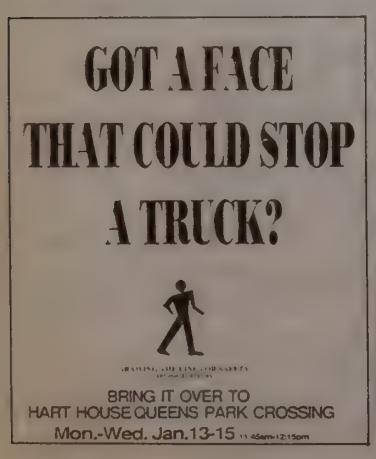
"I find it hard to believe that a university student doesn't know the mechanics of playing in traffic," said Constable William Mouncey of Metro's 52nd Division. "Now he's fully cognizant."

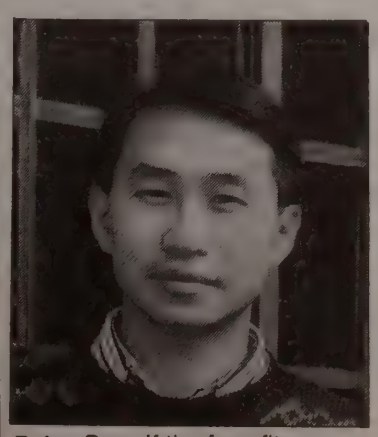
"This is an emergency route," said another officer. "We have an ambulance coming through here any minute."

Guo said the protest was a success despite the police.

"They have a point, but we were trying to make a point, too," said Guo. "I think it was worth it. Some motorists took our flyers and a lot of students signed our petition. It's been so long that we've been trying to get something done here."

See **End, page 5.**





Peter Guo. If the face fits....

Inside

No need to panic about meningitis - really, we mean it, page 3

Enviro sell-out, page 6

Preview of weekend sports, page 11

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*INTEREST MEETING TO BE HELD ON CAMPUS...

National News

Quebec tuition fees rise 6%

MONTREAL (CUP) — Thanks in part to the efforts of a Quebec student lobby group, tuition fees for the province will rise by six per cent next year.

The Federation des Etudiantes de Universite du Quebec has been lobbying the government to index fees to the Consumer Price Index, and to increase funding to education, loans and bursaries by an equal amount.

The government has indexed fees to the CPI but has not announced whether base funding will also increase by 6 per cent next year. The province cited student support as one of the reasons for boosting fees.

"Indexation is the best way to prevent large jumps in tuition rates," said Michael Sardi, University of Montreal student council executive member.

"If we present a reasonable solution we can convince the government not to initiate large tuition hikes."

The University of Montreal is a FEUQ member.

However, other student groups have been highly critical of the government's move and of FEUQ's support for tuition fee increases.

"The government must be thrilled to pieces that a student organization is supporting tuition increases," said James Brown, an executive member of Concordia University's student council.

"This and progressive increases will lead to less accessibility for those who cannot afford high tuition rates. FEUQ's perspective is not on those students who are in a difficult financial position."

FEUQ endorsed the government's decision in a written statement. The organization also called on the province to raise base funding to universities by the same rate.

L'Association National des Etudiants et Etudiantes du Quebec — another student lobby group and FEUQ rival — strongly denounced FEUQ's position.

"We need a reduction of tuition fees, not an increase," said ANEEQ spokesperson Julie Genrais. "Students are poor enough — their incomes don't increase by the CPI."

At least one school, McGill University, has announced that it will be increasing its fees.

Since 1990, tuition fees have skyrocketed from $550 to $1400 a year — an increase of about 155 per cent. Next year's increase will up the bill by $84, and once incidental fees such as course material charges and student council fees are included, students could shell out up to $1844.

NB freezes transfer payments

HALIFAX (CUP) — The New Brunswick provincial government is the latest to stick it to colleges and universities by cutting their funding.

The minister responsible for post-secondary education announced in late December that the government could not afford the recommended four per cent increase in operating grants. Instead, payments will be frozen for the next fiscal year.

This measure was taken when the federal government said late last year it would decrease transfer payments to the province by $100 million.

"This means trouble," said James O'Sullivan, University of New Brunswick's vice president.

"We'll probably have to increase class size, decrease student services, and raise tuition even higher than expected."

The presidents of Mount Allison University, Saint Thomas University, the University of New Brunswick and the University of Moncton announced average tuition fee hikes of around $400 — $300 more than expected.

Tammy Yates, a UNB student councillor, said the government is trying to pit students against university administrators.

"(The government) wants to make the classes bigger, make us sit on the floor, and asks us to pay $2500 for the pleasure," she said.

Students plan to meet with several cabinet ministers and the premier within the next month to discuss the province's decision.

BY DAWN MITCHELL

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Queen's *Surface* attacked for all women's issue

BY KRISHNA RAU
Varsity Staff

A Queen's University paper, whose female editors received death and rape threats in October, is being attacked for their December all-women's issue.

Surface, a bi-monthly newspaper published by the arts and science faculty, published an issue on Dec. 5, the eve of the second anniversary of the killing of 14 women at the University of Montreal.

The issue contained a poem about women using violence against their attackers. The poem said rapists and assaulters "deserve death" and the writer called for a "sweet vengeance."

The page also contained a graphic of a .38-calibre handgun. Above the gun, it says "You can't rape a .38." Below, it says "We Will Defend Ourselves."

Suzanne Kim, the editor of *Surface*, said the paper had asked any woman on campus to contribute prose, poetry or art to the issue.

"She (the poet) does express a lot of the sentiments that a lot of women feel. The gun and the poem are a woman's feeling on the subject. We have to respect that."

But the Queen's administration and some students feel the poem and graphic are simply advocating mindless violence.

Queen's director of public relations said the university didn't condone publication of the poem or graphic, and did not support any use of violence.

The paper's publisher, the Queen's Arts and Science Undergraduate Society, has also received complaints from students.

But Kim said the paper was not suggesting any particular response. She said it was merely recognizing the realities of life for many women.

"It's a solution for some women. Even the courts recognize that some women act in self-defence against abusers.

"We have women who are living in prison who'd rather do that than live with an abusive spouse."

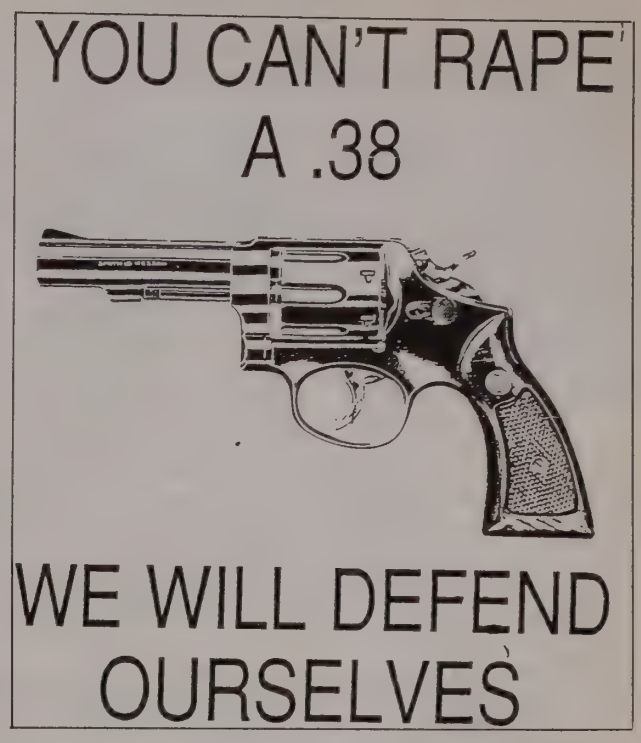
On October 24, *Surface* received a letter listing all the female editors and threatening to "rape u dykes" and "kill any and all feminists slowly."

The letter came after the paper published an article that dealt with racial differences by comparing white and brown bread. The piece said white bread was stale, boring and "essentially useless."

The issue also contained a poem with lines such as "We think all strate (sic) men are rapists (and dead men don't rape again" and "Jesus was a flaming queer who sucked the cocks of all his disciples (except for Judas)."

Kim said, at the time, that the threat was an attack on women, not a criticism of the paper.

"It's really a symptom of violence against women. This letter is another attempt to silence women."



Doctors scare away meningitis panic

BY ALISHA MOHAMMED
Varsity Staff

Although 14 people have recently died from meningitis in Canada, medical experts say Toronto residents have little to fear.

The deaths have occurred, for the most part, in Ontario and Quebec, with one being reported in BC and one in PEI. However, according to U of T health officials, Torontonians are not in grave danger.

Dr. Bernard Fernandes, a U of T immunology specialist, has seen little sign of panic.

"I have not had any increase in inquiries from patients concerned that they may have contracted the virus."

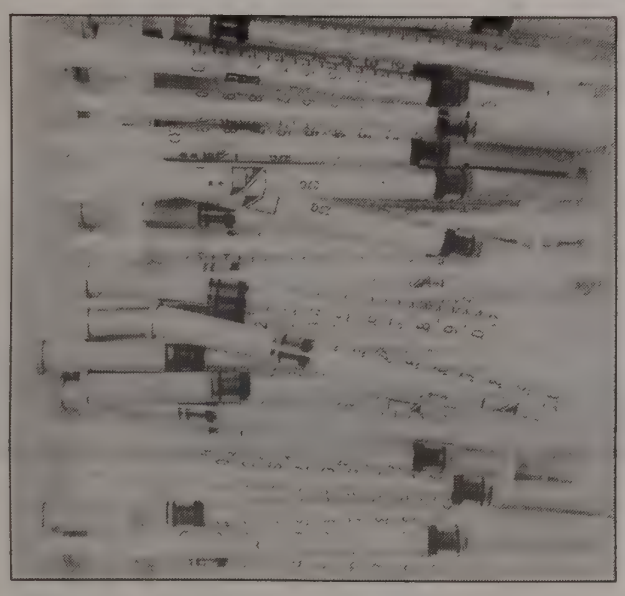
However, while visits to personal doctors are not increasing because of the virus, U of T Health Services has had some concerned students calling.

Margaret Galamb, U of T Health Services promotion coordinator, said students are confusing illnesses.

"Some students have been scared that their flu symptoms may be meningitis, but we are very aware of the movement of the virus, and are in daily contact with other health officials."

Neither Fernandes or Galamb believe that the virus will move down as far as Toronto.

"It's hard to say what the movement of the virus will be since it really depends on people's contact with each other," said Fernandes.



All those innoculations, all those needles, ouch.

Health officials are warning people in the Ottawa area to avoid sharing food or drink since the virus is spread through aerosol droplets (tiny water particles).

Galamb pointed out that the current situation is "not any worse than in the past and it's important to not push any panic buttons prematurely."

Meningitis has many different strains of bacteria and the one that is proving to be lethal is Type C meningococcal. Unfortunately, diagnosis is often difficult because the patient's symptoms closely resemble the flu.

However people should be looking for an increased occurrence of headaches, the presence of a stiff neck or back, a reddish rash developing on the arms or chest area, and in some cases, nausea, in conjunction with their "normal" flu symptoms.

Because diagnosis is difficult, administering the appropriate vaccine is not only harder, but in some cases too late.

"Meningitis is an inflammation of the brain and spinal membrane," said Fernandes. "Those people who are dying have been affected by a spread of the bacteria to the blood stream, and once it gets as far as that, the virus becomes increasingly untreatable."

Vaccination is readily available. Both Galamb and Fernandes think the mass vaccination going on in the Ottawa area and throughout Quebec is a good idea. Each shot carries a $40-50 price tag.

But Galamb said there is no need for every U of T student to be vaccinated.

"However, if someone is going to the Ottawa area or Quebec for 3 weeks or so, it is a good idea to get the vaccination. They can be obtained by the Health Services, but must be administered by a doctor."

Unfortunately, the price does not change for students because the vaccine in not covered by OHIP.

Most students at U of T are not afraid for their health.

"I think it's possible that it will move down here, but I'm not afraid of it," said Maria Giorgio, a 3rd year languages student. "I don't think there will be a major outbreak here."

Amy Stevens, a 4th year History specialist is "not afraid personally, but if one is in a situation to be exposed, then the vaccine should be given."

But for Loretta DiMuzio, a 3rd year languages specialist, the fear of spread is greater.

"There is always someone who can spread the virus easily, and I think it's going to spread, so everyone should be vaccinated."

In the coming months Canadian health officials expect to have inoculated another 425,000 Canadians.

Date rape trial

continued from page 1

Against Women and Children. "The crown attorney and the prosecution were very supportive."

Bazilli said the trial might also force universities to look at date rape more seriously.

"The publicity around the trial might make university administrations recognize that they have a lot of work to do.

"They can't turn a blind eye to it. They have to take responsibility for what goes on in their own community."

Susan Addario, U of T's Personal Safety Awareness Officer, said universities have to take notice of the attitudes of judges and others within the legal system, and work to change them.

"I'm not saying they (judges) are neanderthal, misogynist or dinosaurs. They just haven't heard about the experiences of women.

"The university should be wondering whether we should be taking an active role in judicial training."

She said universities have to decide whether they want to entrust assault cases to the legal system or deal with them internally.

Bazilli said the recent media spotlight on rape trials might force universities to make those decisions.

She said the VanOostrom trial, as well as the William Kennedy Smith date rape trial in Florida, and the recent Supreme Court of Canada decision to strike down the "rape shield" law illustrated the need for more action around sexual assault.

"Sexual harassment policies are now part of the policy structure of most universities. Let's take that one step further with sexual assault cases."

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EDITORIAL

Safer crossings Safer protests

Politicians have never been good at organizing protests. And our student council is no exception.

It was a sorry effort by a sorry bunch when SAC types turned fair weather activists this week. The demand for a safe crossing at Hart House is crucial, but our student leaders will need to take a crash course in activism before municipal politicians will take our needs seriously.

The current "crossing" between Hart House and Queen's Park is nothing short of a death trap for the thousands of students who brave it every day. Several students have already been hit at that spot — some nearly fatally.

But making the crossing safer — through lights, for example, — costs money, roughly $60,000. In an economic climate where many social programs are fighting over scarce funds, our elected representatives aren't doing us any favours by staging protests which make us look like spoiled children.

Unbelievably, our SAC executives didn't even bother to get a permit for their demonstration. It's not hard, one would have thought, to figure out that if one is going to block a major traffic artery at one of the busiest times of the day, it's a good idea to notify the city.

The road by the Hart House crossing is also a major route for ambulances. There are four hospitals serviced by that road. Now, if someone had died because an ambulance's road was blocked, it certainly would have drawn attention to the protest.

But one tends to doubt it would have endeared U of T to our city council.

And the chances of someone being hit were fairly high during this protest. The roads, stunningly enough in mid-January, were wet, slippery and treacherous — hardly ideal conditions for allowing a speeding car to brake.

But SAC, of course, neglected even to notify the police of their protest. It took a phone call from *The Varsity*, of all people, to let the police know that those foolish SAC kids were playing in traffic.

We need to impress upon the city the urgency of a safe crossing instead of demonstrating a complete lack of concern for safety by putting students in the middle of a street with nothing separating them from oncoming cars besides a couple of pylons and SAC prez Peter Guo.

And for whose benefit was the protest anyway? The drivers? The students? Passersby?

The key to any protest is to have the people who can effect change at least within ear shot. The only thing municipal officials would have heard about the SAC demo was that a bunch of kids were obstructing an ambulance — hardly favorable P.R.

If the aim of the demonstration was to raise awareness about the danger, as SAC officials claim, they surely could have passed out pamphlets without creating a safety hazard.

Well, SAC's protest was imaginative, and maybe they shouldn't be scolded for their first attempt at being a political body — no matter how bungled. Maybe next time they will think it through a little better.



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Staff meeting today at 4 pm -- 44 St. George St.

back talk ... letters to the varsity

United

As a response to the outstanding and touching letter by your reader, Natasha Fricelj. By winning freedom for Croatia, the Croats have actually lost.

Instead of having personal freedom to work, live and trade all over Yugoslav territory of 250,000 square kilometres, they now have only 30,000 square kilometres they can call their own. The irony is that the Independent State of Croatia, the inspiration of all Croats because it included all Croat lands, and which was completed in 1943, after the defeat of Italy in the WWII, extended over 100,000 square kilometres. The long zig-zag border now reaches almost to the outskirts of the capital of Zagreb, and it guarantees the poverty of the next generation of free Croats, that will spend a good chunk of their resources to keep it safe.

It should be no consolation to Croats that all Yugoslav people lost a larger country, and that all are now small: Small Serbia, Small Slovenia, Small Macedonia...

All this that is happening in Eastern Europe and other parts of the world is very wrong. The correct direction is only one and that is an improvement of the existing system to pave the way for the joining of all nations and the building of a truly new world order, with free trade and travel and, at the end, removal of all borders and creation of one global country.

Tim Simunovic
President
World Federalists Toronto

Serbia

Re: Marija Dalbello-Lovric letter of Nov. 25, 1991.

First of all, don't edit my editorials anymore. But if you do I feel that it is only fair that you inform readers that you fuckin edited most of the article.

Second of all, I object to your paper being used as a forum for the denial of the holocaust. The issue of how many Serbs were killed during WWII is not a matter of opinion but a verifiable, historical fact (the UN estimates that the number of Serbs killed at the concentration camp Jasenovac alone is 700,000).

Third, I would like to tell certain readers that there is a word known as "sarcasm". This is for the people who thought I was serious when I signed my previous letter, "Love, your Serbian friend."

Ms. Lovric seems to like to write eloquent editorials full of fancy words. However, in substance, her rhetoric is the same old garbage.

She writes about, "the Croat struggle for sovereignty and democracy." She fails to mention that while Croats seek independence from Yugoslavia, they are trying to prevent Serbs in Krajina from themselves gaining independence from "Croatia". She also fails to mention that this "destruction" is occurring in areas where Serbs are the majority.

Interesting that you mentioned this topic. My parents have a vacation home on the Dalmation coast which was forcibly taken away from them when Croatians moved into the house. This is what democracy is all about — taking what is not yours.

I would also like to respond to those who refer to Serbian Chetniks "...invading Croatia." First of all, I suggest you look up the word "invade" in the dictionary. Chetniks lived in these regions and did not invade anyone.

Ms. Lovric also states, "...it is our responsibility to look ahead while learning the lessons of the past." I suggest you take some of your own advice. You should stop denying the past.

Danny Tutus

Ed Note: Danny, we "fuckin edited" your editorial. The Varsity, *according to its letters policy, reserves the right to edit letters for length and content. In your case, we edited for both.*

Canada

I am a Canadian citizen who has lived and worked outside of Canada. It has only been recently that I have come to a personal understanding of what Canada is all about.

Canada, from my perspective, is a country that is far ahead of almost any other in creating a just society for all, and in promoting those values in the world community. The Canadian concept of unity and strength through tolerance and diversity is unique.

The Canadian system of social services and health care manifests its belief in social equity. Americans constantly refer to Canada as an example of what their country should be doing to address the grinding poverty that affects one sixth of its general population.

Canada is a peaceful country. Its political institutions are unusually accessible and democratic, and more genuinely concerned about the common good.

The question then follows. If Canada is such a unique and progressive society, what is wrong? My answer is that nothing is wrong. Canada is doing what it does best...struggling, out in the open, for all to see, with very real and important problems.

We live in a time of great change, and Canada is part of that phenomenon. All of this change is long overdue, and it is for the good.

The growing proliferation of information throughout the world allows every individual more control over the forces that affect the quality of his or her life. This information challenges the prejudice that causes human beings to focus more on their differences than on their similarities.

The goal that humanity has set itself is nothing less than the goal that Canadians have set for themselves... unity and strength through tolerance and diversity.

To understand the dynamics of the present is extremely difficult. Historians will do that best at some future time.

But, amid all the self doubt, Canadians should realize the uniqueness and value of what they have created and also understand, that if history is any indication, the solutions will be the right ones.

Keith Oliver

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

Universities brace for the worst

BY CLIVE THOMPSON
Canadian University Press

Ontario universities say they'll have to cut enrollment and slash staff if the province freezes grant money and tuition fees for next year.

The province is expected to announce historically low transfer payments to colleges and universities Jan. 21.

With a zero per cent increase, enrollment would drop by nine per cent — 17,737 students — and 2,357 staff positions — about seven per cent — would vanish, according to the Council of Ontario Universities, a lobby group of university heads.

COU president Peter George said his reaction to recent rumours of a freeze were mostly "unprintable.

"I think we're looking at a [university] system down the road that is smaller, that does not provide as many opportunities as it does now," George said. "Accessibility is one of the things that will have to be lost."

To avoid such drastic cuts, tuition fees would have to be raised by 33 per cent, COU has calculated.

"That's pretty crazy, when you consider that this was the government that was talking about freezing or eliminating tuition fees," said Pat Adams, COU communications director.

The government sets a limit each year on how high tuition can be raised.

Traditionally, Ontario universities have received about an eight per cent increase in funding, along with an eight per cent increase in tuition fees. This year, the province is spending $1.94 billion on universities.

Up until now, most universities have been expecting increases of two to three per cent. But premier Bob Rae is making a TV appearance on Jan. 21 to tell the public that things are worse than they'd expected.

Officials from the ministry of colleges and universities refused to comment on funding until Rae's announcement.

But Ontario's faculty association said Rae should be supporting universities and jobs in his announcement.

The government should be keeping people in work with inflationary salary increases, even if it means racking up a bigger deficit, said Bill Graham, president of the Ontario Confederation of University Faculty Associations.

Cutting universities cuts a province's economic future, he added.

"It's going to hurt the province in the economic sense, because we're training the people that will be going out and working tomorrow."

He also criticized Ontario for not considering possible increases in revenue from corporate taxation. Ontario's Fair Tax Commission, which is currently reviewing the province's taxation system, may come up with "creative ideas", Graham said.

The president of the Ontario Federation of Students agreed.

"We find it fairly interesting that this government is making a three year plan before the Fair Tax Commission has gotten anywhere," said Laurie Kingston.

Kingston said she doesn't believe Ontario would allow a tuition fee increase of more than eight per cent.

But she agrees a funding freeze will result in greater "rationalization" in universities — a buzz word meaning the slashing of entire departments and programs, as universities try to specialize, rather than to offer all things to all students.



Smile Bob, you're on candid camera.

Business wants exposure

continued from page 1

But some commerce students are concerned by the changes in the programme.

"The credibility of the degree will be decreased because it will be easier to get," said Jennifer Weaver, a fourth-year commerce student. "How will it affect the perception of (U of T commerce) students by business people?"

But Wolff said the business world wants students to have more exposure to other disciplines.

"There's an increasing demand for a more broadly-based education," he said.

Guo agreed with the dean.

"It serves the students better because it gives them broader knowledge," Guo said. "I don't think cutting back by three is that big a deal considering all the third and fourth-year courses that have already been cut out."

The proposals need approval by Governing Council before they can be implemented. GC's Academic Board will be discussing them later this term.

University of Alberta organizes food bank

continued from page 1

"We really are opposed to them because we feel student funding should be adequate."

But at the University of Alberta, where the Graduate Students Association opened a food bank in November, organizers say students can't afford to eat without the bank.

"We've had upwards of 13 people in here inside an hour," said Joe Sheridan, the GSA vice-president external. "It's being supported and it's being used a great deal."

Sheridan said tuition fees have gone up 30 per cent in the past two years in Alberta. He also said foreign students in Alberta have to pay double the tuition rate, and have tuition taken out of their TA salaries.

He said they are left with $311 a month.

Students who feel they would need to use a campus food bank can contact Rowsell at 539-8763.

End to the protest

continued from page 1

SAC university affairs commissioner Michol Hoffman said the police action was not an end to the protest.

"I don't consider that (the police action) a breakup," said Hoffman. "Our purpose was to inform students.

"I'm really pleased. The students are really responsive."

SAC and U of T have been lobbying Metro council for a solution to the Hart House crossing problem for several years.

"Right now we see two possibilities," said Hoffman. "A delay light at Hart House and Queen's Park, which would be red for two or three seconds. Or, what I'd prefer, which is a stop light on the east side, which could cost from $50-60,000.

"The administration might be willing to contribute."

Hoffman said she felt the lobbying effort had a good chance at success.

"We have a strong commitment from (vice president of university affairs) David Neelands and the presidents of Vic and St. Mike's. They're in favour of joining up with us in lobbying metro council."

The protest will continue until today, depending on the weather. Tuesday's protest was cancelled and Wednesday's had a low turn out.

and so the scare moved across the country and as the dawn broke and bryan announced his campaign both against the crtc and meningitis (he really only means well) didn't think about the scare, he should tell that to my mum cause six needles later i look like a drug addict and it was no fun going to the washroom with 1000 ccs of glucose and saline dripping into me with a hospital gown bearing half my backside. I can assure you, the virus has not hit Toronto yet. ok mum?

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GOVERNING COUNCIL

ACADEMIC BOARD ELECTION 1992

TEACHING STAFF

Nominations open

January 13th, 9 a.m.

Nominations close

January 24th, noon

Positions

16 Teaching Staff:
1 Arch. & L. Arch.
1 Engineering
5 Arts and Science
1 Erindale
1 Scarborough
1 Management
4 Medicine
1 Physical Education
1 Social Work

The Academic Board of the Governing Council includes 47 elected teaching staff, 16 of whom will be elected through this call for nominations. The Board and its committees are responsible for all matters affecting the teaching, learning and research functions of the University, the establishment of University objectives and priorities, the development of plans and the effective use of resources in the course of these pursuits.

Information and nomination forms are available from
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Chief Returning Officer
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Tree huggers sell out their roots

BY OLIVER HO

Environmentalism has embedded itself into almost every aspect of mainstream consciousness, touching everything from disposable diapers to fast food.

But the movement's leap from the fringe into the mainstream has raised questions as to how its newfound popularity will change environmental groups. Will they distance themselves from other groups acting for social change or even compete with them for attention and money? Many are worried that today's tree huggers have sold out their roots.

Claudette Lauzon is a third-year Canadian and Women's Studies major at the University of Toronto who has involved herself with many local groups acting for social change, including canvassing for Greenpeace.

She attributes the mainstream success of environmentalism to more than a rise in public awareness. She says it reflects a general desire not to have to look at more difficult and personal issues of social change like racism and sexism. Lauzon says environmentalism appeals to would-be activists because, compared to other movements, it makes less personal demands.

"People are not being asked to make big sacrifices, and it is very easy to say, 'Right, it is not my fault, I will help.'"

Other movements have a tougher time because they demand very personal changes in attitude, she said.

" With issues like feminism we are asking men to take responsibility for their actions. It is the same with the other movements. It is much more threatening to believe in the gay rights movement.

"The environmental movement is easy because no one is pointing fingers. We are just being told the earth is crumbling and to do our part," she says.

Enviro Awareness

But many believe the surge in environmental concern stems from a genuine realization of the peril people are facing.

Working out of Greenpeace's sixth floor "open concept" office in downtown Toronto, Christine Houghton has spent much of the past two years campaigning against toxic chemical pollution throughout the Great Lakes region.

Houghton says environmentalism has caught on because more people realize the dangers of a mismanaged or mistreated environment.

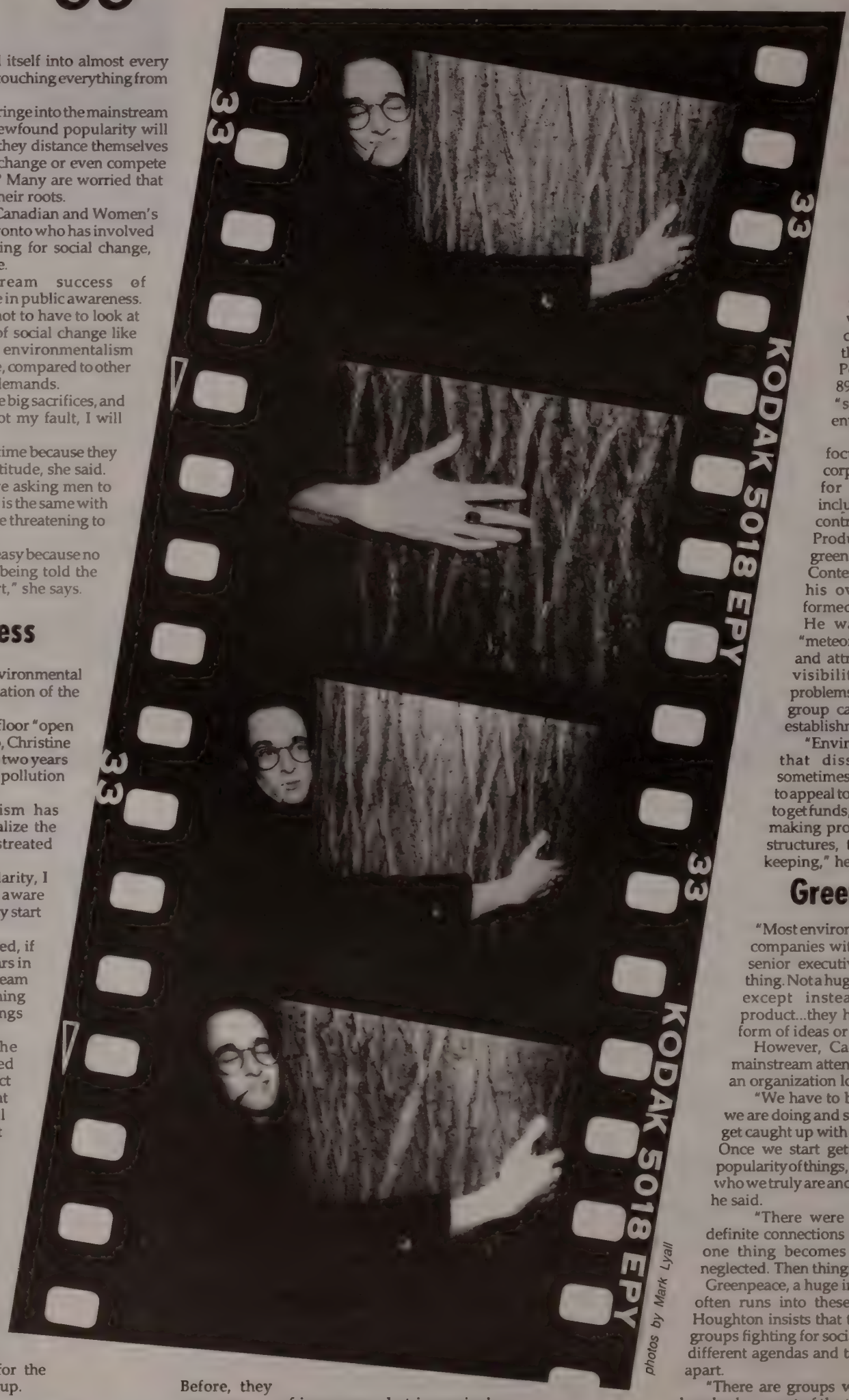
"I would not call it a rise in popularity, I would call it awareness. We become aware and concerned about things when they start affecting us directly," she says.

"If there is an incinerator being sited, if you are a woman of child-bearing years in Pickering, Ontario, if you live downstream from a bleach craftmill that is pushing dioxins into your water, those are things that directly affect you."

Houghton explains that the environmental movement has turned the cliche slogan "think globally act locally" into a reality. She says that once a community responds to a local environmental health hazard, it is not a big step for them to realize how a similar hazard further away will affect them as well. Eventually, a world-wide environmental concern becomes an accepted idea.

But some say that unless environmentalists are willing to forge links with other movements, social justice will never be achieved for anybody.

Lennox Cadore points to the danger of advocating one activist cause over another. Cadre is the Toronto Green Plan Co-ordinator for the Ontario Public Interest Research Group.



photos by Mark Lyall

Issues Intertwined

"There are definite links. Exploitation is exploitation clear across the board, whether it be exploitation of natural resources That goes together with exploitation of human beings," he says. "We have been brought up to think everything is an isolated incident, but there is no such thing as that. Everything is intertwined."

For that reason, he says, if all groups acting for social change work to show people how their issues are related, all social justice movements will end up as embedded in popular thought as environmentalism.

"What we are trying to do is create a consciousness that is very much a part of the culture. You start off on the fringe and you want to be embedded in the culture. You can be strong and clear-minded of the overall picture, and then, as I am starting to see, a lot of people gradually start moving towards that," he said.

"It is very much like the issue of violence against women. Before, they were seen as a fringe group, but increasingly people are becoming aware of the issue, and hopefully it will become a mainstream thing that people will not tolerate violence against women, nor exploitation of the earth."

But Lauzon said the environmental movement may be talking a good game, but is too concerned with moving to the mainstream to make any links. She also said the movement is weakening on its own environmental goals.

"A lot of environmental organizations have been co-opted by business and corporations, and unfortunately have mellowed out. They have mellowed their positions and are not effective," she said.

Mainstream appeal tends to keep a popular movement from associating itself with others that might turn off some of its supporters, she said. Ideological sacrifice are made to get support and money and are justified by a philosophy of "the ends justify the means."

"There is a catch-22. When an environmental organization which has the support of the middle-class mainstream becomes involved with feminist issues like choice and anti-racist issues like police violence, they obviously risk losing some of their support."

Indeed, some environmentalists see benefits in establishing links to groups not ususally known for anti-racist or feminist stands — or even environmentalism.

Colin Isaacs has been involved with the environmental movement since the mid-1970s. He was NDP environment critic from 1979-81, and was the executive director for Pollution Probe from 1982-89 where he was accused of "selling-out" by other environmentalists.

His activities often focussed on working with corporations and government for environmental change, including such projects as the controversial Loblaw's Green Products. He now works as a green marketing consultant for Contemporary Issues Analysis, his own company, which he formed in 1981.

He watched the movement's "meteoric" rise through the 1980s, and attributes it to the increased visibility of environmental problems. Isaacs says a social activist group can begin to look like the establishment.

"Environmental groups are not that dissimilar from business sometimes — the big ones. They have to appeal to their constituency in order to get funds, they have to have decision-making processes, they have to have structures, they have to have book-keeping," he said.

Green Industry

"Most environmental groups are limited companies with boards of directors and senior executives, and all that kind of thing. Not a huge difference from industry, except instead of having a hard product...they have a soft product in the form of ideas or policies."

However, Cadore said the desire for mainstream attention and money can make an organization lose its original focus.

"We have to be very careful with what we are doing and saying. Even fringe groups get caught up with their mainstream success. Once we start getting caught up with the popularity of things, then we stop remembering who we truly are and what we are truly about," he said.

"There were times when there were definite connections (between groups), but as one thing becomes picked up, others feel neglected. Then things begin to fall apart."

Greenpeace, a huge international organization, often runs into these kinds of criticism. But Houghton insists that they still work with other groups fighting for social justice but explains that different agendas and tactics can also keep them apart.

"There are groups we may not agree with a hundred per cent of the time, or we may go a little bit farther than they do, or expect a little bit more.

"Greenpeace has no stand for or against trapping. We are completely ambivalent about the issue because we are an environmental organization," she says.

"We look at protection of the planet, which means (with) things like the whaling issue we are looking at extinction. We are not an animal rights organization."

But Lauzon says many environmental groups are taking the easy way out by ignoring other issues.

"Environmentalists tend to say things like, 'Sure racism is horrible but none of that is going to matter in a hundred years when we do not have any oxygen.' It is not an argument I respect," she says.

There should not be a hierarchy of social justice issues but that argument creates one, she says.

"I understand their rationale. Their focus is the environment and obviously they do not have the resources to deal with every issue, but at the same time, they really cannot afford to be so narrow-minded."



VARSITY REVIEW
THURSDAY EDITION
JANUARY 16, 1992

Shining sounds in the garden of our minds

BY HAL NIEDZVIECKI
Varsity Staff

Soundgarden
The Spectrum
January 16



The Soundgarden article begins with words that start with the letter S: So sexy sorry sap suck sordid snake streams slithering sun shine surfaced shoot shout scram Subpoped silly shit.

The band, at once, suggests a number of things. Metal, yup, gotta have metal. Alternative, well, sure, the college crowd is into these rocking gods, and intelligent music listeners will understand that what the Garden does is take certain musical constructs and blend and combine and blend.

Led Zep stylings give way to a metal sound which leaves room for punk sensibility all placed in a — what else — alternative setting which makes room for lyrics that run from image-laden life sucks surreality to just flat out silliness. Examples: Painted blue across my eyes/And tie the linen on/And I'm on my way/Lookin for the paradigm — from "Searching With My Good Eye Closed". And: You Don't Get Nothing For Free/Kev and me were two of three/Three brothers to the end/Then one went full on Kevin's mom/Now things have changed/Full on Kevin's mom — from "Full On Kevin's Mom".

Lyrically, the band moves with wonderful ease from grossities of the foulest proportions to delectable tales of how life just doesn't quite live up to expectations. Chris Cornell, lyricist for most tunes, and lead singer, possessor of screeching power hungry metal voice that could convince a bulldozer to spare a tree conveys an image of frantic hysteria in his music. But on the phone, he talks with me quietly, such a nice young man.

"Many of my songs, like 'Rusty Cage'," he explains, "are more about creating colorful visuals than outpourings of feelings." "Outshined", the tune buzz-clipping its way across the states via MTV is one song he describes as an "outpouring of feeling." So words with the letter S to start us off, words dribbling a little art, a little thought, a little lets-not-be-too-serious, a little FEELING into the article. Words like Soundgarden.

Mr. Rogers

Mr. Rogers is dressed in a beige sweater, he is wearing his slippers, he looks good. He is speaking quietly to the kiddies:

"Boys and girls, today we are going to learn about music. First of all, we are going to learn a new word." He pulls out a cardboard sign. "Can you say Soundgarden kids, huh, can you?" He smiles encouragingly. "Of course you can." Suddenly he throws aside the sign and rips off his face. He grows, he is bigger, his hair becomes long and black and curly. His cardigan turns leather while metal for the thinking masses is causing the living room television to smoke a little. The kids, at first interested, quickly bore as Chris Cornell continues the lecture where Rogers left off.

"We don't," he says, "fit into any category. Plenty of people characterize us in different ways but one won't prevail unless we change musically to the point where we enter a genre. But now, there is nobody like us." The secret, Cornell warns, is complicated. But take time kids, don't change that channel. "We are all individuals, all four of us. We each have different perspectives and bring in a wide variety of influences. What you have is all four of us putting together an album with nearly equal representation. The idea of Soundgarden is to be creative, that was what we wanted. There is nothing else that would seem important." Cornell goes on, he explains how ideas are brought to practice-sessions, arguments are had, decisions shot down and made, interpretations are encouraged and finally, as he points out; "if someone feels strongly about a song, we do it."

But there's more. Even though the kids are getting restless, squirming for their pal Mr. Rogers and starting to get a little violent — maybe taking out their switch blades and stabbing each other, as kids are apt to do these days — Cornell will continue his lesson.

"It all depends on recording. Getting the song right is the key. If you listen to Tom Waits you'll find the structures don't really sound that different — it's the production, the mix. You can have a good song, but if it's not captured right, it won't work. The labour is getting the sound...The object is to make it seem like there are four guys in a room and not like the drummer is in California and the singer in New York which is how a lot of records are being made these days. We are," he admonishes the youngsters, "a band. We don't hire other musicians or have a string section."

The Future

And the kids breath a sigh of relief as Cornell's features slowly shrink into the placid mousy looks of Mr. Rogers. They'll miss the music 'cause their parents don't like it. But really it's just a little too complicated, urgent and thought provoking. And too original, not at all like Marky Mark. "Can you say Soundgarden?" Rogers will ask, maybe a little too patiently...

The scene is now 30 years in the future. Two playwrights are trying to put together a script based solely on the song "I Awake" from the *Louder Than Love* LP. The song, written on a huge chalkboard which they are gathered around, goes like this: Woke up depressed/I left for work/You have a good day/It's not your fault/I know it hurts. Chorus: Remember, I love you, love you. The music is a swirling screaming hurtling mess a power-chords and thrash with a crazy base line — a musical version of the roadkill if you will.

Message and Art

The argument is about message and content and art. The quoted source is a 1992 interview by *The Varsity* with lead singer Chris Cornell. "But," insists one mangy thespian, "Cornell says right here that the band 'has no particular attitude or point in terms of what they are trying to achieve with lyrics, which are really just an accompaniment to music to make it art. The idea is to eventually end up with a piece of music that delivers you from where you are to a different realm, song-wise. To address things lyrically destroys that. Lyrics can be used for accessing certain ideas but ultimately the song must remove you from reality — like a drug — and take you to a place you won't get to if your trying to get your point across.'"

"Nonetheless," the other person argues, "our play must have a political perspective in which we satirize President Gary Shandling through machinations of the results of the Reagan\Bush era."

See Soundgarden, page 9.

Go underground



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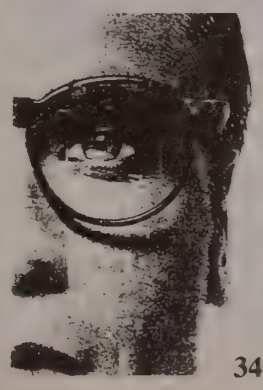
January 26 Rina Singha Indian Classical Dancer (Story of Jesus)

february 2 Peter Lutek Saxophone

february 9 Graeme Burke Poet

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Acting like a brick-wall in *Madame Bovary*.

Adapted Bovary too faithful

BY MICHAEL PRIESTLEY

Madame Bovary
directed by Claude Chabrol

Madame Bovary, the new film directed by Claude Chabrol based on an old book by Flaubert, is an earnest, faithful, sincere, loving failure of an adaption.

On the plus side, if you've read the book, you'll be impressed by the faithfulness of the adaptation. Chabrol has been downright obsessive about accuracy. Each house matches Flaubert's description, every line spoken is taken directly from the book. The problem is, perhaps, that Chabrol loved his source too well. The entire movie is so self-absorbed that it alienates viewers where it should be drawing them in.

Emma Bovary, as played by Isabelle Huppert, excites neither our sympathy nor our respect. Huppert had in mind a pseudo-feminist theme for her character; she envisioned Emma as an idealist, trapped in a role she can't play, tragic because of her helplessness. Unfortunately, she doesn't come across that way. Instead, only the negative aspects of the character come across. We never really understand Emma; Huppert's vision of the character isn't communicated.

The reason is that Emma isn't the only one trapped in a role she can't play. Isabelle Huppert was fine in *Violette*, another of her starring roles, also directed by Chabrol, that garnered her a best actress prize at Cannes. There, her intense presence and minimalist acting carried off a difficult role brilliantly. Unfortunately in *Madame Bovary* she's become so minimalist that she might as well have been graven in stone. Oh, admittedly, she cries a lot. As a matter of fact, there's nary a scene in which she doesn't shed a tear or two. But any time there's a scene with emotional subtlety involved, she forgets the melodrama and freezes like a fifteen-year-old at a piano recital, conveying all the subtlety of a corpse undergoing rigor morits. At one point, the voice-over narration has the poor judgement to describe, in Flaubert's words, the diabolical determination in her burning eyes, half-closed in lascivious encouragement — while the camera dwells on her untwitching face: she looks like she's trying to win a staring contest.

When Emma Bovary finally dies (and it takes a while — a graphic, medical text-book-accurate while), she has been so unfailingly manipulative and selfish that we are actually glad to see her go. This may be just as well, since otherwise the ending would be unbearably morbid and depressing. As it is, it brought a little cheer into my frost-bitten heart.

It's not enough that Emma Bovary glorifies herself, however; the movie has to do it for her. I mean, hey, I know, they named the book after her, what should I expect, but still, Huppert is melodramatic enough without the mood music and the cheesy lighting effects. In fact, the whole movie feels like a high-budget soap opera with an axe to grind.

The movie's not all bad, though. Jean-Francois Balmer is endearingly awkward as Charles, Emma's long suffering husband — although he still comes across as almost unbelievably naive. Most of the supporting cast is excellent, and the costumes, sets, and atmosphere are all convincingly authentic. Though the film as a whole is rather annoying, a lot of it is Huppert's fault — and at least the movie isn't manipulative Hollywood trash; and while we may not always feel for the characters, the plot is sordid enough to keep us interested. Certainly, the effort is sincere. The director really is trying, indeed the whole cast seems to be trying, rather desperately, to do justice to a great book. But they're so concerned with the book they seem to have forgotten about the movie.

Now don't get me wrong, I appreciate the respect they've shown the original, I'm all in favour of faithfulness. *The Jungle Book* made me cough up blood, having been raised on the Kipling original. *Dune* made me want to send bomb-threats. But instead of making a movie based on a book, Chabrol has tried to make a movie that is the book. Melodrama is no equivalent for Flaubert's rich style, and Huppert's impenetrable acting is no replacement for Flaubert's detailed description. Despite all the best intentions in the world, Chabrol's *Madame Bovary* doesn't quite make the grade.

GOVERNING COUNCIL

ELECTION 1992

Nominations open

January 13th, 9 a.m.

Nominations close

January 24th, noon

Positions

4 teaching staff seats (Federated Universities; A&S Sciences; Engineering; Medicine)
1 administrative staff seat
4 full-time undergraduate student seats
2 part-time undergraduate student seats
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Governing Council is composed of 50 members including the President, the Chancellor, 16 government appointees, 12 teaching staff, 8 alumni, 8 students, 2 administrative staff and 2 presidential appointees. Council and it Boards are responsible for approval of such items as:
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- establishment of new academic programs
- major admissions and awards policy
- the University's budget
- campus planning and capital projects
- personnel policies
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Justina M. Barnicke Gallery

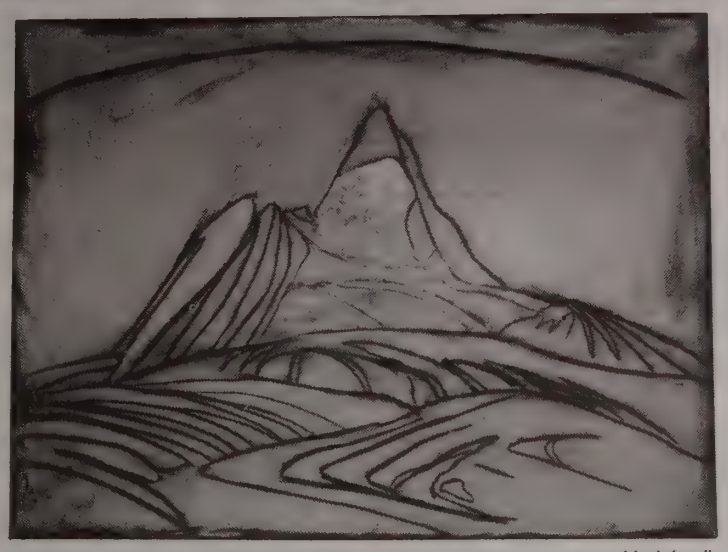
Stepping into the room, your eyes meet with a row of seven unlike panels of a familiar landscape image, Group of Seven's Lawren Harris' *Isolation Peak* (c.1930). The original (part of the Hart House Permanent Collection) hangs on the opposite wall, well-lit in an altogether dim-lit space.

Arranged along the remaining walls is a series of smaller framed works on paper whose white dominated interiors emphasize the ever-present peaks. Nearby, on a wooden table rests book works. A structure titled *Viewing Device for a Perfect Mountain* stands before the original canvas, lending a sculptural component to the exhibition.

What becomes obvious after some perusal is that these creative interpretations of a popular Canadian landscape image represent more than studies on a familiar theme. Rather, they constitute a provocative exploration into the meaning of place and the ideal, particularly as it is affected and changed by time, in history and in the Canadian imagination.

The artist responsible for this mixed-media installation, *Source/Derivations II* on view at the Justina M. Barnicke Gallery is Allan Harding Mackay, a Prince Edward Island born artist and gallery director. Mackay takes a popular landscape icon and develops a series of "derivations" based on the "source." In this sense, the painting itself becomes Mackay's motivation rather than nature which was Harris' inspiration.

Perhaps he understands the past as a living thing, carried within all of us that compelled Mackay to retrace Harris' train journey from Toronto to the Rockies. Assuming the "railway-eye view" of the times, Mackay travels back to the earliest moment of creation. There at Jasper National Park, he photographed the site and witnessed the raw materials that went into Harris' canvas, altogether recovering a mind searching for connections and meaning in his environment, a mind engaged in composing. Like Harris, Mackay too returns to his Toronto studio to synthesize his findings and develop his interpretations of the landscape.



Painting by Ian Mackay — *Mark Lyall*

The results speak for themselves. The panels, similar in construction and composition to the original but finished in palettes of greens and yellows, blues, purple-blacks, and russets are the immediate response to the "source" work. After some deliberation and mental comparison, what becomes apparent is that Harris' unique vision of the Canadian landscape rather than Mackay's "derivations" feels right in every sense, that somehow everything about *Isolation Peak* was meant to be exactly as it is — the composition, the cool blue-white palette, the oil medium, the pronounced contours, the simple beauty. The *Viewing Device For a Perfect Mountain* stands before the original, allowing the watcher to frame and examine each aspect of this "perfect mountain."

Mackay's point is well-taken: Changing any element of the mythic image not only makes for a new image, but challenges the significance of the existing one. By distorting the ideal, the heroic and mythic dimensions we associate with the form becomes subdued in the imagination, and eventually in our art. Imagine the implications for Canadian art had the ideal peak been different.

In the book works and works on paper, the artist deals broadly with the issues and methods of documentation, how they affect our perception of place and the landscape. Hence, the documentary quality pervading the show. Essentially, the book works are magazines or art publications about *Isolation Peak*. Like a shroud, paraffin wax encases the pages, blanketing the text, save for select words like "Isolation Peak represents" and the photographic reproduction of the peak itself. Even so, the image is further disfigured by wax splashes, etchings, cut-outs, slashes. Mackay's treatment of books demonstrate the futility of words, how, with time, words become "waxed over", fade and fail to carry meaning. But, the wordless image, despite deformation, continues to loom large in the geography of the land and the imagination, always pushing through to give meaning to that rare thing known as the Canadian identity.

The works on paper undergo a similar treatment: obscured behind sheets of semi-opaque semi-transparent draughtsman tracing paper, the mountain is revealed as tracings in outline or through incisions and rips, folded back and weighted with wax. Despite its disjointed, even mutilated shape, the form is unmistakably *Isolation Peak*. Although there is much attempt at concealing and obscuring, simultaneously, there also is an effort made to erect, excavate, even combust the image through the layers of paraffin and paper. This paradoxical treatment of an idealized Canadian image acts as metaphor for our schizophrenic Canadian consciousness, where there is at once a need to embrace nature and the land while outrightly rejecting it. Regardless, the images of the Canadian landscape forged by Harris and the Group of Seven lingers, remaining an essential part of the collected identity.

From *Source/Derivations II*, one gets the impression of the artist coming to terms with the past and with the mythic images that dominate and define what is Canadian. By recreating those images, in essence, Mackay is owning them and making them real to himself, and hopefully, to us.

Adventurous house orbit

The Orb
ORB'S ADVENTURES BEYOND THE ULTRAWORLD
Big Life/Attic

Is EMF just too energetic? MBV too noisy? Got any XTC? (that's the drug, not the band.) Perhaps it is time to get down to the outer limits of house music. "Dr." Alex Paterson, the spaced-out leader of the Orb, has recorded his manifesto for communal dance ecstasy.

The Orb as concept emerges from the hyped English underground club scene—high fashion, high decibels and club 'happenings.' Evoking a science-fiction backdrop, a revolving group of London DJ's program large beats and gimmicky (albeit funny) soundbites into extremely hypnotic dance music.

Paterson is leader of the Chill movement, whose neo-hippie ideology invites large audiences to dance and make love all night; generally strung out on designer drugs such as the aforementioned ecstasy. It would be laughable, if only Paterson weren't so earnest about ending bad vibes (war, racism, poverty, perhaps?) through the divine medium of the dancefloor.

Those who consider house music an oxymoron might be surprised by the variety of grooves present here. The sound moves from the rather laid-back ambient house of "Little Fluffy Clouds" (complete with comical Rickie Lee Jones interview soundbite) to the ragamuffin worldbeat reggae of "Perpetual Dawn." In the "form follows function" atmosphere of the dance club, the eclectic Orb stretches the boundaries. How about a sixteen-minute opus entitled "The Huge Ever-Growing Pulsating Brain that Rules from the Centre of the Ultraworld"? The mind boggles.

D. BRYKOWSKI

Soundgarden

continued from page 7.

"Bullshit," the original speaker booms out. "If I may point out that our mentor, the leader of Soundgarden, states here that politics are boring in music, that they fuck it up, tie it to reality in a way that seems artificial: 'If you have nothing but metal influences,' Cornell said, 'where you gonna go? To songs about witchcraft or Satan or maybe the political realm where you then get 17 year-old kids trying to teach you about Bush's presidency. Megadeth is a band that sings about politics and they give you lyrics you've already heard, thoughts you've already had.'"

The argument continues into the night as the playwrights verbally battle it out over the rights and wrongs of their never-to-be-finished script. As the frustrated thespians yell at each other, a band, the band, is ignored; here-and-now, it is the music — not the theoretical implications of those tunes — which is the focus of attention. In fact, praise is being ladeled on the band just for doing the same thing they've been doing for three albums. Cornell will tell you, if you ask him about all those other bands — Nirvana, Mudhoney, Pearl Jam — from the same city and label where he was one of the Seattle pioneers that "the reason for the current trend is because of perseverance of the bands involved."

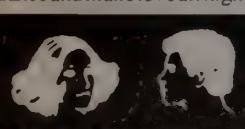
With the music industry shaking its corporate head over the fact that real groups who can play instruments and form sentences are selling more copies then Ice Ice Baby, Soundgarden's time has come. So the band perseveres, moving into the nebulous musical world of the uncategorizable, the unglamourable, the unpredictable.

Soundgarden could disappear into obscurity, or a new line of moveable, loveable action figures could soon be appearing in toy-stores. Only this time they will have long hair and various amounts of facial scruff. Instead of guns, they will each come with a life-like plastic musical instrument reminding the consumer that this is a toy that comes not from the factory, but from the garden of sound.

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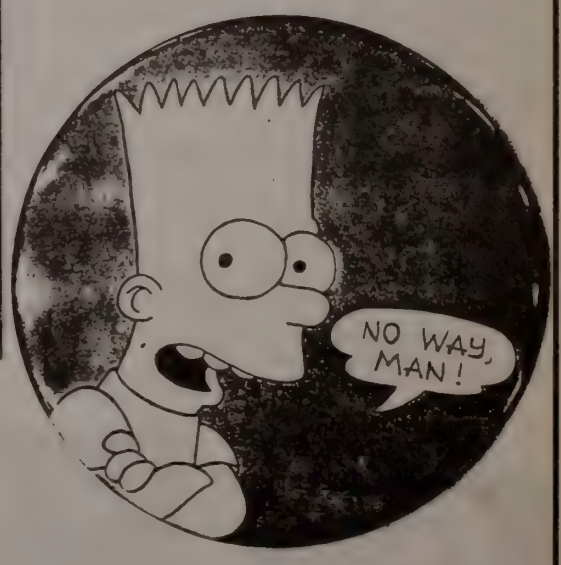
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VARSITY SPORTS

THURSDAY EDITION
JANUARY 16, 1992

Michael Smith to compete in Saturday's meet

Cornucopia of competition for Varsity teams

BY TED GRAHAM
Varsity Staff

This weekend's lineup should have Varsity Blues sports fans drooling.

The myriad of activity includes two Friday doubleheaders - women's and men's hockey and women's and men's basketball, and a swim meet against U of T's arch rivals, the McMaster Marauders. Saturday will see the start of the First Chance track meet which will feature world-class decathlete Michael Smith, a men's hockey game, and a women's volleyball tournament with four CIAU top ten contenders.

"It's one of those phenomenal weekends where fans have the pleasant problem of choosing which of our very good teams they should cheer for and almost all of the events should be very competitive." said Paul Carson, U of T's sports information director.

Smith in vault

Highlighting the activities will be Smith, one of Canada's best chances at a gold medal in track and field in the Olympics. Smith has been confirmed for Saturday in the pole vault, shot put and the 60m hurdles, but may also compete in the 300m or 600m events.

"Smith uses this event as a regular part of his training regimen. He considers this event to be very good competition," said track head coach Andy Higgins.

Higgins also said the vault event in particular will be an event to watch.

"The pole vault competition will be incredible with Doug Wood who holds the Canadian record of 5.61m and was a finalist at the World Championships in Tokyo."

Other competitors in the event include Kevin Lake and Bobby Ferguson from York University. Action begins at 10 a.m. on Saturday in the fieldhouse of the Athletic Centre.

Although some other big name U of T athletes will be away (world-class high jumper Alex Zaliauskas is in Germany as of today and the highly ranked middle distance runner, Brendan Matthias, is competing in Miami), schools from across Ontario and two from New York will be sending representatives.

On Friday in the Athletic centre pool, the top-ranked male and female swimmers from U of T will take on their biggest competition in the McMaster squad. Historically this competition brings out the best performances from both teams as well as a couple car loads of rowdy McMaster fans.

In hockey action, the men have a big game against the McGill Redmen tomorrow night at Varsity Arena. The Redmen are currently trailing the second place Blues by one point in the OUAA East.

In their last meeting, U of T dominated the game with a 3-0 shutout handing the Redmen their first loss at home in almost a year.

V-ball tourney

The women's hockey squad will be playing against Queen's in a game that should almost wrap up top spot for them. The Blues have dominated all season long, going undefeated in regular season play with a 7-0 record and first place in the league standings. Queen's is their closest competition with a 2-3-1 record.

The high-calibre competition continues with the women's volleyball team hosting the first annual U of T invitational volleyball tournament this Saturday and Sunday, featuring 3 nationally ranked teams.

The second-ranked Winnepeg Wesmen, along with the sixth-ranked York Yeowomen, the seventh-ranked Montreal Carabins will be competing with the Blues, recently ranked in the Top Ten, in a round robin format.

Beginning at 10 a.m. Saturday morning, U of T will take on Montreal with Winnepeg and York following at noon. Action resumes again at 5 pm when York takes on Montreal and Toronto meets Winnepeg in a 7 pm contest.

On Sunday, simultaneous matches will take place at 10 am between Montreal and Winnipeg in the Sports Gym and Toronto and York in the Upper Gym.

The Gold and Bronze medal matches will also take place simultaneously at 3 pm.

Players to watch for will be middle player and former National "B" team member Laura Menheer from Winnipeg, York's talented lefty setter Sue Craig and Montreal's power hitter Carme Plante, who collected CIAU rookie of the year honors last season. U of T will feature veteran middle-hitter Suzanne Deschamps, as well as up-and-coming power hitter Laurie Lasseline.

B-ball doubleheader

On the basketball court, the men's and women's teams will take on the Carleton Ravens on Friday night.

While the women's contest should be an easy win for the Blues, rumour has it that head coach Michelle Belanger will play her bench to keep the score close.

Men's basketball fans shouldn't be fooled by Carleton's 0-3 record. The men should be more evenly matched against the Ravens then their female counterparts. All of the Ravens' losses have been by small margins, even against tougher teams like the Norm Hahn-led Laurentian Voyageurs.

The free-throw competition will be rekindled for this basketball doubleheader. Fans wearing blue could be chosen to shoot foul shots at half-time for prizes. As well, spectators arriving before supplies run out with receive "Terrible Towels" to cheer on their team.



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Jan. 17	Men's Hockey	McGill	Varsity Arena	7:30 pm
Jan. 17	Women's Hockey	Queen's	Varsity Arena	5:00 pm
Jan. 18	Men's Hockey	Concordia	Varsity Arena	7:30 pm
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Great goalkeeping can't save Queen's

Blues skate past a pesky Golden Gaels squad

BY MARK PALI

For some unknown reason, the Queen's Golden Gaels have become something of a thorn in the side of the U of T men's hockey team.

Men's Hockey

For the second time in ten days, the Gaels gave the Blues all that they could handle, as Toronto struggled to an 8-5 victory at Varsity Arena on Sunday.

Winger Glenn Clark sparked the Blues' attack with a goal and two assists, while little used forward Paul Alloway contributed two points to the win, raising U of T's OUAA record to 8-5.

Earlier this season, the seventh place Gaels defeated the Blues 5-3, and in the recent Duracell Tournament, Queen's gave Toronto similar headaches in an 8-5 U of T win.

In Sunday's game, the Blues had one-goal leads on four separate occasions, and four times the Gaels come back to tie it. Despite an overwhelming Toronto edge in shots, the score was knotted with 18 minutes to go in the final period. But the Blues went to work after that, scoring four times in eight minutes to put the game out of reach.

U of T head coach Paul Titanic was pleased with the win, but wasn't entirely impressed with his team's effort, particularly over the first 40 minutes.

"We missed a lot of chances in the first period, and we weren't very alert defensively, but the team did play a strong third," Titanic said.

The Blues failed to capitalize on a number of good scoring opportunities, but to his credit, Queen's goaltender Shane O'Neill was outstanding, stopping 42 of 50 Toronto shots. But the Gaels self-destructed in the third, and couldn't prevent the Blues from opening the floodgates.

Scott McKinley scored two goals for Toronto, while Mark Haarman, Chris DePiero, Neil Smith and Dean Haig had the other U of T markers. Kevin Preckleton scored twice and added an assist for Queen's.

Another tough test awaits the Blues on January 17, when the McGill Redmen come to town. The Concordia Stingers will be here the following day.



The incredible shrinking hockey player sticks it to Queen's

Blues Notes

Fencing

In competition at the York University Invitational, the women finished first in the Epee and second in the foil. The men finished second in the epee, third in sabre, and fourth in foil. Coach Ken Wood thought the results were "incredibly good," considering the team consists mostly of rookies.

Curling

U of T's women's and men's curling teams travelled to Queen's for the OWIAA East sectionals this past weekend in Kingston.

The women finished 2-2, which put them in a second place tie with four other teams. Queen's finished with a 4-0 record to win the bonspeil. After beating Trent, the Blues dropped their next two games to Queen's and Laurentian before coming back against McMaster.

Women's skip Cheryl Beckett was pleased with the performance but added that their record at the next competition will determine wether they make to the provincial championship.

"At Avonlea we'll have to win a majority of our games. I think a 6-4 overall record should get us to provincials," said Beckett.

The cash-strapped teams have been scraping by on their meagre stipend from the university.

Women's lead Jennifer Berlett said the men's and women's teams receive $300 from the Department of Athletics and Recreation to be split by both teams. The only way they received uniforms this year was because Rowers restaurant offered to sponsor their team.

Berlett said they wouldn't even have a coach if it wasn't done on a volunteer basis. They even have to pay for their practices by buying ice time from the Royal Canadian Curling Club.

For the men, the last rock was their demise.

They finished with an 0-5 record with every loss coming on the result of their last curl.

Women's Gymnastics

At the McMaster Invitational last weekend, the Blues finished fourth out of five teams.

York, bolstered by an Olympic team member, won the meet by a ten point margin.

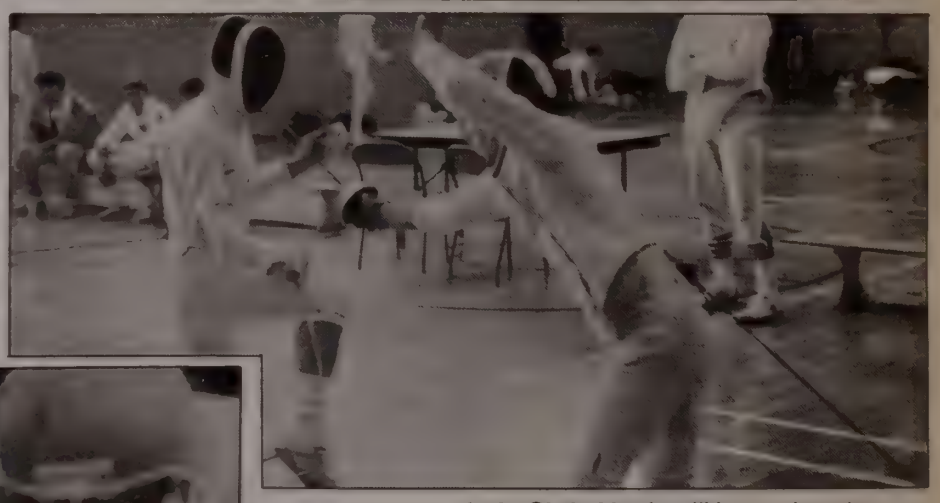
The Blues' best performance was put in by Alexandra Borowik who won the beam competition and finished fourth overall. All five U of T competitors performed well enough to qualify them for the provincial championships.

Head coach Phil Bruce looked at the meet as a tune-up.

"We went in to qualify and to see the competition so we basically did what we wanted to."

Track and Field

At the York Meet last weekend, high jumping sensation Alex Zaliauskas put in a world class 2.25m jump to win the event and post a new meet record. The next highest jump to Zaliauskas' was 2.05. U of T finished first, second, third and fourth in the high jump.





Left: Chris Morris will be on the tube

In other events, Ali Evanoff won the 3000m event in a time of 9:58.1 and Marlin Simmons came third in the 40 yard dash with a time of 4.8 sec.

U of T coaching staff member Carl Georgevski was pleased with the performance, considering it was the first competition after the christmas lay-off.

"We're just getting the kinks out for most of our athletes, especially those who live outside of Toronto and have been away for the entire break." said Georgeski.

Football

Chris Morris, the All-Canadian offensive tackle and U of T's 1991 athlete of the year, has a berth in the East-West Shrine Bowl in California this Sunday. The Shrine Bowl brings together players from colleges and universities from across Canada and the U.S. The game will be televised on TSN at 4 p.m.

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EXAMINING THE HEART OF DARKNESS

The Varsity

VOLUME 112, NUMBER 33, MONDAY, JANUARY 20, 1992

JUST DEALING WITH MENINGITIS PARANOIA AND ASBESTOS REMOVALS

Unions ponder wage clampdown

BY CLIVE THOMPSON
Canadian University Press

TORONTO — Ontario's university staff and faculty are worried that the province's clampdown on civil servant wage hikes will set a dismal precedent for contract negotiations.

Recently, Ontario's civil servants' union agreed to a package limiting wage increases to one and two per cent over the next two years.

"We're concerned about it," said John Satterly, chair of national affairs for the Canadian Union of Educational Workers, which represents university teaching assistants.

Contracts at several universities are coming up for negotiation this year, and administrations will no doubt argue that the civil servant package is the standard of 'fairness,' Satterly said.

As in other sectors, belt-tightening measures are forcing a choice between lowering wage increases or cutting jobs. The union isn't thrilled with the dichotomy.

"This is the same thing that happened under the Tories and Liberals, pitting so-called fiscal responsibility against human resources."

Strikes may be in store at two large universities where negotiations will begin later this year — York University and the University of Toronto.

"There is a more angry mood out there," Satterly said. "It's possible that the locals at York or U of T could strike when they negotiate later this year."

Employees in some Ontario public and private sectors have already voluntarily accepted wage freezes or very small increases for next year, claiming it's better to have lower wages than to have jobs cut.

Universities — which reportedly face a freeze in government funding for next year — will have to go the same route to save jobs, said Rod Fraser, a vice principal at Queen's University.

Many Queen's employees accept the need for wage restraint, he said.

"I've been making a lot of presentations about the budget, and people understand the situation. They all seem to agree that this is not the time to cut jobs."

The Council of Ontario Universities has projected that a freeze in government funding and tuition fees will mean the cutting of 2,357 faculty and staff positions.

But the provincial faculty association says lower-than-normal packages or cutting jobs wouldn't be fair.

Increasing the deficit is preferable to either option, said Bill Graham, president of the Ontario Confederation of University Faculty Associations.

"It's not a popular alternative, but if you cut (jobs), you'll cripple the future."

Women urged to run in elections

BY NANCY HOWDEN
Varsity Staff

Nominations opened last week for positions on U of T's Governing Council and women are being encouraged to join the race more than ever.

"There is an appalling lack of interest by students for Governing Council," said Michol Hoffman, University Affairs commissioner for the Students' Administrative Council. "Women especially are encouraged to run. Only two women sit on the University Affairs Board and I wish more would apply."

The 50-member Governing Council is the highest decision-making body at U of T, dealing with all important academic and financial decisions at the university. Students hold eight positions; four full-time undergraduate seats, two part-time undergraduate seats and two graduate seats. Nominations close at noon Jan. 24.

Hoffman attributed the lack of student interest to Governing Council's intimidating atmosphere.

"It is intimidating for some of the faculty members, I'm sure, to get up and speak at those meetings, let alone students. But more students must realize that this place is for them and they should get involved."

Diana Dobson, SAC women's issues officer who also sits on the University Affairs Board of GC, said the structure of GC makes it difficult for students to understand the process.

"You're usually appointed for a one year term and it takes half a year to figure out what's going on. They don't make a point of informing you of what's happening."

She said it was often difficult to speak about women's issues at the mostly male board meetings, remembering a time she got up to talk about the sexual harassment policy.

"I was up there and I started to talk and all of a sudden, I was crying. I was really embarrassed, but the reason I was crying was because I was talking to a bunch of men who had no clue about what we were discussing. I felt (the board) was totally unreceptive."

But Deanne Fisher, liaison officer for the Association for Part-time Undergraduate Students, said the lack of student involvement may not be due to lack of interest but more to a lack of time.

"The student of today has to maybe work part-time or full-time just to support themselves, and many are adults with children so it's very difficult to add on one more commitment, especially one that doesn't pay," she said.

But Fisher cautioned that filling offices with women just by reason of their sex is not the best solution.

"It's not good enough putting a warm body in that position just because she's a woman. She has to be able to speak publicly and well."

Dobson said publicly speaking at board meetings is often intimidating.

"In terms of speaking up, I feel marginalized. I feel like a token speaker, that people don't really listen to me. I don't know if that's because I'm a woman or because I'm a student, but a lot of these committees that you sit on, often only have one student on them. You're speaking to people who know the system inside out."

Fisher said people who know about Governing Council are worried about next year.

See Governing, page 3.



Window dressing: the Armenian Students' Association prepares to open its exhibit of artifacts in the Robarts Library lobby. *Mark Lyall*

Summer credits not so Nice

BY MAYLIN SCOTT
Varsity Staff

U of T is offering summer commerce courses on the French Riviera, but some say the site isn't so hot.

The university, in cooperation with the University of British Columbia, is offering six commerce courses in a six-week course at Villefranche-sur-mer, overlooking the Mediterranean, 5 km from Nice and 10 km from Monaco.

"Business is becoming global and international," said Donald Brean, associate dean in the faculty of Management. "In Europe you have the 1992 initiative. So much of the business of becoming internationally competitive is being internationally aware.

"The site itself is quite lovely. There are villas that have been built on the side of the mountain. There are swimming pools and tennis courts."



The school on the Riveria. Nice.

But Jeff Zajac, president of the Commerce Students' Union, said if the goal is to expose students to an international business community, they've picked the wrong spot.

"I think although it's picturesque, it doesn't really serve a purpose," he said. "You're up by Nice and Monaco and unless you're doing a demand study of clams, the location is of no use.

"It should have been located in Germany where students can interact with other international business students, instead of being in the middle of nowhere. You can't say there's a real market economy there."

But Brean said the choice was a good location as students would have the opportunity to travel to different parts of Europe from the site.

See Studying, page 3.

Med students help overseas

BY CHRISTINE MINAS

U of T is sending medical students overseas to learn more about international health issues — an area one critic says the university has neglected in the past.

The International Health Programme is a student-run charitable organization which helps raise money to send first and second year medical students to developing countries to do volunteer health care electives.

"Our Faculty of Medicine has the weakest international health program in the country," said Dr. Jay Keystone, director of the Tropical Disease Unit at Toronto General Hospital and a member of the IHP's advisory committee. "We are one of the largest universities in North American and we have the weakest international health program in relationship to third world health."

Keystone said the Canadian Universities Consortium for Health and Development was recently set up among Canadian universities to provide educational programs and research in ways to improve health in developing countries. But he said this area needs more of a commitment from Canada.

"We do not have a school of international health in the entire country. In fact, if students want to train in international health they have to go to Johns Hopkins in Baltimore, or the London School of Tropical Medicine."

He also criticized U of T for not encouraging more work in third world health, compared to other schools such as McMaster, McGill, Calgary and Dalhousie.

"The people who were interested in international health were not provided with the support that they should have had to continue to work in international health, and they left," he said. "There are very few faculty left who have a true commitment to improving the health of the developing world.

But the IHP programme is trying to increase that number.

Geoff Ibbottson, an IHP co-ordinator and a second year medical student, went to New Guinea

See Int'l, page 3.

Inside

Students freak out over meningitis at Carleton, page 3

Hart House Theatre reconfigures its thespianic structure, page 7

Meningitis scare wracks Ont. athletics, page 11

HART HOUSE

So many things to so many people

Upcoming Events

MANTECA CONCERT

Saturday, January 25, 8:00 p.m., The Great Hall, Hart House

Tickets at the Hall Porter's Desk. $9.00 in advance + GST; $11.00 + GST at the door. Bring your U of T student card / Hart House membership card.



RECREATIONAL ATHLETICS INSTRUCTION PROGRAMME

Registration begins at 10:00 a.m.. Room 101 open until 6 p.m. tonight. Registration continues weekdays, Mondays 10 a.m. - 7 p.m.; Tues-Fri. 10 a.m. - 5 p.m.

BRIDGE CLUB ORIENTATION NIGHT

January 21

Sign up for classes or meet the club. Refreshments. 6:00 p.m., North Sitting Room of Hart House.

REVOLVER CLUB

Wednesday, January 22, 1992, 6:00 p.m.

Mandatory Open Meeting, Fee $10 **RIFLE ASSOCIATION MANDATORY SAFETY COURSES.** Wednesday, January 15 & 22, 4:00 & 5:00 p.m. Fee: $10.00 You must show either your Hart House Membership Card or Student Card for identification.

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HART HOUSE FILM BOARD

Presents a January Free screening, Thursday Jan. 30 at 8pm, the Music Room, Hart House. Free refreshments while they last. Filmmakers: To get your work shown, submit your super eight, regular eight, 16mm, or VHS videos to the Hall Porter by Friday, January 24.

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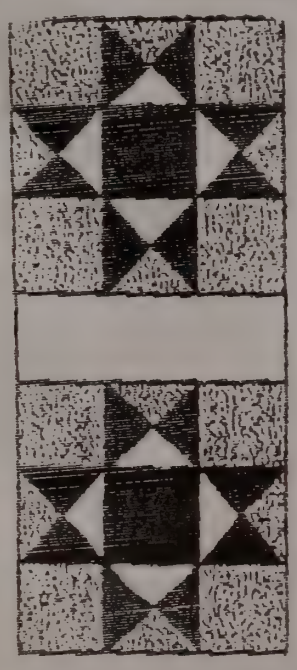
Sunday, February 2, 1992

Activities: Cross-country skiing (bring your own skis), play fox and goose and winter Baseball, tug of war, log-sawing and winter Volleyball; have a sauna and a dip in the pond.

Cost per person: $15.00 with bus, $12 without bus

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Meals: Lunch and dinner are included in the price of you ticket.



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Wednesday, Feb. 5, 12, 26, Mar. 4, 11, 1992. 4:00 - 6:00 pm. Crafts Room, Hart House. Fee: $30. Instructor: Pauline Aucoin. Class size: Limited to 15 students. Pre-register at the Hart House Programme Office.

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*** Nazka
*** Chiyoko Slavnicks and Blaine Speigel

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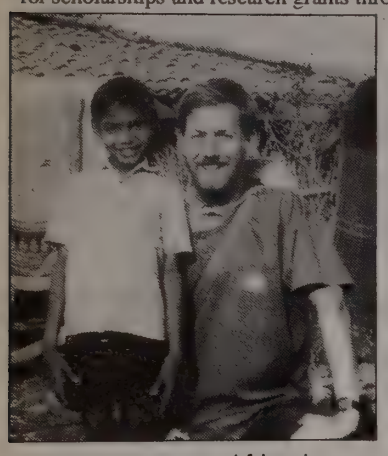
Int'l program benefits doctors

continued from page 1.

for one of his international electives. He said the experience taught him a lot about the differences between the two countries.

"Obviously, here in Canada there are tremendous needs in underserviced areas, in the far north and rural areas. But after being overseas and actually seeing the need and the lack of expertise in some of these countries, the sheer magnitude is what is drawing me over there because I feel that I can contribute to helping them," he said.

The programme, established in 1989, has also created an information network, and is currently compiling a data base to provide students with information about foreign elective opportunities and contacts abroad. In the past, students would apply independently for funding, but now they can apply for scholarships and research grants through the programme.



Geoff Ibbotson and friend.

In addition, there are student exchanges which allow for medical students from other countries to study and gain work experience in our medical system.

"Raising money has been one of our main problems," said Steve Powell, an IHP co-ordinator and third year medical student, whose international electives took him to Kenya and Botswana. "It is very difficult for a student organization to raise the kind of money that we need."

But he said the support is getting better as they now have a commitment from the Faculty of Medicine and the Medical Alumni Association to continue the program.

The estimated $70,000 budget for this year will provide up to $3,500 for each student.. Over 20 applicants have applied for this summer.

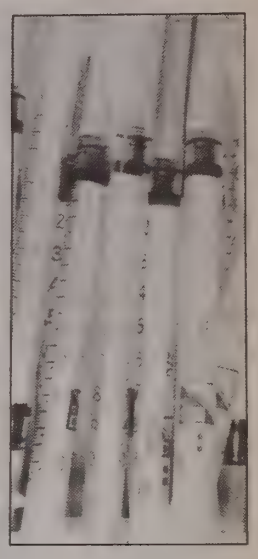
Keystone said the experiences gained by the medical students who do go abroad have long-term implications for their future careers as doctors.

"It broadens their horizons," he said. "It is important because Canada has become a very complex multicultural society and many of the patients they will see when they graduate will come from a developing country.

"If they have an appreciation for what these are in a third world context they will be better able to understand, relate to, and help their patients. That is a real benefit to Canada."

Carleton wants needles

Vaccination restricted



OTTAWA (CUP) — Carleton University's student council is reacting angrily to the Ottawa health department's decision to limit free vaccinations against the meningococcal virus to students under 19 years of age.

About 250,000 children and teenagers in Ottawa and surrounding areas will be vaccinated, and the health department will be immunizing students on Carleton's campus. But students over the age of 19 must get their vaccine at the university's health service for $35.

Student council president Samantha Sheen said all students should be inoculated if they want to be, regardless of age.

"If you're 19, you can get into Oliver's (the university pub)," Sheen said. "We have mature students with children. Carleton students frequent bars. I can't justify telling someone over the age of 20 they're not eligible."

She said some council staff want to get the shot because they deal with hundreds of students each week and the university population "must feel safe dealing with us."

But David Pfeiffer, Carleton health services director, said the average university student is at "very low risk."

"The vast majority of the general population is immune, or are able to fight it off with their natural immune system without any serious sickness. There's a minority group that will not be able to fight it off."

Since Dec. 9, five teenagers in the Ottawa area have died, as have a 38-year-old man in Hull, Que. and a teenager in Charlottetown, PEI.

The virus is transmitted through direct contact with another person such as kissing, and sharing cigarettes or drinks. Symptoms include a high fever, headache, a purplish rash and swollen throat glands.

Studying abroad more than beaches

continued from page 1

"We felt that it is important to give the opportunity for students in commerce to study abroad. We studied a number of sites, many of them interurban like London or Paris but they were too expensive. It didn't offer the amenities for study the site in Nice provides."

He added the faculty is also currently investigating opportunities for offering courses in Seoul or Hong Kong.

The cost of the French summer course is $3,700 which includes tuition, return airfare, accommodation, some meals, and a few planned excursions.

Zajac said it is too expensive.

"There are a number of commerce students who can not afford such a bill," he said.

"I've talked to a number of students who don't see the relevance of spending this much money on it. You can travel yourself through Europe on that money."

Brean said the program, in its second year, is open to 92 students, up from 43 last year. He said international studies abroad is a concept that may well become a trend, not only in commerce but other disciplines such as international relations or political science.

"It traditionally has been in languages and other studies such as archeology or art history, that are clearly location-specific. But now, international studies in commerce and finance are becoming increasingly important."

But Zajac said it is important to hold such courses in an environment where students can interact and can study world economies easily.

"If you were in Germany, you would get the chance to visit some of the larger industries there. When you're in Nice, you won't get that opportunity. You'll just want to hit the beaches."

Governing Council

continued from page 1.

"I'm sure I could take a poll in this room right now and only one or two people would know what Governing Council is, but frankly I'm very worried for it for next year. There has been no interest and no discussion. Most of the positions are filled through acclamation. There aren't many women or students. And stats say it's getting worse before it's getting better. Looking at stats from the University Affairs Board, the same few women are serving on these boards."

Hoffman agreed it would be better to see more posts on Governing Council filled through elections.

"Student acclamations can sometimes work really well but elections are better because it gives people a choice," she said.

Hoffman added there will be a seminar given in the Debates Room at Hart House Tuesday, Jan. at 4pm called Campus Politics where the subject of women serving on Governing Council will be addressed.

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EDITORIAL

More women Needed on GC

This university needs more women on Governing Council.

GC is this university's highest decision-making body. It rules on matters involving finances, academics. Indeed, it rules on anything that has any major impact on students' lives.

Yet, it is an assembly dominated and ruled by men. The fifty members are mostly men, the co-opted positions are mostly men. The chairs are men. The university affairs and business boards — perhaps the two most powerful bodies in this university — are overwhelmingly male.

Why?

Well, for a start, there has been no recognition from the men at the top in this university that there is a need to have women involved in the decision-making process.

GC chair Robert McGavin and university president Robert Prichard are perfectly content to ignore the gender disparities and to continue insisting that Governing Council works perfectly.

The chairs of the university affairs and business boards (both men, by the way) have taken no steps to reduce the intimidatingly male atmosphere of their boards, or to make the boards more accessible to women who might want to join.

One woman, who sits on the UA board, was even reduced to tears when trying to talk to her male colleagues about the sexual harassment policy.

It wasn't that they were actively hostile. It was just that they didn't understand the issues. It was outside of their experience.

And therein lies the crux of this problem for this university. It's highest decision-making body is completely out of touch with those it supposedly represents. Issues like sexual harassment or assault, safety, daycare, pay equity are closed books to most members of GC.

And if GC is going to be a relevant body to many students, staff or faculty, it is essential that people sit on the council who do have experience with those issues, who do understand them.

The Association of Part-time Undergraduate Students and the Students' Administrative Council are making an effort to make this necessity into a reality.

Through seminars and forums, the groups are trying to make people realize how urgent it is for women to run for positions as student representatives. Or to be co-opted onto boards such as University Affairs or Business.

Women have proven in the past that they can run rings around men on Governing Council.

When Cathy Laurier was on GC as a part-time rep years ago, she was the one person who was a constant thorn in then-president George Connell's side. Without her, students' concern would never have made it to the level of GC.

When Rachel Barney and Claire Johnson were on GC a few years ago, they ensured that the issue of university divestment from South Africa was not forgotten. It took them years, and they had to overcome massive opposition. But, eventually, GC voted to divest, approving a motion moved by Barney.

It is imperative that women's voices are heard on Governing Council, or women's issues will never be taken seriously on this campus. And that would be a tragedy not just for women, but for everyone else. If those issues are seriously addressed, absolutely everyone at this university will be infinitely better off.

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Shelving racism at Robarts

BY JASON ZIEDENBERG

`Call me illiberal, paint me politically correct, but for some strange reason, I resent the fact that Robarts allows books based on racist presumptions to be shelved for public use.

Such is the case of a little piece of propaganda known as *Terrorism and Hostage-Taking in the Middle East* by Walid Amin Ruwayha. While the anti-semitic conjecture in this book is inexcusable, the fact that this kind of material would be placed blindly on the shelves raises question regarding Robarts acquisitions policy.

Essentially, Ruwayha's thesis is that terrorism and hostage-taking were imported into the Middle East by the imperialist U.S.A and "its shadow-protege, the so-called state of israel (sic)." Fair enough. Despite whatever personal misgivings I may have about Ruwayha's premise, the way in which he argues that Israel is a "monster child" smacks of the worst kind of anti-semitism.

Ruwayha's primary source is a well known pamphlet known as the "Protocols of the Learned Elders of Zion" which tells of an international conspiracy of "Zionist-Jewish economists, wealthy persons and political elders" who have set out to destroy Christianity and Islam by 1997. The Russian translation of this text was used as a justification for the hundreds of pogroms that took place in Western Russia in the 19th century.

In 1988, a Quebec court forced a bookstore to remove copies of the "Protocols of the Learned Elders of Zion" as the distribution and publication of racist material contravenes Canada's new anti-hate legislation. Consequently any reprinting of this pamphlet, as done in *Terrorism and Hostage-Taking in the Middle East* would also be illegal under the same legislation.

But wait, it gets better. To support the argument that "there is no difference...between Nazism and zionism", Ruwayha digs up a fact that has been carefully concealed by the elders of the international Zionist conspiracy: "Adolf Hitler himself was a Jew."

While I've heard this before, I never encountered the argument that Hitler was part of the international Jewish conspiracy. To Ruwayha, the Holocaust was part of a Jewish master plan to control the world.

The fact that Ruwayha would need to use the "protocols" as a source and use unsubstantiated, racist conjectures to prove his point is a sign of bad scholarship. The fact that Robarts would allow a book which reprints banned, anti-semitic materials on the shelves is a sign of bad judgement.

Incidentally, *Terrorism and Hostage-Taking In the Middle East* was not solicited by Robarts, but instead, given as a gift by the author. Ruwayha's book was self-copyrighted and self-printed. No reputable publishing firm would touch this book.

There are some disturbing questions raised by the fact that this book has so easily found its way onto the shelves of Robarts. Can anyone write a book, print it and have it shelved at Robarts with no questions asked? Did anyone think it was strange that there was no publisher? Was the "Felix" cataloguer concerned when s/he noticed the heading "Protocols of the Learned Elders of Zion" printed under the index? Is this just one mistake or are there other books and documents on the shelves which are based on racist conjecture? The big question for Robarts patrons is whether or not books based on racist premises should be shelved for public consumption like any other reputable book.

As my English professor used to say about Yeats, "There is a text, and then there is the context." Whether or not you believe that books of this nature should be available for scholarly research, there is a real danger in allowing racist material to be accessible to the general public without the context of precautions. People should not confuse *Terrorism and Hostage-Taking in the Middle East* with an ordinary reasoned analysis, as the title suggests.

Is Robarts shelving racism? You decide. But they should explain this oddity.

back talk ... letters to the varsity

Petty

Your editorial and cartoon in the 13 January issue on the news that our president has agreed to a freeze on his 1992 salary is petty and small-minded, and is juvenile journalism at its worst. Granted, it is no great deal, but surely it does not deserve the carping criticism you give it.

Worse, you then go on a tirade about the pay levels for the president and senior staff members that is ludicrous in its theme that they should be paid less so junior staff members could receive more.

I have never met the president, nor do I have any idea of what his salary is, but I do know it would have to be competitive with that of presidents of other universities of the size and prestige of the U of T and should also be competitive with presidents in major industries with thousands of employees.

What is the big deal about the free housing, or "mansion in Rosedale" as you put it? Again, nearly every university of any size does provide such accommodation for its president, on the very sensible basis that the job requires housing suitable for frequent entertainment and informal meetings, and few private homes are large enough for this purpose.

As to your indignation that a number of senior staff members make $102,550, what do you think doctors, dentists, lawyers etc. make on average? According to Canada Statistics, the 1989 average level for doctors was $107,000, dentists $99,000 and lawyers $97,000. The U of T could never retain capable people if the policy you seem to be advocating of slashing senior pay and giving it to the lower paid members was adopted.

There are many faults in the way the U of T is administered, and yes, I do agree that pay is far too low for some categories of employees, but you are dead wrong if you believe that this

See Back Talk, page 5.

Editor's Note: Tim Long is on sabbatical this week, recovering from a disfiguring accident involving the FloBee haircutting system. The Varsity *is proud to replace his column with the following excerpt from a pamphlet entitled* So You Sorta Wanna Go To University In Ontario, Huh?, *printed by the Ministry of Colleges and Universities and distributed to high school seniors across the country.*

So you wanna go to University in Ontario

Hey, don't become a big fat loser

Question: What do losers like William Shakespeare, Isaac Newton, and Abraham Lincoln all have in common?
Answer: None of them ever received a degree from an accredited Ontario university.

Timothy Long

Don't fall into the same trap as these infamous underachievers. Just remember: anyone can write great plays, discover gravity, or free the slaves, but it takes a special cast of mind to succeed in the greatest post-secondary educational system between Manitoba and Quebec.

Part I: Which Fine University In Ontario Should I Attend?

No one can tell you which school is right for you; we can tell you, however, that each university excels in a different field of professional training, and that if you have a specific job in mind, you might do well to consult the following chart of school specialties:

***School*: Profession**

Western: Accountant
Toronto: Doctor
Waterloo: Engineer
York: Team Mascot
Ottawa: Magnet Tester
Carleton: Soda Jerk
Queen's: Blacksmith
Laurier: Village Idiot
Laurentian: Town Hemophiliac
Windsor: Murder Victim

It should be noted that the preceding chart was prepared by an independent auditor, and subsequently approved by the schools themselves.

Part II: Once I Get Accepted To A Fine Ontario University, How Do I Finance My Education?

There are any number of ways to finance your university career. Among the most popular is the part-time job; indeed, many students pursue their degrees while holding down part-time positions as astronauts, stevedores, and freelance miners.

Another attractive source of student funds is the Ontario Student Bursary Programme (OSBP). Here's a brief run-down on these popular scholarships, for which practically anyone can apply:
Who's eligible: All high school graduates of exceptional intelligence and character, including (but certainly not limited to) those from decent, wholesome Protestant backgrounds.
Who's not eligible: Finks, creeps, stooges, malcontents, and followers of certain mind-altering cults, including (but certainly not limited to) all non-Protestant religions.
Size of bursaries: Grants are made in various sizes, depending on individual applicant's need, intelligence, and moral character - though applicants should be aware that need doesn't count for much, and intelligence counts for even less

Part III: Once My Education Is Fully Financed, How Can I Get The Most Out Of This Infinitely Precious Opportunity To Attend An Ontario University?

The answer lies in two simple words, both capitalized for easy recall: Time Management. Without Time Management, you'll be universally dismissed as a fink, a creep, or a stooge; with it, you'll be known as the kind of gal or fella who always has plenty of time for both intense study and such relaxing diversions as cycling, talking about things, and eating pie.

The key to Time Management in university is to maintain a written daily itinerary. Here's an example, taken from the actual datebook of an actual undergraduate student:

Tuesday
2 pm: Drinking
3 pm: Sleeping
4 pm: Boozing
5 pm: Napping
6 pm: Tippling
7 pm: Snoozing
8 pm: Imbibing
9 pm: Reclining

Can you see how crisply organized his day is? It's this sort of careful planning that will win a student the "thumbs up" sign from professors, from administrators, and ultimately from God Himself.

Time Management is no less important during an actual Test or Exam Situation. To assess your Time Management Quotient (TMQ), take four hours or so to complete the following quiz, remembering to budget your time according to the marking scheme.

Part I (4 Marks): Define capitalism and communism; compare and contrast the two systems.
Part II (900 Marks): Douse self with gasoline; set self ablaze. Show your work.

Did you spend most of your time composing your response to Part I? If you did, then your TMQ is "LOW": you might consider going straight into the job market, or just killing yourself. If, on the other hand, you concentrated on Part II, carefully marinating yourself in speedboat fuel and stuffing your pockets full of oily rags, then your TMQ is "HIGH": you might just be one of the proud few (barely 1.1 million, out of less than 1.2 total applicants) allowed into the Ontario university system.

Epilogue

We're not saying that an Ontario university is necessarily right for you. You might just be one of those people who feels most comfortable throwing your God-given talent away and thus effectively spitting in the face of those who raised you. And that's fine. But just remember one thing: Jobs, friends, and most forms of skin disease pass away, but a university diploma is forever.

back talk ... letters to the varsity

Continued from page 4.

will be corrected by cutting the pay of senior staff. The net result, in the unlikely event it was adopted, would be a mass exodus of people recognized as leaders in their fields, and a lowering of the prestige and reputation of the U of T.

John Cambridge
Woodsworth College

Pro-Life

I write in regards to a campus pro-choice campaign bashing pro-life men. The propaganda in question is a neon pink poster announcing a pro-liberalized abortion benefit. These posters, plastered over University College and beyond, are livened up by a 1950's style cartoon of two women staring over a staircase bannister at a rather nervous male caller. The modern caption reads: "Careful honey, he's anti-choice."

The "choice" the individual is purported to be against is, by the way (the flyer never mentions this), abortion, something millions of men and women believe and know to be the unjust taking of a pre-birth human's life. For the record, I know several young, pro-life men, who are responsible, intelligent, respectful and fun and I feel much safer in their company than I would amid a group of men who see abortion as a solution to "forced fatherhood" and pro-life women as "sexist"(?), "bigoted" and "brainwashed".

If anyone believes that "pro-choice of abortion" male activists have more respect for women than do "anti-choice of abortion" men, I encourage them to observe any Pro-Life/Pro-Choice rally. There the pro-choice women will usually experience silence, unless she initiates a conversation and the pro-life woman can experience jeers, hatred, anti-Christian bigotry and slander. In the words of one pro-choice gentlemen who so kindly screamed in my ear: "Not the Church, not the state/Women must control their fate - but not this woman (pointing at an elderly lady) and not this woman (pointing to me) because they're bigots."

In a situation where one group is desperately trying to re-extend the basic human right to live and another is determined to prevent this by slandering the former, who are the real bigots?

Could we please dismiss such small-mindedness from our University?

Dorthy Cummings
U of T Pro-Life
SMC II

Robbery

January 16 is the first anniversary of what future chroniclers will record as the most massive armed robbery in history since the Spanish plunder of the gold and silver of the Aztecs and the Incas. On that date in 1991, the white nations of northwestern Europe and their overseas settler colonies - England, France, the U.S.A, Canada and Australia - launched a devastating blitzkrieg in the Middle East in order to enforce the principle that Arab oil can remain in Arab hands only on condition that the revenues from its sale be used for the benefit of the northern nations' industrial economies. By invading and annexing Kuwait, Iraq has violated that sacred principle.

The rulers of Kuwait and neighboring Saudi Arabia, on the other hand, have always understood and accepted without question their role as loyal servant to the great white masters, faithfully pumping oil and money as required; supporting American and European military industries by buying up the factories' excess products; paying for Iraq's war against Iran; and depositing their remaining profits in American banks.

It has often been said, in justification of the war, that Iraq's invasion of Kuwait constituted simple theft — Saddam stole the Kuwaitis' country from them. This is true,

See Back Talk, page 6.

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

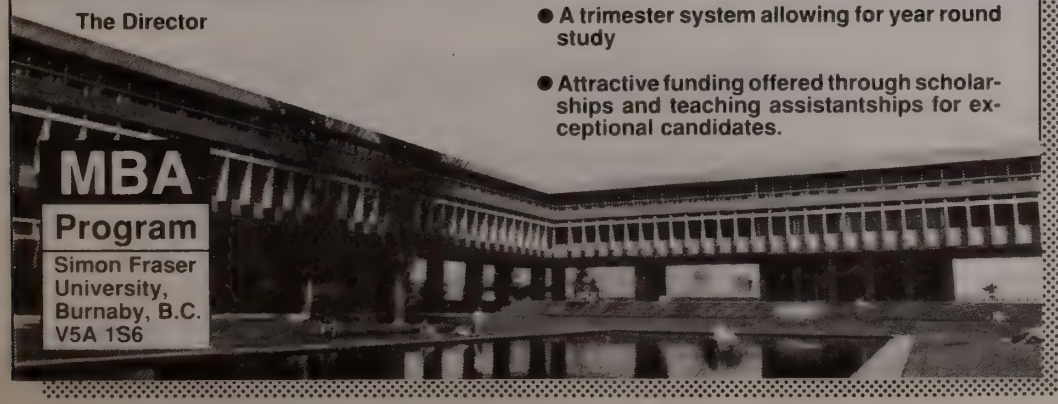
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back talk ... letters to the varsity

Continued from page 5.

but largely irrelevant as a factor in the European-American decision to go to war. Saddam's really unforgivable crime was the robbery of Kuwait from "us" — the predominantly white societies of the world. The sheikhs who had ruled Kuwait could be counted on to use the oil revenues in a way consistent with our interests. Saddam Hussein, being a more independent-minded nationalist, could not be so trusted. If Kuwait and its Gulf neighbors had not been so important to the northern industrial economies, we would have had no objection to the Iraqi invasion, just as we had no objection when our Indonesian friends invaded and annexed East Timor, killed about a third of the population, then began to develop the country's oil resources; or when our Moroccan friend King Hassan seized the Western Sahara.

Yes, Iraq stole Kuwait from us, and we took it back; but since Kuwait was never rightfully our property to begin with, our war to retake Kuwait was even less morally justifiable then was Iraq's seizure of the country in the first place — not to mention incomparably more violent. That is why I believe that future historians will record last year's Gulf war as a case of armed robbery on a colossal scale.

Canada's honour in this sordid episode was partly salvaged by the fact that one of the national parties opposed war on principled grounds. Despite the recent events in Toronto, it seems that our political culture has still not sunk as low as that of the U.S., where not a single white politician of any national stature opposed the war. Some black Congresspeople, knowing a white man's war when they see one, did take a stand against the war. No doubt their decision to do so was facilitated by the fact that President Bush chose Martin Luther King's birthday as the deadline in his ultimatum to Iraq, thereby administering a kick in the face to black Americans as well as to the dark peoples of the Middle East and to the principles of nonviolent conflict-resolution — effectively killing three birds with one stone, so to speak.

That is why January 16 will always be a day of mourning for me.

Mark Marshall
School of Graduate Studies

Writing

Your issue of January 10, 1992, carried an announcement of the formation of the Provost's Steering Committee on Writing.

In mid-October, when this committee was being formed, CUEW wrote to the Provost. We noted that, since TA's mark most undergraduate written work, it would be appropriate for a member of CUEW to sit on the Committee. Our letter also raised the Provost's suggestion (PDAD&C memo #104 91/92) of replacing writing lab tutors with computers. We believe software could be valuable as aids to tutors, but much less valuable as the sole method of teaching composition. And the majority of the lab tutors who may lose their jobs are members of CUEW and therefore also it would be appropriate for us to sit on the Committee.

The Provost's mid-Novemeber response thanked us for our comments and noted that the committee included a member of the G.S.U. (the committee will look at graduate writing as well). It did not refer to the issue of computer writing labs.

We remain skeptical about whether the composition of this committee will best facilitate its task. How can the Provost expect to address writing, while excluding the group that has most to do with undergraduate teaching and writing "on the ground"?

Claudia Vincecio
Chairperson
and
Christina Banman
Liason Officer

Recession

The recession has hit all levels of society. People from all walks of life are concerned about their economic security. As a response, there are organized demonstrations by unions and lobby groups who are effectively voicing out their concerns and are standing up for their rights.

However, a group that is perhaps the most affected by the recession, and is oddly remaining silent, is university students. In a situation where university requirements are becoming increasingly demanding and competitive, students need to focus more of their mental energies on their workloads. Those who need to work while studying are in a pressurizing situation. They are, however, lucky to have a job.

Part-time work is becoming impossible to find and some students are being forced to leave their studies due to lack of funds. Despite the unfairness of the situation, students are taking blow after blow and are still hesitating to stand up for their rights. The TTC has just raised one-way fares to two dollars. Still there is no organized response.

Even high school students were able to organize themselves and demand that the TTC charge them lower fares. The only organized rally to recently take place was the demonstration at Queen's Park which protested the new interest charge on student loans. The protest barely created a ripple in the government.

Why there is this mysterious silence? I do not know. But in comparison to students at Tianenman Square, I think we students in Canada have a long way to go.

Sid Kashyap



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VARSITY REVIEW
MONDAY EDITION
JANUARY 20, 1992

From the heart of darkness to the making of Apocalypse

BY HAL NIEDZVIECKI
Varsity Staff

Hearts of Darkness: A Filmmaker's Apocalypse
by Fax Bahr and George Hickenlooper
opening Friday, January 24 with Apocalypse Now



The making of the movie' movie is often a ridiculous and unsuccessful attempt to capitalize on a film's immense popularity by showing immediately familiar film clips and boring on-set interviews and filling in the gaps with cheesy voice-overs like: "Over ten billion miniature motors were used to make Chuckie's face look life-like."

Hearts Of Darkness: A Filmmaker's Apocalypse will be marketed to the masses as just this sort of made-for-TV kitsch kind of thing. However, despite one *Village Voice* critic dismissing the film as merely a trailer for *Apocalypse Now*, the truth is that the movie is not an overblown series of clips, nor is it a typical industry attempt at capitalizing on past popularity to milk that last buckaroo out of your hands.

This is a feature length film in its own right. As well, this is a documentary not on making another movie, but on one man's battle with the elements, fate, the movie industry and the politics of the Philippines.

Finally, *Hearts of Darkness* takes its footage from *Apocalypse Now*, a film as yet unparalleled in its vision of the struggle between the individual and the institution of war and the thin veneer of sanity which defines these two things. In fact, if one was ever to ponder the interwoven themes of *Apocalypse Now*, Francis Ford Coppola's struggle to make the movie — as elucidated in *Hearts of Darkness* — puts the entire film on even stranger territory than the images of mad colonels, desperate service-men and shy ex-pro-surfers which pervade *Apocalypse*.

Hearts of Darkness, as Fax Bahr and George Hickenlooper, the makers of the film, are happy to point out, was hardly as dangerous and complicated to create as its subject film. Where *Apocalypse Now* took ten years to make, *Darkness* took about two. Where *Apocalypse* was plagued with everything from political instability and typhoons to drunk and stoned cast members and a heart-attack to lead actor Martin Sheen, both members of the *Darkness* crew will assure you that they suffered none of these problems. Where Coppola's classic took $30 million to make, *Darkness* cost considerably less. In fact, *Hearts of Darkness* reflects the travails of *Apocalypse Now* only in the script itself.

Coppola's slow loss of control during the filming of *Apocalypse Now* is expertly documented in *Hearts of Darkness*.

The premise of *Darkness* is simple. Take the footage Coppola's wife, Eleanor, shot during *Apocalypse Now*'s filming, take the tapes she recorded late at night as Coppola blathered on into the mike about failure and committing suicide, blend in original footage that didn't make it into *Apocalypse* and you have the basic recipe for documentary greatness. Then, add interviews from the present with many of the people involved in the film including Dennis Hopper, Coppola, Larry Fishburne, Sheen — almost everyone except Marlon Brando who, as Bahr diplomatically pointed out, "was not really interested in talking to us at the time." Still, the result might have fallen short of brilliance had the two filmmakers stopped there. But what sets the movie apart is the interwoven theme of Joseph Conrad's *Heart of Darkness* as read by Orson Wells. This allows the viewer's imagination to run wild as we happily compare Coppola's making of his adaption of *Heart Of Darkness* to the personal entrance into darkness he experienced so candidly on film and tape.

"We discovered," said Hickenlooper in a *Varsity* interview while the two film-makers were in town during the Festival of Festivals, "that there is this wonderful recording of Orson Wells reading *Heart of Darkness* and earlier on we talked about whether to include his attempt to make *Heart of Darkness* before he made *Citizen Kane* and the fact that he had not succeeded in bringing it off. We wondered if that would raise the level of intrigue in Coppola's production. We were vacillating until we found all these wonderful recordings, then we said let's tie the whole thing in."

Tie in they did, weaving a seamless almost magical story of craziness, desperation and artistic brilliance.

"The making of *Apocalypse Now*," Bahr adds, "did parallel *Hearts of Darkness*. I think it was a conscious effort on Coppola's part to take himself and his crew into the jungle and try and recreate a circumstance that is similar to the book which he then thought would infuse the film with that same sensibility. We simply chronicled that part of the process."

Shots of a drunken Dennis Hopper explaining to Coppola why he doesn't know his lines. Brando delivering crazed free association monologues while Coppola slowly comes to the realization that his costly and vastly over-weight villain had not even read Conrad's novel. Frames where Coppola announces that he doesn't give a shit if Marty Sheen dies of the heart-attack he suffered in the middle of production, as long as the film gets done. This is not just a chronicle, but an eye-opening revelation which clearly shows from what pit of dirt the jewel of the film was retrieved.

But, as *Darkness* progresses, audiences will come to the same realization that Hickenlooper did, understanding that "it is the story that's interesting, and the more we were cutting it together, the more we were realizing it had to be just about Francis, not really about the film itself, outside of him."

As a movie about Coppola, the temptation was great to chronicle not the man's vision and his personal struggle to achieve that vision, but to document his affair during the filming and other, more tawdry elements of Coppola's behaviour.

"At first," said Bahr, "he [Coppola] was very reluctant to do it. When I first interviewed him, he said 'why are you making this film? I want you to make a film about things I'm doing now.' It was painful, he went through a lot of heavy shit. When he saw what we did with it I think he was very pleased. Painful for him to see it, but I think that he saw that we weren't interested in getting to the gossip, but interested in his process of making this film."

To achieve the honesty that this project required for its success,

See Coppola, page 9.

Revamped Hart House Theatre defines role

BY SARAH MARCINKIEWICZ

The Hart House Theatre is re-opening after several months of construction with a professional series and a new mandate to become a community theatre for University of Toronto.

Paul Templin, director of Hart House Theatre, feels that everyone can get involved with various aspects of the theatre, but it is through attendance at the shows that students and alumnae can best show their support.

"What we want to do," he said, "is become a community theatre that won't just bring university shows and cater to the performing arts community on campus, but bring in the majority of the population. We want to start bringing in things that are going to bring that audience into Hart House Theatre and get the audience to participate by showing up."

Newly finished reconstruction of the Hart House Quadrangle has eliminated its leaks which have virtually been unknown to audiences, but unforgettable to casts and crews over the last thirty years. Along with its repairs, the theatre has taken on a new attitude of catering to the university community by meeting an unfilled gap with its more commercial offerings of comedy, dance and drama without creating competition for other theatres on campus.

A new look and a new curriculum marks a hopeful resurgence.

"Our intent," said Templin, "is to start presenting stuff for the audience here and we took a look at what is being presented on campus already. We don't really want to be in competition with anybody and since the theatre started, there has been a lot that's happened at the University."

According to Templin, this new mandate comprised of a more professional, broader base of acts will avoid competition with the other student oriented theatres on campus.

"The student shows bring in an audience, certainly, but I think that it is very limiting."

The theatre is presenting three professional shows and one student production for its first season with Templin pointing out that "the winter season is only a sample of what we intend to later."

The season will include a visit from the Toronto Dance Theatre on the 30th of January. February sixth will bring in actor Robert Russell performing his one man show as Charles Dickens in *The Best Of Times The Worst Of Times*. Comedy will be represented with The Second City National Touring Company on February 13 and finally in March Robert Lepage will be directing *Macbeth*.

Built in 1919, Templin felt that the theatre had to brought into the nineties to remain a viable part of the university community both for performers and audience members.

"You can't really look at what it did some 70 years ago, because the community has changed, the city has changed, drama has changed."

Templin is enthusiastic about the future of the theatre. "I'm hoping," he said, "that the response will be good and the turnout will be good and we'll get people involved with it because it is something that will definitely grow. It's a change from the past but...this evolution is perfectly natural."

The first general meeting of the Hart House Theatre committee will be on Thursday, January 22nd at 7 p.m. at the theatre. All faculty, staff, students and alumni are encouraged to attend to give their input and support.

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Feverish commentary

BY DAWN MATHESON AND DANIELLE BOBKER

The Fever is a ninety minute monologue, written to be performed by a woman or a man of any race from any country. Playwright-actor Wallace Shawn (Inconceivable! Man in *The Princess Bride*) conceived of *The Fever* from dinner party discussions, and first performed this political play in friends' homes, before taking it to the stage in New York and London.

Clare Coulter, who is performing *The Fever* in the Tarragon Extra Space until February 9, also began by rehearsing in intimate settings. (*NOW* writer Jon Kaplan based his review of *The Fever* on Coulter's performance at a New Year's Eve dinner party for twelve.) But the power of the nameless character's inner struggle, as she tries to deal with the disparity between privilege and poverty, is not lost in the more public space of the theatre. The set is stark — or rather, absent: there is nothing but a chair on stage. Lighting is used solely to illuminate the actor, whose movements are minimal. Consequently, the audience is able to focus intensely on Shawn's provocative ideas.

The fever of the play's title is, literally, the delirious state of the narrator as she kneels in front of a toilet in a hotel room in an unnamed poverty stricken country. Metaphorically, the fever is the torment of conscience she faces as she comes to understand sheer luck alone has determined that she sleeps in clean white sheets while the hotel's chambermaid, who washes them, sleeps in filth. She also realizes that privilege is intricately connected to poverty by a series of economic links, and that privilege depends directly on poverty. Every article of clothing she wears, every cup of tea or coffee she drinks, has an untold history of labour and suffering that accompanies it.

But *The Fever* is not a manifesto. Rather, Shawn and Coulter — with the help of director Andy McKim — create a very real and complex character, one who experiences a wide range of emotions as she grapples with her culpable role in this cycle of oppression. One moment she rants and raves that she has worked hard for her money, that she deserves to be served, that she deserves to eat ice cream. A moment later, her tone changes completely as she acknowledges that the woman who cleans her room works hard for her money too.

At times she tries to recapture the comfort of the protected innocence of her childhood: she describes with delight the process of unwrapping a tiny China cup from layers of boxes and paper and ribbons. And she talks a lot about her desire to celebrate life; she imagines a big party for everybody everywhere. But pictures of destitution and despair she has seen in the city and on her travels always intrude into her images of happiness. Eventually the products of torture and cruelty take over the place in her mind where the objects of luxury once were.

A dramatic example of this psychological substitution comes near the end of the play. She is going home, she tells the audience,



Clare Coulter.

but she wonders what will be on her night-table, now that she has seen and learned what she has. What, she asks, will the beautiful delicate things she used to cherish at her bedside be replaced with. "Blood? A severed hand? A piece of brain?"

One of the recurring themes of *The Fever* is the contrast between a person's intentions and beliefs, and the activities of that same person's life. The narrator admits that if all of her thoughts and feelings were in a book, it would be a big, thick book, but that the actions of her life would only fill a slim volume. She questions the value of beliefs — her friends' and her own — which seem to have no tangible effect on their lives or the lives of others. During her fever, the narrator imagines that she is being tortured, forced to read what little she has actually done in her life. The is her hell — the inner agony of her guilt.

Despite the heavy issues of the play, Coulter's performance (and the script) incorporates humor into the drama. She has a remarkable ability to seem at once familiar and eccentric. But perhaps what makes the monologue so engaging is that the character on stage is of exactly the same background as most of the people watching the play: middle to upper class, well-educated, artsy. This is hardly coincidental. Shawn hopes *The Fever* will be both immediate and lasting, that the experience will help provoke the audience to move towards change. As he says, "I would be disappointed if people just said 'Yes, he's right. And isn't it sad and poignant?'"

Violin jazz at Top O'

BY CJ WREN

When my friend and I reached the top of the stairs, we were fishing in our wallets for proof of our scholastic inclinations. We needn't have bothered. We were immediately accused with a "You're students, aren't you?" More a statement than a question. Was it our tell-tale knapsacks or our casual attire? Most likely, it was the fact that it was Thursday — student night at the club.

I suppose it doesn't make much difference what identified us. What matters is that at $5 for 2 people, the Top O' The Senator has one of the best jazz deals going. This may surprise those who view the upscale Senator as beyond their means. Actually, the $9 cheeseburger and $5 draft argues this point. No wonder that students made up a small proportion of the crowd. But scholars and yuppies alike appreciated the music.

Last week featured the Lenny Solomon Quintet — with namesake violinist, guitarist Reg Schwager (Mr. Fluidity), bassist Shelly Berger, pianist Bernie Senensky and drummer Jerry Fuller. The violin may not be an obvious instrument for jazz. On a Dave Letterman top ten list, it would probably be down around no. 9 — below vibes. But the strings of Lenny Solomon provided an interesting contrast to the more traditional sounds produced by the other players.

Solomon delivered best at a slow pace — such as his mournful rendition of "Stay With Me" from the musical *City of Angels*, or his emotive intro to Sweet Georgia Brown. When the tempo picked up, as on "Wild Dog", his technique was impressive, but not always swinging.

Not solely a jazz player, Solomon often appears in symphony orchestras, performs with classical and pop stars, and works as a studio musician. One wonders whether his other activities evoke the joy that was obvious in his performance at the Senator. His energy spawned full-body involvement. He swayed — his toes tapping, his knees flexing. He danced with his violin.

Those wishing to sample the sounds of Lenny Solomon (along with his trio of Schwager and Berger) are directed to his new CD *After You've Gone* on the Bay Cities label.

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Life is... "A SUPERIOR COMEDY." – Georgia Brown, VILLAGE VOICE

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Or drop in on any Tuesday evening at 6:30 p.m. to watch or play duplicate in the South Sitting Room, 3rd floor of Hart House. Beginners and novices are welcome. Membership is only $5.00/year, and games are free!

BY TED GRAHAM
Varsity Staff

Freejack
starring Emilio Estevez

Stick to your decrepit band, Mick

Freejerk is sci-fi garbagio

There are some movies that shouldn't be released in theatres and should just be sent to video stores. Then there are movies that shouldn't be sent to video stores but just made into video games.

Freejack — coming to a GameBoy™ near you.

I also have a word of advice: Don't review a movie if you haven't seen one in a while. The effect is sort of like shopping when you're hungry — everything looks good at first.

I had heard that *Freejack* had the Academy-Award winning Dreamscape company (*Total Recall, Terminator 2*) doing the special effects. So I figured, even if the film is totally miscast, (Emilio Estevez will always be the skid from Repo Man, Anthony Hopkins should always be Hannibal Lecter, and Mick Jagger is just the guy with big lips who shook his "thang" with the Stones) at least myself and the other 14-year olds could say "cool" and "neat" when they do all that computer imagery.

But instead of trying to save the film with decent arcade-style special effects they actually try to emphasize the plot. Ouch.

All you need to know about the plot is that in the future the rich can broker bodies on something called the spiritual switchboard where souls are kept on hold until an appropriate body can be found to answer the "call".

Unfortunately in the future the ozone depletion has made bodies from that era undesirable so they must do that space/time continuum thing and get some fresh 1991 bodies.

Alex Furlong (Estevez), a race car driver, is a candidate or "freejack" destined to become the resting place for the mind of a cigar-smoking C.E.O. His body is "teleported" to the year 2009 just before impact in a fiery car crash and is to be delivered by Vacendak (Jagger) who is a "bonejacker" or a bounty hunter.

On the edge of your seat yet?

The best parts of this movie are the small scenes which are irrelevant to the plot. For example there is a shotgun-toting nun who has some great lines. There is one scene when she gets slapped during an interrogation so she kicks the guy in the nuts and says "the Lord said to turn the other cheek but he never had to deal with scumbags like you."



It isn't until an hour-and-a-half into the movie that you see some half-decent effects but even then it's just an obvious blue-screen mock up of a voyage inside some guy's mind.



Above: Jerks with guns.
Left: In the future, the Rolling Stones are a joke.

Of course the director couldn't let us enjoy the effects for the shortest moment, he has to have Alex make some cheesy speech about how this rich guy "doesn't need a new body...he needs a new soul."

Save it for Aesop's fables not a science-fiction movie.

My advice is, if you're going for the effects, save your money and go to the arcade down the street. But if you're going to see it for any other reason at least be sure to note how well Mick enunciates all his words. This man's lip-wagging make for some riveting action.

Vic plays are surprisingly succinct

BY ERIN O'BRIEN

Evening of One-act Plays
by Leonard Gambin and Scott McKay
Victoria College

Despite a relatively modest turnout, the "Evening of One-Act Plays" hosted by the Victoria University Theatre Company was a pleasant surprise in its professionalism and innovation.

Both of the plays performed were written and directed by Vic students which, in and of itself, might initially be an alarming concept since normally even the very worst student performances can be saved by an unambiguously brilliant script. (One thinks of "Equus" and "The Importance of Being Earnest" which, tragically, are favorites of amateur night theatre companies who often fail abysmally to convey a fraction of the play's depth and sophistication; the evening, however, is made bearable by virtue of the lines themselves.)

These two plays, however, proved to be thoughtful and subversively, often manically, comic and well deserve their awards at the VUSAC Playwriting Competition. Not only were these plays remarkable in their treatment of sometimes serious (or at least depressing) themes but their soaring triumph was an eye that looked out at society, into the audience and rolled back in laughter at the youth of the students involved. The oppressive, hammer-on-thumb seriousness of other student performances is a quality wonderfully missing here.

The first play, the one hour, horrifically titled (largely because it is suggestive of the plays slagged off above) "Ignorance is Blisters" was a wild romp through the mind of an intelligent, maladroit man in his mid- twenties who wrestled with the daemons of loneliness and general existential angst. What may sound cumbersome in theory is resuscitated by punchy lines by playwright Leonard Gambin and wonderful acting from Avery Kalemba, who plays the lead character with a hysterical venture into the pathos of big city life.

Michael Best, plumbing the depths of stereotypical homosexual camp, is savagely funny and obviously subverting not only any stereotypes but also the very lines in the text. His role is also of a director, or the idea of a director, and he perfectly mimics the loopy hic-cough-inflected voice of the east coast pseudo-intellectual artiste. While occasional lines flop and the actors lapse in and out of acting every few lines, it is the great strength of this play that is startling for it conveys elements of sophistication that no one would expect from such a young group.

When the play degenerates to psychobabble at the end, with drop-dead serious inflection from Michelle Mitrovich's wonderful effort, it does so in a revealing and entirely appropriate fashion. The director, Adam Hewson, deserves congratulation for his unique approach to choreography, where characters give physical expression to the frustration the rest of us develop ulcers over by standing on their heads, mincing furiously around the stage and prowling over furniture. Most interesting of all, however, will be future efforts from Leonard Gambin who is using this play, consciously or not, to doodle dialogue into: when all the misses are eliminated from an otherwise hit script, Gambin's substantial talent will shine even more clearly.

"Playboy of the Western World", written by Scott McKay, comically usurps its title for a scenario involving two young women whose idol, William Shakespeare, appears in a night club and proves himself a total degenerate (or perhaps even an ordinary person) in his relentless displays of sexual appetite and prowess.

Lilla Csorgo is an electrifying display of inspired idiosyncratic gestures. her character, the terminally neurotic Doris, retains a poignant vulnerability, as before our eyes her belief in the value of art and life drains away as she watches her idol fall.

Director Dee Shipley has obviously done much, after some strikingly fine casting, to carefully polish the delivery of these lines for the audience howled long and hard throughout the play.

Coppola's artistic angst

Continued from page 7

the film-makers managed to dig up the audio tapes Eleanor Coppola made at the time. "We didn't even realize," Hickenlooper explains, "there were these audio tapes which she recorded late at night with Francis ranting and raving, really exposing the artistic insecurity that all artists go through. There was this phone conversation with Eleanor where we said 'yeah these audio tapes are just wonderful.' Then there was a long pause and she said, 'you have the audio tapes?'

Eleanor Coppola was just another one of the people portrayed in Darkness to have mixed emotions about the documentary.

"At Cannes," Bahr said, "somebody asked [Dennis Hopper] about his opinion of himself as portrayed in the film and he said 'well, its very painful to see myself' — he's sober now, hasn't had a drink in five years or so — 'in that way, but I still think it's a wonderful performance.' So he's very proud of *Apocalypse Now*, but he has a double-edged feeling about it."

Lost in all the furor of stars and personalities seems to be the fascinating social context of the movie which puts together all these bits of information and ends up with a powerful message for lovers of great cinema that goes far beyond how *Apocalypse* was made. As Bahr comments: "[*Apocalypse Now*] was the first and probably one of the last films to be made with such a great degree of improvisation, not just with the actors but with the story itself. It was a blockbuster independent film and I just don't think people can afford to do that anymore."

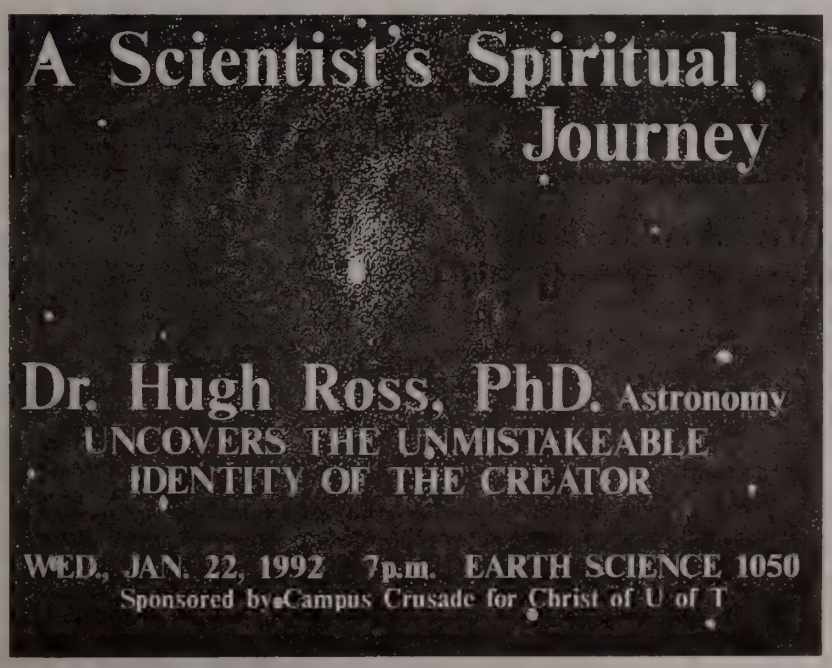
Hickenlooper agrees, warning that "the seventies were a zenith of American auterism in Hollywood where directors were really at the height of not just their creative powers but the height of their political powers and so it was really a golden era in Hollywood that fizzled out...I don't think Hollywood would ever take that sort of risk again."

ARTS AND SCIENCE
COUNCIL
BY-ELECTIONS

Nominations open Monday, January 20 for positions on the General Committee and other Committees of the Faculty of Arts and Science Council.

Nomination forms and a list of vacancies are available at the Office of the Dean, Office of the Faculty Registrar, departments, office of college registrars and student organizations.

Completed forms must be received in the Office of the Dean no later than 4:00 p.m., Friday, January 31, 1991, in order to be valid.



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VARSITY EVENTS CALENDAR

Monday, January 20

KAPPA KAPPA GAMMA SORORITY -- Information Meeting and Registration. Claude T. Bissell Bldg. (Library and Information Science), Rm. 144. 4:00 p.m.
INTERNATIONAL RELATIONS SOCIETY -- His Excellency Jacques Le Comte, Ambassador of the European Community. "The Evolution of Europe". George Ignatieff Theatre. 4:30 p.m.
ASSOCIATION FOR BAHA'I STUDIES -- Coinciding with Martin Luther King's Birthday, the ABS is hosting a "Celebration of Oneness" Potluck unity feast as a practical expression of Baha'u'llah's vision of unity. International Student Centre. 7:00 p.m. to 10:00 p.m. Everyone welcome.
WOMEN'S COMING OUT GROUP -- Lesbian/Bisexual Coming Out Group meets every Monday at 7:00 p.m. at the Women's Centre (49 St. George). All Womyn! Ph. 978-8201. Women's Centre.
DEPICTIONS OF RESIDENTIAL SCHOOL LIFE -- An exhibition of paintings by Jim Logan, a Canadian Metis artist, who was inspired after listening to Natives' stories of residential school life. 1st & 2nd floor of Robarts library. Until January 31.
CSCR 90.5 CABLE FM -- Until February 1st, CSCR (University of Toronto Scarborough College Radio) presents its 4th Annual Music Marathon.

Tuesday, January 21

OPIRG -- Greenplan group meeting. For all those environmental activists or for those who want to hang out somewhere (food & beveraages served). OPIRG office, 455 Spadina (at College), rm. 201. 5:15 p.m. For info call 598-2199.
CAREER CENTRE -- Job Search Techniques Workshop. This 4 session group is designed for those who are ready and focused on a particular. Topics will include resume writing, interview techniques, and uncovering the hidden job market. Career Centre Seminar Rooms. 10:00 - 12:30. Pre-register at the Counselling Office or call 978-8010 for more information.
GRADUATE CENTRE FOR STUDY OF DRAMA -- The Task by Heiner Muller. Translated by Carl Weber. Directed by Cordula Quint. The Studio Theatre, 4 Glen Morris Street. January 21 - 25, 8 p.m. Jan. 26 at 2 p.m. Admission $6.
MIDDLE EAST FORUM -- The Gulf War, The Palestinians and the Peace Process. A lecture by Dr. Norman Finkelstein. Sir Sanford Fleming, rm. 1105. 7:30 p.m. Free.

Wednesday, January 22

U OF T NDP -- General Meeting. Preparation for Upcoming Events. All welcome. Trinity Junior Common Room. 1:00 p.m.
HART HOUSE THEATRE -- In its efforts to re-establish itself as the University's Community Theatre Hart House Theatre is seeking the input and involvement from its community through the creation of the Theatre's Committee. We encourage all students, faculty and staff that wish to participate to attend the first general meeting of the Theatre's Committee. On stage at Hart House Theatre. 7:00 p.m.
OPRIG -- International James Bay II Day. Film will be shown (TBA). Refreshments will be served. International Students Centre at the Pendarves Rm. 3:00 p.m. Free.

Thursday, January 23

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
CAREER CENTRE -- Job Search Techniques Workshop. This 4 session group is designed for those who are ready and focused on a particular. Topics will include resume writing, interview techniques, and uncovering the hidden job market. Career Centre Seminar Rooms. 10:00 - 12:30. Pre-register at the Counselling Office or call 978-8010 for more information.
OPIRG AND WOMEN'S CENTRE -- "Goddess Remembered" & "The Burning Times". Two movies dealing with traditional women in European history and their repression with the rise of the Catholic State. International Student Centre, 33 St. George St. 5:30 p.m. Adm-Free. More info call 598-2199.
INTERNATIONAL RELATIONS SOCIETY -- General Meeting. Open discussion, re: curriculum. The IRS invites your input for the programme review process. Rigby Room, St. Hilda's College. 4 p.m.
FACULTY OF MUSIC -- The Thursday Noon Series presents a lecture entitled "I got rhythm...algorithm" by Electronic Music Professor Gustav Ciamaga. 12:10 p.m. Walter Hall, Edward Johnson Bldg. Admission Free.
UNIVERSITY COLLEGE LECTURES IN PEACE STUDIES -- Peter Timmerman, "Environmental Conflict and the Question of an International Green Cross". 8:00 p.m. University College, Room 140. Admission Free.
WOMEN'S STUDIES -- Beth Brant, Bay of Quinte Mohawk, Writer, Ontario. On Native Lesbian Writing. New College, Room 1016, 4:30 p.m. Enter 30 or 40 Willcocks St. Free admission.
IES & ENVIRONMENTAL ENGINEERING PROGRAM -- Seminar: Ed Hanna, J.E. Hanna Associates. Rm. 211, Haultain Bldg. 4:10 p.m.

Friday, January 24

CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 1:00 - 4:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.
ASSOCIATION FOR BAHA'I STUDIES -- "What is Baha'u'llah's Pronouncement about the oneness of humanity?" Potluck dinner followed by discussion. International Student Centre. 6:00 p.m. to 10:00 p.m. Everyone welcome.
UNITED COALITION AGAINST RACISM AND STUDENTS' ADMINISTRATIVE COUNCIL ANTI RACISM TEACH-IN -- Speakers, panel discussions, films. get involved in the anti-racism movement on campus. Hart House, 10 a.m. - 8 p.m.
UNITED COALITION AGAINST RACISM -- Anti-Racism Cabaret. Food + Drink available. Drumming, singing and open stage. Hart House Arbor Room. 8:00 p.m. - 12:00 a.m. $3 suggested donation.

Saturday, January 25

CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 1:00 - 4:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.

Sunday, January 19

WOMEN'S CENTRE -- Acquaintance Rape Support Group. For more info call 978-8201. U of T's Women's Centre, 49 St. George St. 7:00 p.m.

VARSITY SPORTS

MONDAY EDITION
JANUARY 20, 1992

Teams overreact to meningitis
Ryerson, Queen's scared

BY NANCY HOWDEN AND PATRICK HO
Varsity Staff

U of T teams will continue to play against Ottawa-area schools despite the meningitis scare in the region.

Last week both Queen's University and Ryerson Polytechnical Institute decided not to travel to Ottawa to compete against Carleton or the University of Ottawa, citing the threat of meningitis.

"It isn't a quarantine," Queen's University's athletic director Rolf Lund told *The Toronto Star* last week. "It is something where we are heeding advice given about limiting travel and interaction in that area. Initially it seems alarming, but after thinking about it, the health and safety of our students, it makes sense,"

But Paul Carson, sports information officer at U of T, disagreed with Lund's reasoning.

"There were more Queen's students over in Ottawa during the holidays than there would be at an athletic event," said Carson.

"There's more Queen's students there over the weekend (going to bars) than there would be at a game. So in terms of exposing yourself, it just doesn't make sense (to put a ban just on athletic activities)."

Lund said he is following the advice of Queen's student health services director Dr. James McSherry.

"The stress is that this is a precautionary measure. It's not to create hysteria," said Lund.

Ian McGregor, U of T's athletic director, said Toronto will continue to play against the two schools based in Ottawa and on Friday night, the Blues played at home against Carleton, in both men's and women's basketball.

"We think it was an overreaction (on the part of Ryerson and Queen's)," said McGregor. "We had our medical people check into it and they told us it was not a problem."

But Rob Wilson, a fifth-year forward on the U of T men's basketball team, said some of his teammates were worried.

"Definitely, there was some fear on the team, but if you go around worrying about everything, you wouldn't be able to get much done," said Wilson.

"We all know that if anybody feels sick, they should go to the hospital right away."

Meningitis is rare, usually attacking the elderly and children under five years. But since last December, six deaths have been reported in the Ottawa region, five of them teenagers. The virus has many different strains of bacteria, the lethal one being Type C. It is carried in the nose and throat, and may be passed on through saliva transfer. Diagnosis is difficult because its symptoms often resemble the flu. Symptoms include headaches, a stiff neck or back, a reddish rash on arms or chest and sometimes nausea. But critics say the meningococcal disease is rarely fatal.

No cases of the meningococcal disease have been reported at either University of Ottawa or Carleton.

University of Ottawa athletic director Carl Turgeon wondered whether the decision by Queen's and Ryerson would start a trend with other universities.

"I really don't know what to say. I'm not sure if it's being blown out of proportion...people are going to read about it and I'm not sure that afterwards there is going to be a similar reaction in other schools. I hope not," said Turgeon in *The Star*.

Sources have indicated that University of Western Ontario will be the next school to bar sports activities with Ottawa schools.

Carson said there will be deep scheduling implications because of the decision by Queen's and Ryerson.

"In the name of good health, you're forcing people to play more games in a shorter period of time which may not be the most healthy thing to do," said Carson.

"It's also going to put them at a phenomenal disadvantage when they're fighting for a playoff spot and they have so many games to make up."

Queen's order will affect all athletic activities with Carleton and University of Ottawa until January 31. But sources have indicated that at the Ontario Universities Athletic Association meetings this week, both Ottawa and Carleton will ask the league to rule the postponed games as forfeits by Queen's and Ryerson.

Ryerson will continue to play against the two schools when they travel to Toronto. On Saturday, Ottawa's men's hockey team crushed the hapless Rams 22-3 setting a new league record for most goals scored by one team.



Mike Smith did badly in vault but came first in hurdles — *Mark Lyall*

Marauders drown at hands of Blues

BY SOFIE KOULEAS
Varsity Staff

The men's and women's swim teams sent a strong message to their competition by defeating the McMaster Marauders at home last Friday.

The men defeated the OUAA's second-ranked team by a score of 137 to 81, while the women edged Mac 112 to 107.

Swimming

The men, who are after their 32nd consecutive OUAA title, had strong results from both veterans and rookies.

Former U of T athlete of the week Steve Hulford and World Student Games gold medalist Deke Botsford led the Blues by capturing three events each.

Hulford won the 100m and 200m backstroke, as well as the 200m freestyle. A finalist in the Pan-Am games, Hulford hopes to be able to bring his 200m backstroke time under two minutes at the CIAU championships later on this year. "I'm not really going for medals. I just want to do my best times" said Hulford.

Botsford also contributed to the Blues' cause by capturing the 50m and 100m freestyle and the 100m butterfly.

Another veteran with a strong performance was 4th year phys-ed student John Grootveld. Grootveld won the 100m and 200m breaststroke, posting the CIAU's fastest time in the latter event of the year at 2:21.07 seconds.

Rookie Andrew Foulds was also impressive as he won the 200m and 1500m IM.

Head coach Byron Macdonald who has been named one of Canada's coaches for this summer's Olympic games in Barcelona, was pleased with the entire team's performance. "We were in control throughout the meet." said Macdonald. "But we didn't think we would be that dominant," said Macdonald.

With the Blues' impressive win over McMaster, this bodes well for the team at the OUAA and CIAU championships.

The women's team, defending OWIAA and CIAU champions, struggled to defeat a large Mac team.

U of T swimmers made the most of their events. Rookies Rebecca Glennie and Marianne Limpert swam to victory in three events each. Glennie, one of the Blues' leading swimmers, captured the 100m and 200m backstroke, as well as the 200 IM.

Limpert, currently eighth in the world, took the 100m and 200m breaststroke and the 50m freestyle although she has been suffering from a shoulder injury. However, Macdonald is optimistic.

"Her prognosis is good. Marianne's goal is to make the Olympics."

Andrea Papamandjaris also performed well, overcoming the flu to win the 200m and 400m freestyle. The 800m freestyle was taken by veteran Andrea Musselman.

On Saturday, the men's and women's teams travelled to Western. The Lady Blues were surprised by the Mustangs losing by 14 points, but the men continued their provincial domination and defeated Western handily.

The Blues next see action on February 1st against York.



Women's Blues defeat Marauders, lose to Western

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Women's team not pleased with effort

Volleyball Blues lose bronze to strong Yeowomen

BY PATRICK HO
Varsity Staff

Jolan Storch, captain of the U of T's women's volleyball team, was succinct in her post-game evaluation of Sunday's exhibition loss to York.

"This fucking sucks," Storch said and repeated three times to make sure she wasn't misquoted.

The Blues were playing in the bronze medal match of the first U of T invitational women's volleyball tournament losing 8-15, 15-10, 15-7, 15-7 to the Yeowomen. Winnipeg, ranked number two in the country, won the gold with a straight set 15-5, 17-15, 15-10 victory over Montreal.

"It was an excellent tournament for the teams who were there because they didn't have to play against any bogus teams," said Storch, a fourth-year setter from Edmonton, Alberta.

Earlier in the two-day tournament, the Blues lost in five sets to Montreal, number six in the country, in the first match of the round-robin. Toronto also went down in defeat in three sets to Winnipeg before winning against York, ranked fourth, in five sets to set up the rematch in the bronze medal game.

U of T's head coach Kristine Drakich was at a loss to explain her team's poor performance in the final match.

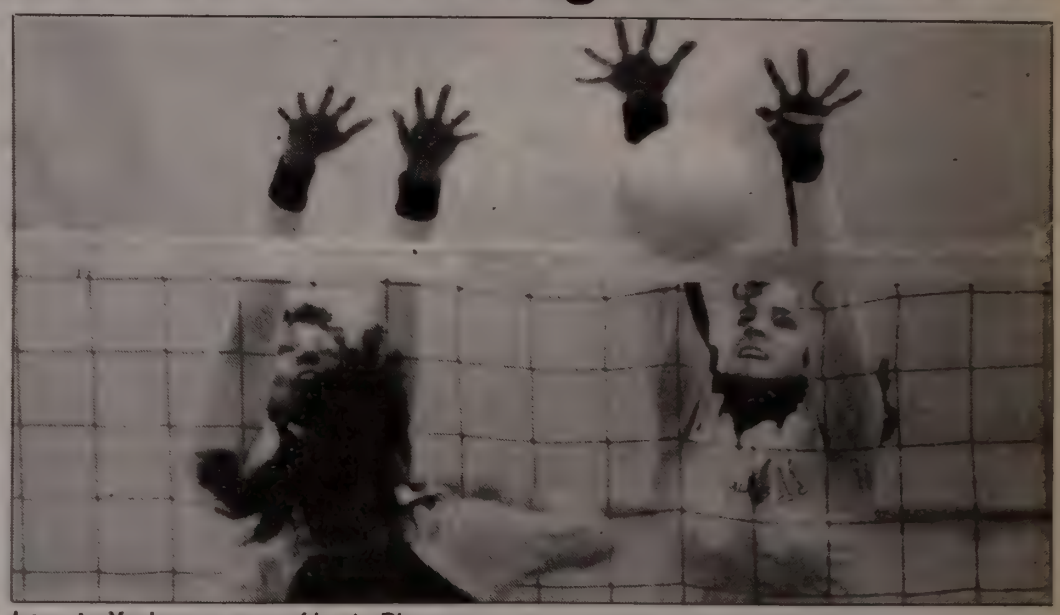
"We played excellent against Montreal and Winnipeg but I don't know what happened against York," Drakich said. "One of the players said she felt pressure but how can you feel pressure in a game we're not even expected to win. Even if there's pressure you still have to block, you still have to hit - just like you do in practice."

Toronto's rookie sensation Laurie Lassaline said the Blues lost their concentration on court.

"We let our mistakes get to us," said the 5-foot-10 hitter. "We have to focus less on what they're doing and more on what we're doing."

The Blues started out strong in the first set going on an eight-point run to establish an 11-5 lead before winnning 15-8. But it was all York after that.

"We switched our offences to counteract what they were doing and it paid off," said Merv Mosher, York's head coach. "I think we played reasonably well considering we were missing our setter (Susan Craig) who is an All-Canadian."



Loss to York no source of joy to Blues

Craig injured her foot in York's four set loss to Winnipeg, the Yeowomen's first match of the tournament.

"We had the opportunity to beat them and we just let it slip away," said Drakich. "This game shows that York can play as bad as we can. They can make as many unforced errors as we can. It could be a confidence builder in that way."

What was perhaps more disappointing than the loss was the way the Blues played in fourth set. They seemed to throw in the towel after going up 3-0 letting the Yeowomen score 12 straight points.

"I don't know," shrugged Drakich. "The execution wasn't there."

Toronto will have to win the Ontario Women's Interuniversity Athletic Association championship, which will be held at U of T at the end of February, to qualify for the national championships at York University.

The Blues next league game will be against Ryerson, doormats in every sport, in the Sports Gym on January 28 at 8 p.m.

Blues Notes

Squash

The women's squash team finished a strong third in the Ryerson combined event over the weekend, behind Queen's and Western. Anita Nador and Annabelle Diamantino combined to win seven of their eight matches.

The team is now third overall in the OWIAA, and coach Steve Pasian thinks they can improve at the championships in three weeks.

The men only finished sixth at a combined meet in Waterloo, despite Dan Vranesic winning all his games. "He could be the best player in the league," said Pasian.

Despite the finish, Pasian believes the Blues have a shot at third place in the championships.

Track

The First Chance Open track meet brought together top teams from the OUAA as well as the State University of New York at Gennessee.

With no team scoring, it was an opportunity for intercollegiate athletes to qualify for the CIAU championships.

Sophomore Darren Cunningham achieved a personal best of 2.14m in winning the high jump event. "The most important thing is he had excellent attempts at 2.18," said coach Andy Higgins. "After the jump he was a changed guy. You can tell he thinks he can do that and higher."

Cross country runner Tim Phelan achieved the CIAU standard with a time of 3:55.5 in the 1500m. Kim Crawford, last year's female athlete of the year, won the 1000m in 2:55 and also anchored the 4x800m which qualified for the championships.

Newfoundlander Jonathan Butler, doing a Ph.D in English at the U of T, set a personal best and Newfoundland record in the pole vault. Though not among the top finishers, Higgins said "he is a great example of what good coaching can do. He has improved by 40-50 cm and he'll probably improve by another 20-30 cm by the end of the year."

U of T will host the International Mars Pentathalon on Feb. 2, which features some of the top athletes in the world. They include U of T student Michael Smith, American Drew Fucci and German Thirsten Dauth.

Nordic Skiing

Wendy Davis from Laurentian University was the top intercollegiate finisher in both the women's 10 km freestyle and 5 km classical race, held over the weekend in Orangeville. Top U of T athlete was Corinna Tschan, who finished the 10 km race in 40:30 and the 5 km in 22:37.

Brian May from Queen's took the men's 15 km freestyle in 46:38 while U of T's Chris Lake finished in a time of 56:01. Jeff Dods, who missed his start, finished at 1:01:07.

Frank Ferrari from Carleton finished first in the 10 km men's classical event, while Owen Atkins led U of T skiers with a time of 36:16.

The OU/OW nordic skiing championships are held Feb. 15-16 at Deep River.

Gymnastics

The U of T men's gymnastics team wom the the OUAA First Qualifying Competition by 18 points over York. "It's the first time we've ever defeated York, well since the start of gymnastics," said men's coach Tom Bertrand. "Everybody performed really well. We had three of the top four finishers."

Top gymnast was the Blues' Mike Gagnon. John White was second and Tom Moss finished fourth.

The Blues compete again at Queen's in two weeks.

Compiled by Berton Ung

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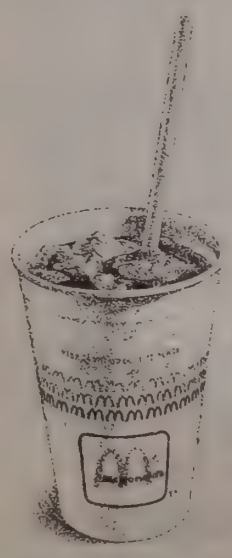


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The VARSITY

VOLUME 112, NUMBER 34, THURSDAY, JANUARY 23, 1992

JUST BASKING IN THE SMELL OF TEEN SPIRIT SINCE 1880



Reform supporters and protestors clash outside Hart House Tuesday. *Nicole Nolan*

Reform Party protested

BY GLORIA MOTTAHEDIN AND NICOLE NOLAN
Varsity Staff

Reform Party leader Preston Manning was met with a maelstrom of flashbulbs, reform enthusiasm, and vocal protests during a speech he gave at Hart House Tuesday.

Inside the Music Room at Hart House, Manning's address to a group of 200 students was fraught with interruptions.

"You're not talking about a new Canada, it's the old Canada, you asshole. You're a racist," shouted U of T student Brian Major, who says he objects to Reform policy on multiculturalism and Quebec.

Reform is Canada's fastest growing political party, registering 100,000 members across Canada, said Miles Magner, one of the organizers of the protest.

"The Reform Party is growing, based on right wing popularity," said Magner. "We want to show that a large number of people are opposed to their agenda of cutbacks, racism and attacks on Quebec."

University College student Brent Patterson attacked Manning's no-privilege policy on Quebec.

"That's cultural genocide," he told Manning.

"I think we'll all get along better if we can mutually respect our freedom of speech," Manning replied.

Outside, a group of 50 protestors picketed in front of Hart House and shouted anti-reform slogans throughout the event.

But U of T Reform Party president Caroline Nestor said the speech went smoothly despite the protestors.

"People certainly have the right to political expression," she said.

"I thought they were a little out of place. My father and his accountant went to the talk and my father's accountant was wearing a suit and the protestors called him a Nazi, but in fact he's a Jew.

Nestor says she expects the U of T Reformers — currently a group of 20 students — to grow as a result of Manning's appearance.

"We had a good response. I was approached by about ten people interested in joining, and the executive had similar numbers

See Manning, page 3.

Tuition fees rise 7%

NDP guts universities

BY CLIVE THOMPSON
Canadian University Press

Ontario's announcement of record low increases in university funding will mean a clampdown on enrollment and a seven per cent hike in tuition fees.

The government allotted record-breaking low increases to universities for the next three years — one per cent for next year, two per cent for each of the next two.

Ontario will spend $1.97 billion on universities next year.

In his television appearance on Tuesday, premier Bob Rae told Ontarians to get used to the changes.

"It's not just a recession. Our economic world has changed, and it's not going to be business as usual ever again," Rae said.

For universities, it means first year enrollment will be cut by up to 4,000, and up to 1,500 staff and faculty layoffs could occur, according to the Council of Ontario Universities.

Despite Rae's calls for a "profound commitment to protect our network of public services", fewer people will have access to an increasingly weaker education, said COU chair Peter George.

"It's going to be a real disruption of our services," George added.

For students, the announcement is a "double blow", because the government's increase in funding is far lower than the increase in fees they're allowing, said Laurie Kingston, chair of the Ontario Federation of Students.

Traditionally, the government has increased fees only as much as they were willing to increase funding.

OFS member student councils — currently holding their annual meeting in Guelph — were shocked by the government's breaking of precedent, Kingston said.

And they're not satisfied with the argument for fiscal restraint, she added.

"Generally speaking, people are freaked out. No one is going, 'well, these are hard times.'

"This isn't the time to be making it harder to get into university. They're asking us to pay more at a time when last year was the hardest on record to get a job, and it's going to be harder next summer."

OFS feels the government should be working harder at increasing revenue through tax reform, and should work to get the results of the Fair Tax Commission in sooner, Kingston said.

Ontario is increasing student aid through the Ontario Student Assistance Plan to cover the rising cost of tuition for those who can't afford it, officials announced.

The adjustments will "maintain accessibility for those who need the help the most," said Richard Allen, minister of Colleges and Universities, in a statement.

But OFS isn't convinced it will be enough, since the ministry hasn't given any figures on how much that will be or how they'll ensure it will go to those who need it.

"I'm skeptical, because they've already thrown out the basic work done by the OSAP review

See Increases, page 2.

Funding cuts disgust U of T

BY MAYLIN SCOTT
Varsity Staff

U of T students and administrators say they are "appalled and disgusted" at the provincial government's announcement of the lowest funding increase in recent history.

Premier Bob Rae announced Tuesday that universities would receive only a 1 per cent increase in funding for next year, and only 2 per cent for each of the next 2 years. He also announced tuition fees would rise by 7 per cent next year.

"I'm disappointed by the government's announcement," said U of T president Robert Prichard. "The impact on the university will be damaging.

"Enrollment will be cut by 10 per cent or more, and there will be fewer jobs and fewer people to deliver the programs and quality we aspire to. Thirdly, when we weaken the university funding, we undermine the capacity of the university to contribute back to the province.

"My disappointment is, as a result of these announcements, Ontario universities will continue to languish at the bottom of Canadian provinces in terms of funding."

He said he was upset the government had not allowed more flexibility for tuition fees to rise.

"(Through this), shortage of revenues provided is even greater than it was last year."

Michael Finlayson, vice-president of human resources, said although it's too early to be specific, it is clear that the university will have to reduce academic and administrative staff.

"We hope to do so by attrition, but the scale of the cuts may be so severe that attrition alone may not be possible," he said.

Student leaders said they were not pleased with the tuition fee hikes.

"I'm totally appalled and totally disgusted at the NDP.

"Seven per cent for next year

See Groups, page 3.

Teach-in to address racism issue

BY MARY-BETH HOLLYER

A teach-in organized by U of T students will attempt to address the issues of racism in U of T's curriculum, admissions, and staffing.

The United Coalition Against Racism and the Students' Administrative Council are holding an Anti-Racism teach-in on Friday Jan 24 at Hart House.

Speakers from different cultural, social, and occupational backgrounds will conduct seminars on the integration of anti-racism into curricula, streaming in secondary schools and university admissions, building a student anti-racism movement, racism in justice and law enforcement systems, and the history of racism at U of T.



Kyo Maclear, a member of the organizing committee for the teach-in, said the Teach-In itself indicates that racial problems do exist within U of T.

"It's pretty self-evident, said Maclear. "The administration can't even acknowledge that there is a problem."

But, at least one student thinks the teach-in itself is failing to acknowledge all the problems of racism.

Ari Rosenblum, a 5th year part-time history student, said he had concerns about the teach-in.

"This teach-in is not including any lectures, films or speakers on anti-semitism," he said. "On the 50th anniversary of the Nazi Wannsee conference, I find this singularly inappropriate. As a Jewish student, I find it very offensive that this is going on."

But Phil Howard, SAC Human Rights officer, who helped organize the teach-in, said it was not intended to leave any group out.

"We did consciously try not to have one session on any particular race," he said. "All of them have to deal with integrating all races into the seminars."

He said when it came to the workshops, he hoped participants would bring up specific questions and perspectives for discussion.

Organizers said they hoped those perspectives would be valuable to students.

"A lot of people think we want to do the dirty work for administrators, but actually we want to provide an alternative to the Ministry's mainstream of education which is happening at U of T," said Maclear.

Cynthia Pay, a member of SLAM (Students of Law for the Advancement of Minorities) and a guest speaker at the teach-in, said both students and professors will find the teach-in useful.

"My approach is from the student's perspective, but we also have invited a law professor who is organizing a course on racist issues and the law."

One of the seminars, "The Lessons of 1492: 500 years after Columbus", informs students of the eurocentric bias in the U of T curriculum through the story of Columbus' discovery of the Americas.

"Columbus' so-called discovery of the Americas demonstrates the initial eurocentric myth that students have been taught in schools", said Maclear.

Inside

Presto — more Preston, page 3

Bloor film-fest examines the ordinary fantasy, page 9

All-star doubleheaders coming up, page 11

Scarborough campus seeking student levy input

BY SIMONA CHIOSE

Students at Scarborough College may soon vote on the fate of the $375,000 collected in the past three years through a student levy.

The $30 annual levy, paid by full-time students, and $10 levy paid by part time students, have been paid since 1988 when students voted in favour of building an auditorium facility for Scarborough College.

But a feasibility study concluded the private financial backing required for the project is unavailable.

Evelyne Gharibian-Saki, communications commissioner for Scarborough College Students' Council, said the council would try to find out what students wanted.

"Students' Council will go through some legal process to find out what the students want, then the funds will be used," she said.

Marion Zimmer, manager of Development and Public Relations for the college, said students who have contributed to the project should see some results during their stay at university.

While many students may be hoping for refunds, the levy will probably continue for another two years in accordance with the original projected five year levy term.

"It would cost more money to return the levies than is actually there," said Gharibian-Saki.

She said the student levy had been planned as a lure for outside backing.

"It was done this way because it was believed that student backing from the inside would help attract private support," said Gharibian-Saki.

But Zimmer estimated that eight million dollars would have been needed for the construction of the hall. Private donations from outside the university community, combined with faculty and staff donations, have only raised another $375,000.

The proposed hall had been designed to meet the needs of Drama and Fine Arts students.

"Those students have nothing right now," said Gharibian-Saki.

The only existing facility, dubbed the Black Hole, or the Pitts, has cement walls, woefully inadequate sound and a maximum seating capacity of 70.

Zimmer said the funds could be used to improve those facilities.

"It would be much better to use the money together to build something in the spirit of Scarborough Hall.



Another project is on the table involving the renovation of the drama studio and the art gallery," she said.

Zimmer said the final decision should be determined by Scarborough College Students' Council.

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Students hold celebration of oneness

FARHEEN HASAN
Varsity Staff

Students from several cultural and religious campus groups gathered and feasted together on January 21st for a Celebration of Oneness.

The Association of Ba'hai Studies hosted the event in order to commemerate Martin Luther King Day and World Religions Day.

Sandy Smith, an alumni member of A.B.S. said, "Fostering unity on campus is something important to Ba'hias so that we can create links, get to know each other better and deal with our problems more effectively."

All campus groups were invited. Student associations included Croatian, Turkish, Serbian, Jewish, Indian, Native, and Pakistani groups, plus the University of Toronto's Chaplains' Association. About 75 people participated.

"The Celebration of Oneness was a perfect opportunity for different cultural groups to integrate in a social setting.", said William Aldridge a second year science student, "The use of different ethnic foods was a great application for unity."

After dining on tortillas and salsa sauce, samosas, spring rolls, pakoras, potato cutlets and borak, students watched a slide show presentation. Short readings were included from several world religions and non scriptural writings from world leaders who were advocates of peace

Reverend Bob Shantz from the Chaplain's Association said he applauded the students' efforts.

"It's hope for the world. I'm inspired by this evening and I thank you for it."

Muge Mentes a fourth year International Relations student and President of the Turkish Students Association said it it was an excellent opportunity to meet people from different ethnic backgrouds and hear scriptures from other religions.

"It would be great if we could do it again with more groups participating the next time."

Cheshmak Farhoumand secretary of A.B.S. said the support the evening got from different groups was great.

"The evening demonstrated that no matter where we're from or what our beliefs are our humanity creates a bond of friendship between us.", she said. "We want to highlight our differences and celebrate our oneness.

"As Baha-ullah (the central Ba'hai prophet) said, 'The earth is but one country and mankind its citizens.'"

The students donated all of the left over food to a shelter for battered women.

Increases depress Ontario faculty

continued from page 1.

commission."

Heads of Ontario's faculty were depressed but not surprised by the announcement, with its premonition of wage freezes and job losses.



"We were fairly well-prepared — or should I say beaten down — for this," said Bill Graham, president of the Ontario Confederation of University Faculty Associations.

They're glad the government strongly supported open negotiation of wage cutbacks, rather than pushing for mandatory settlements, Graham added.

But it's obvious that without a funding increase to match inflation, universities will inevitably push for freezes on salaries, which dominate over 80 per cent of most university budgets, he said.

"There's nothing left but to start downscaling the system."

In the long run, universities and government will have to restructure the entire post-secondary education system, Allen said.

"I know this won't be easy and I intend to work closely with colleges and universities to preserve our commitment to excellence and equity as we go through the restructuring process."

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Political professors ponder Preston

BY MAYLIN SCOTT
Varsity Staff

Though Preston Manning seems to draw a crowd wherever he goes, political science profs say it'll take a federal election to truly test his popularity.

Manning, the leader of the Reform Party, spoke at U of T Tuesday to 200 students as part of a recruitment drive organized by the U of T Reform Party. About 30 people protested his speech and policies outside.

David Rayside, a political science professor who specializes in French-English issues, said he felt Manning has sanitized his presentation and been allowed to get away with it by most of the press.

"At their core, they are in fact racist in their view of immigration, anti-french to the core and are clearly traditional in their concept of gender issues and gay related issues," he said. "I have no doubt the core of the party is deeply homophobic.

"My view is an enormous number of people in English Canada and in the west are anti-French Canadian, or unwilling to recognize French as a language of equal prominence. There's been an uneasiness and a fear about diversity that's always been there and has bubbled up because of discontent at the federal Conservatives and politicians in general."

But Lawrence LeDuc, also a Canadian political science prof, said the party's popularity hasn't been tested yet in an election.

"My own view is that his popularity is over-estimated. Protest parties are often stronger before an election.

"You have to distinguish between the ability to win, and the ability to disrupt. They may or may not run candidates in Ontario. If they do, they might not win any seats, but might tip votes to either the Liberals or NDP."

He doubted Manning's popularity could be attributed to his policies.

"Many of them are not popular. His personality may be appealing because he's a new person, but he's not that charismatic. I think it is more the discontent with the existing political government and discontent in the Conservative party."

Nelson Wiseman, who specializes in Western Canadian politics, said the Reform Party is similar to other protest parties that have emerged in the past from Western Canada.

"It's similar to Social Credit, but very unlike the NDP or CCF. It remains to be seen if they will be successful. They ran in the 1988 election and didn't win any seats.

"His policies are attracting older Canadians and the west, but are in flux. It's hard to tell what will happen. The dynamics of elections are volatile. My own feeling is they may sweep Alberta and not gain much elsewhere."



Preston Manning *Nicole Nolan*

Rayside said Manning's popularity lies in his not sounding like an average politician.

"I think he absolutely has the right to speak. I lament the fact that he has appeal and is being allowed to get away with presenting himself as more tempered than he is."

He said the current talks over the future of Canada could be at risk with Manning in the picture.

"Someone representing his views has already a foothole in the national arena. I'm quite bothered by that. I think he'll make things worse. Things are bad enough with the constitutional talks, I don't think he'll make things any easier."

But Nelson disagreed.

"I would say (the Reform Party is) largely incidental to the debate," said Nelson. "There aren't any Reform premiers and they are not one of the bargaining agents. But he is on the fringe of things. His is the only party saying they are not running candidates in Quebec. That's sending out a message that elicits sympathy from some and support from those who are anti-French."

Manning pushes education vouchers

continued from page 1.

of people coming up to them."

The main concern of the protest was to call attention to the Reform Party's alleged racist agenda.

"The Reform Party is trying to take advantage of the general climate of insecurity in both economics and politics by promoting an agenda which is anti-French, anti-immigration and anti-unio,."said Raghu Krishnan, a member of the United Coalition Against Racism.

But some students said they were interested in Reform policy.

"I'm here because I'm voting federally for the first time," said first year U of T student Sarah Niles. "Previously, I've been a strong Conservative supporter, but Reform is a viable alternative."

Manning said he wanted to see more university-age people support the party.

"The Reform movement has been one of middle-aged people and seniors, not youth. A healthy, achieving society must be a generational partnership," he said.

Manning also emphasized the Reform Party's plan to encourage a stronger role for the federal government in post-secondary education by giving the students "advanced education vouchers".

He said instead of being funded by the provinces, students would receive $3,000 vouchers from the federal government to spend at the university of their choice.

Scott Harrison, a U of T student and Reform party member, says most objections to party policies are a result of misunderstanding.

"I just think a lot of those protestors should give Reform a second look. A lot of them are misinterpretation. Reform has just gotten a bad reception in Ontario because it's new. In the west, we're treated as an average political party."

Richard Stecki, a member of the Etobicoke-North York constituency, agreed.

"I hate it when people try to denounce something good. If they read the policies of the Reform Party they wouldn't be here," he said.

Pointing to the protestors, Stecki said, "They equal ignorance."

Groups need to work together

continued from page 1.

is fine, but what about the next year and the next year and the next year, because the university will really be feeling the pinch after one year," said Students Administrative Council president Peter Guo. "How high will the NDP allow tuition fees to rise? The NDP rhetoric is freeze the fees — that's a joke."

He said he hoped U of T would consider carefully where they're going to cut.

"I would say to them, do not take the short-term solution, sit there and look at the overall picture. Take things away that don't need much support, trim the fat and take a hard look at salary freezes. They should be sitting with the unions and asking them, would you rather keep your job, or keep up the contracts? I can't see cutting any academic programs as helping at all."

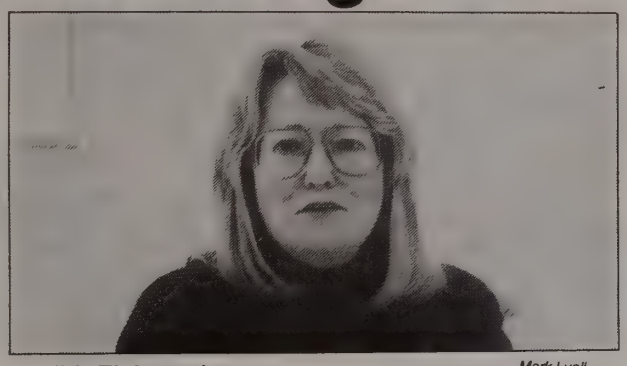
Deanne Fisher, liaison officer for the Association of Part-time Undergraduate Students, said she worried about the enrollment cuts.

"Everyone's talking about high school students being turned away, but we have a few thousand first year students who didn't come straight out of high school. They have jobs, a family, what's going to happen to them?

"They can't cut any more courses. It's getting harder and harder to finish a degree part-time as it is, with the same summer courses offered year after year."

Judith Eichmanis, president of U of T's staff association said all groups in the university community will need to sit down with the administration and work out solutions to the financial crisis.

She said one solution would be for the university to carry its debt longer.



Judith Eichmanis *Mark Lyall*

"It's not a big deal to carry a large debt these days. Times aren't going to be bad forever. There's a super demand for the university as a service and we're cutting the supply. Firing a whole bunch of staff is just going to put more work on those who are left."

She said wage freezes are also another option the university could implement.

"I think we know they're coming to ask us that. I think it has to be a university wide effort. Another idea is to shut the university down for a week and have everyone go home without pay. There's $400 million on the payroll, divided by 52 that's a large number, as long as it doesn't affect those who really depend on the money."

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EDITORIAL

Reform Reform

Preston Manning was on campus this week.

The leader of the Reform Party was here to try to boost membership in the U of T branch of the party. And 200 people actually showed up to hear his message.

There's something more than faintly scary about that.

The Reform Party could win 18 of 20 seats in Alberta if a federal election were held right now. And its popularity has been skyrocketing in other parts of the country. They now have riding associations in every part of Ontario, and are undoubtedly going to be a major factor in all parts of the country in the next election.

Except in Quebec. The Reform Party is not running in Quebec. And therein lies part of the problem.

It's not hard to understand the appeal of the Reform Party. Everyone hates Mulroney and the Conservatives. And the NDP and Liberals have certainly not convinced anyone they could effectively lead the country out of these times of economic depression.

Manning speaks to a lot of people. And the feelings of those people cannot be dismissed with the simplistic rhetoric so many of the party's opponents use.

He addresses economic issues, and he talks of cutting costs, lowering the deficit, bringing spending under control. He talks of jobs, how to preserve them, and how to obtain them for Canadians.

And therein lies the rest of the problem.

The Reform Party's proposals are not simple-minded by any means. But they do unfortunately focus on the same scapegoats that have always been dragged out in hard times: immigrants, social spending and different cultures.

Most people are suffering terribly in this recession. The Reform call to cut social spending must seem almost irresistible.

But to do so would be to merely continue along Conservative lines. The country would lose any ability to boast about what it was once so proud of: its willingness to care for those who are unable to care for themselves.

But the Reform Party is building its popularity on easy targets such as these.

Manning tries to downplay the party's harsh line on immigration, preferring to focus on the "benefits" to Canadians. But, if one attends local riding meetings, the telegenic polish of the party's leader is scraped away.

People — and the vast majority of those people are indisputably over 40, white and male — come to these meetings to complain about immigration. They come to ask why the government can't send all "those people back home."

The party answers tend to be that Canada's immigration and deportation policies are far too lax, and take too many jobs away from Canadians.

The natural corollary of these policies, of course, is an intolerance towards multiculturalism, including the French-Canadian culture.

The Reform Party claims not to be against multiculturalism. It merely wants it administered as a matter of provincial discretion, rather than federal.

It sounds reasonable. But, in actuality, it chops away at the fabric of this country. No one would claim that Canada is overly tolerant to its minorities. But there is a law, currently applied to the entire country, that different cultures have the right to live as they wish wherever they wish, and with the support of the federal government.

Under the Reform proposal, some provinces might be tolerant, others might rub out any vestiges of a different culture. Certainly, the national dream of tolerance from sea to sea would lose any hope of ever coming true.

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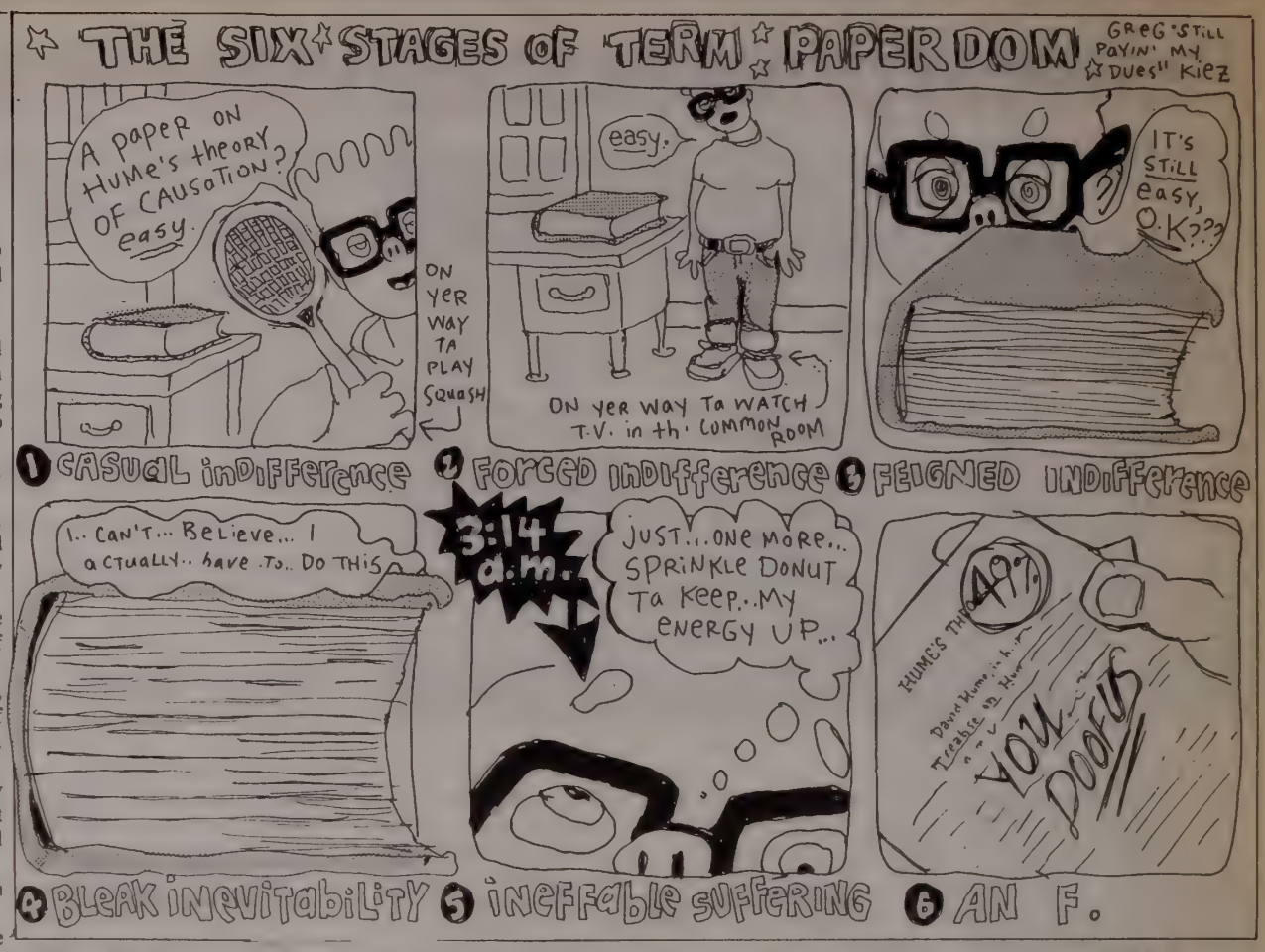
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Reform Party perpetuates inequalities

BY DAVE MCKEE

It is somewhat ironic that Preston Manning's Reform Party labels itself a national party.

With its shallow sense of community and an abbreviated awareness of Canada's pluralistic history, they are among the least qualified to speak for or to a nation.

On Tuesday, Preston spoke at Hart House, and I asked him the following question: "You and your party have expressed opposition to multiculturalism, an example being your criticism of allowing Sikhs in the RCMP to wear turbans. Your reasoning is that we (??) must preserve the traditions of Canada. Recognizing that Canadian history and culture have had numerous contributions from many cultures, is the real problem the "watering down" of our traditions or the fact that those traditions never really reflected Canada's social and historical reality? Are you not maintaining and even encouraging a skewed, Eurocentric view of Canada?"

Preston's answer was that the Reform Party is not opposed to multiculturalism, but feels that each cultural community should pay for its own cultural programs. When I tried to ask him how this was fair, given that the current economic system strongly privileges the white European population in the country, he turned to someone else. Presumably, he had enough challenging questions from the grassroots with whom he claims solidarity.

This inciident reveals two very important aspects of Reform Party politics: the adherence to a warped, essentially racist view of history, and the retreat from community-based politics into pathetic, individualistic finger-pointing.

Like any community, a nation grapples with the tension between the quest for group consensus, which probably involves some amount of conformity, and the need for individual or local expression.

The growth of the community occurs between these two poles. While the drive for conformity has been strong in Canada, there have been small opportunities for marginalized people to let their voices be heard. If Canadians accept that Canada is a national community, they will recognize the historical silencing of many Canadian voices.

Futhermore, they will accept that those voices have a right to speak and that they are an important contribution to the cultural and spiritual well-being of the entire community.

Throughout this year, 1992, many people will reflect onthe past 500 years of injustice and resistance in the Americas. Under the banner of "Recovery not Discovery", they will assess the political and cultural reality of all peoples who live in the Americas, not just those who are privileged. By looking to the past, they will begin to understand the present; driven by a passion for community, they will move forward toward a more just world.

Historically, Canada has exhibited little of this passion, but now, Preston Manning is absolving us of it altogether. The Reform Party recognizes that we are in a difficult economic situation, but their solution is rooted in an "everyman (literally) for himself" attitude. Their abandonment of the community leads them to support massive social spending cuts, regardless of the drastic effect such cuts would have on a huge number of Canadians who are politically and economically disadvantaged.

Reform Party politics: the adherance to a warped, essentially racist view of history

Combined with this is their habit of steering Canadian history back to "the traditions", which excluded the experiences of those who are now disadvantaged. The Reform Party's total lack of national conciousness allows them to justify their exclusive politics.

The popularity of the Reform Party represents a serious challenge to the people of Canada, who must begin to assess the political and cultural reality of all people living in Canada, not just those who have been historically privileged.

If we cannot take a lesson from the people among us, we will land ourselves with the Reform Party, who represent the utter collapse of anything resembling a national experience in Canada.

Dave McKee is a member of the Student Christian Movement.

back talk ... letters to the varsity

Degree

Re: "Degree changes for commerce, arts & sci proposed" which appeared January 16, 1992.

As a graduating student in the Commerce program, I think that changing the current Bachelor of Commerce requirements from 23 credits to 20 is a serious mistake and will serve only to erode the reputation of the degree and the university in the business community.

Contrary to SAC President Peter Guo's opinion that the three extra credits are not "that big a deal", the three courses give the Bachelor of Commerce the recognition it has at other universities and in the marketplace. If Guo had talked to people about the degree before deciding it was one which "overspecialized" he might have "understood why (we) needed 23."

The U of T Bachelor of Commerce is seen as one of the pre-eminent business degrees in Canada since the extra three credits over an Honours Baccalaureate shows that graduates were willing to work harder. By eliminating this aspect, the degree will not only be degraded in the future, it will also demean the degree of every Commerce Student who has graduated or will graduate at the end of this session.

Being the SAC President, Guo should canvass commerce students and fight for us, not simply agree with Dean Wolff or decide policy on his own.

In fact, many of the proposals could be made to the existing program without losing the 23 credit requirement. If a broader liberal arts training is the goal, then clearly six-credit majors coupled with a 23 credit degree would enable a student to explore more of the liberal arts than a 20 credit degree. Therefore, there is probably another motive, such as faculty reduction, behind the changes. If that is the case, then U of T's reputation across the whole curriculum would suffer as the quality of education declined.

In closing, I hope that enough commerce students let their opinions be known in order to stop this particular change. While I agree that the commerce program should involve more exposure to other disciplines, I do not want to graduate with a degree to which I would have to add the disclaimer: "I got it before it was easy."

Craig Davidson

Disgust

I am writing to share with you my extreme disgust at another example of systemic discrimination against females by the male-dominated hierarchy. Perusing the course calender, I noticed the abundance of seminars and it irritated me — should not some be called ovulars?! Students, faculty and the administration should not countenance sexism by letting this practice continue.

Scott Kostiuk
Trinity III

Robarts

I read with interest Jason Ziedenberg's article on racism in the stacks of Robarts library. ("Shelving racism at Robarts",

See Back Talk, page 5.

Reform Party would change Canada

BY CAROLINE NESTOR

As a student close to graduation, I am quite fearful of entering the world of Canadian politics and economics.

Personally, I am tired of seeing taxes soar while services grow fewer and less reliable as a result of poor economic management at the federal level of government.

Only in the Canadian military can a top CF-18 fighter pilot survive the Gulf War, only to come home and die as a direct result of flying in our outdated military hardware.

I am also tired of listening to political promises that are not kept made by politicians concerned only with winning power.

Enter Preston Manning, leader of the Reform Party of Canada. He is the sole leader to talk about ideas, the sole leader to suggest positive changes while Jean, Audrey and the gang waste their time in the House of Commons launching salvos against the Tories.

The Reform party is the option for those who want the changes

Unlike these leaders, who are concerned primarily with public relations and looking good in the media, Manning does not spend all of his time criticizing his opponents. Rather, he uses a consultative approach to Canada's political problems, instead of a completely critical one.

Woven throughout the Reform Party's "Blue Book" are references to the need for common people to have their say on government decisions and party positions. On constitutional changes and questions of moral content, the party believes they should be decided by public referenda (eg. direct citizen votes on capital punishment and abortion.) The voters should be able to vote in referenda that would be binding on the government.

The party also supports the principle of allowing voters to recall their MPs if they are unhappy with his or her performance.

In actuality, this commitment to wide-open democracy would be a pleasant change for ordinary Canadians, who are quickly forgotten once they've cast their ballots.

The Reform Party, however, believes this democratization of the country should be felt at all levels of people's lives. Canadians should have the right to decide how and where they want to live their lives for themselves.

This belief also has implications for improving the lot of university students.

As far as post-secondary education goes, the Reform Party of Canada would prefer an arrangement that enhances individual choice. Therefore, they would give serious consideration to the voucher plan.

The federal government would distribute the money allocated to post-secondary education directly to the students themselves in the form of vouchers that would be accepted by universities, colleges and technical schools. The institutions would then convert the vouchers into money by redeeming them with the federal government.

Under such an arrangement, institutions would compete with each other to attract students, instead of turning them away, as is happening in so many places today. Students' ability to effectively choose would be enhanced because they would have more leverage to seek out institutions that really meet their needs. And federal costs would be no higher than they are today.

In many other areas of Canadian politics, changes are badly needed. The Reform party is the option for those who want the changes.

Caroline Nestor is the President of the University of Toronto Reform Party.

back talk ... letters to the varsity

Continued from page 4.

Monday, January 20). Although I have not seen the book in question, I see no reason to doubt Mr. Ziedenberg's contention that it is an anti-semitic tract based on the "Protocols of the Learned Elders of Zion".

It puzzles me, however, that Mr. Ziedenberg would go to such lengths to publicize what seems to be an obscure pamphlet written by a marginal character whose grip on reality — judging by his assertion that Hitler was Jewish - is rather tenuous.

Be that as it may, the issue of hate literature and how it should be dealt with is certainly worthy of serious consideration and discussion. I would suggest that the more reputable the author, the more likely hate literature is to be taken as serious scholarship or art. That is why I don't see much danger in Walid Amin Ruwayha's strange book.

It is highly unlikely that any of the *Varsity*'s readers had ever even heard of Mr. Ruwayha before his book was discussed in Mr. Ziedenberg's article. On the other hand, I am sure that a considerable proportion of U of T students have heard of the popular and respected American novelist, Leon Uris — or read some of his books or seen the film based on his novel *Exodus*. No doubt very few of those people would consider Mr. Uris, most of whose books are in University of Toronto libraries, to be a writer of hate literature; but if the following excerpts from his purportedly non-fictional book, *Jerusalem, Song*

See Back Talk, page 6.

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

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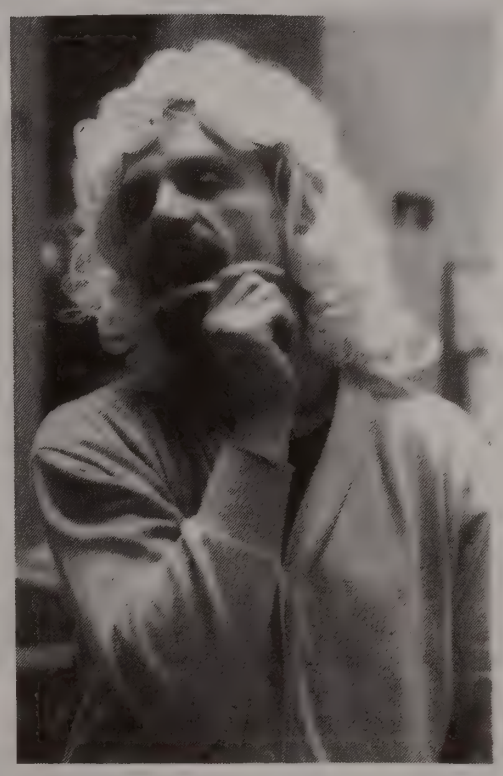
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To my Fan Club

Hiring quotas would sustain discrimination

BY BRIAN CATLOS

The institution of fair and indiscriminating hiring practices at the university is a laudable goal.

The way, however, in which the University of Toronto seems to be approaching this objective is both inconsistent and alarming. On the heels of an invasive survey on the racial, religious and cultural background of the students, the university seems poised to establish some sort of hiring policy based on quotas.

This remedy is not without historical precedence. Adolf Hitler instituted a similar program in the German universities of the 1930s. Ever the egalitarian, the Viennese corporal reflected that it was dreadfully unfair that there was a disproportionate number of Jews among the teaching establishment. Instituting a quota system, he limited the number of Jews in university teaching positions to reflect the proportion of Jews in German society.

Suddenly, the German universities lost a great part of their very talented staff. They were replaced by new professors, whose promotions had less to do with their intellectual ability than political acumen and accident of birth.

By establishing a hiring system based on anything but academic merit and teaching ability, in particular one which is based on ethnic, cultural, religious, or sexual criteria, the university will be institutionalizing the very prejudices it is publicly committed to eradicating. In the past, many men were promoted over some better qualified women merely because they were men. The institution of a quota, say, on the hiring of women will still perpetuate sexual discrimination; it will merely change the variables and leave the equation intact.

In instituting a quota program, the university will have to establish a set of categories to determine who falls where. One wonders what these will be: female/male, straight/gay/bisexual, black/white/oriental/Native, Islamic/Jewish/Christian/Buddhist/Hindu? Where will it end? Once a system of categories is determined there will inevitably be problems.

For instance, into which category will people of multiple ethnic and racial backgrounds fall? What if an applicant is of Oriental descent, but of a family that has been here for generations, and perceives herself to be culturally Canadian? What if she is a former Hindu who has converted to Buddhism? Or straight with the exception of a few past relationships? Hitler's solution was to trace back five generations. If you had one Jewish ancestor in that range, you were Jewish. We shall soon be putting our genealogies on our resumes.

Quotas lead to tokenism...which sustains the very environment of prejudicial inequality

The message of an anti-discriminatory program should be that it doesn't matter what ethnic background, disabilities, religion, gender or sexual preference people have, but that they will be judged on their merit alone. The categorization that is necessary to the establishment of quotas instead forces people to define themselves primarily on these superficial terms.

The disparity between the reality of the world of statistics and that of the actual world can put the concepts of equality of oppourtunity and numerical equality in opposition.

For example, if in a given year there are three job openings at a department at U of T, and the department is obliged to hire one Native Canadian, one woman and one heterosexual, what would happen if the three best applicants for the positions were all Native and lesbian? The department would be obliged to hire a less qualified heterosexual for on of the posts to fill their quota. A better qualified person would be denied a job, and the university students would be denied the best teaching available. If this example seems unreasonable, it is only because the principle which it is illustrating is equally unreasonable.

Quotas lead to tokenism. The conceptual framework in which they operate is one which sustains the very environment of prejudicial inequality which they are supposed to combat and undermine.

Rather than a quota system, perhaps the university could make the hiring process more public, and provide an open board of appeal for people who suspect that they may have been unfairly denied a position on the basis of their gender, religion, or ethno-cultural background.

If hiring is based solely on ability, then in time, the proportion of the various groups in the university community will be reflected in the numbers of the staff. To suggest otherwise is condescending and insulting to those of us who believe ability is not a function of birth or belief.

Brian Catlos is a University College student.

back talk ... letters to the varsity

Continued from page 5.

of Songs, is not an example of hate literature, I don't know what is. The topic is Muslims in general and Arabs in particular.

"Technology confounds them and, unable to cope with a modern society, they sink deeper into Islamic fundamentalism, which tells them to live in the past and hate the people who are bringing the future into their part of the world.

"The Arabs are certainly entitled to live by their own values and standards and practice their own religion. The problem has come when they have left their own borders to live among the rest of the world's people...Their major gifts to the civilization of this century have been the introduction of international terrorism and an ongoing attempt to gain financial control of the planet for the corrupt purpose of lining the pockets of a few thousand feudal princes and businessmen.

"In bringing their ancient ways out of the desert, the Arabs have turned Western Europe into a shooting gallery."

This discussion appears under the heading, "The Assassins", and is accompanied by a photograph of an Arab child pointing a toy pistol at a Christian priest, with the caption reading, "Politics by assassination, an ancient Arab tradition, is played out in this mock shooting of a priest."

A metaphor that often recurs in fascist literature is the representation of the "inferior" or "decadent" races as a tumour or cancer which must be thoroughly excised from the body of society in order to restore health and vigor to the nation. For an illustration, we need only turn to Mr. Uris' discussion of the P.L.O. and the idea of a Palestinian state.

"They don't and never will have the slightest notion of how a democracy operates. Allowing these people to form a cancer state shows a world ready to use ostrich tactics of pretending not to see and hoping it will go away. The moment such a state comes into existence, the Middle East, the West and the world will be in serious danger."

This book is available in Robarts stacks. Since it doesn't bear any inscription indicating that it was a personal gift from Leon Uris or anybody else, I assume that it was "solicited by Robarts."

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VARSITY REVIEW
THURSDAY EDITION
JANUARY 23, 1992

16-year-olds talk about making Talk 16

BY STEVE GRAVESTOCK
Varsity Staff

Teenagers aren't exactly treated well by the popular media. Movie and TV executives consider them a lucrative and easy market; in their eyes, teenagers are easily exploited because they're only interested in beer, sex, vandalism, and unbearable music that doesn't sound anything like Michael Bolton or Don Henley. (Remember all those teen comedies in the mid 80's or Saul Rubineck's credo in *Sweet Liberty*?) When producers give adolescents more credit, they offer them tepid white middle class fantasies like *Beverly Hills 90210*, which is essentially *Dynasty* for teens: no ethnics and lots of expensive clothes.

The press — especially columnists, op-ed writers and critics — treats teenagers even more shamefully. In the more liberal publications, adolescents are an alien life form; in the more right wing ones, vicious thugs who avoid their just desserts because liberals pamper them. Critics treat their tastes derisively and condescendingly. The point of this rather lengthy harangue is that teenagers are talked about, lectured at, and agonized over, but they're seldom listened to.

The new Canadian documentary *Talk 16* is remarkable because it listens to the adolescents it features. Local film-makers Janis Lundman and Adrienne Mitchell followed five sixteen-year-old girls around for a year recording their triumphs and crises. The result was/is an in insightful and entertaining movie.

Lundman and Mitchell decided to focus on sixteen year olds — all of the girls turn sixteen at sometime during the film — because they considered it a crucial turning point when people made decisions about sex, parents, values etc. They also saw this age as more volatile. Prior to sixteen people don't have that much freedom and after it they're more settled.

They also selected the girls to reflect different aspects of teenage life as well as the ethnic and economic diversity of Canada. Street kid Astra drops in and out of school several times. Erin is a somewhat insecure private school girl. Helen is Korean and a wild overachiever whose parents are fundamentalist Christians. Lina immigrated from Russia with her parents when she was a child; a wry underachiever, she longs for a boyfriend. Rhonda is Guyanese and dreams of becoming a famous actress.

However, it's rather misleading to reduce the girls to their backgrounds or a few obvious traits. *Talk 16* isn't a glib sociology essay. It's a portrait of five distinct, intriguing personalities. The film's final form attests to the film-makers' sensitivity — they refuse to reduce the girls to symbols — and to each girl's strength. Less courageous people would have given up long before the film was completed.

I recently spoke with Astra, Erin, Helen, Lina, and Rhonda. As a group, they seemed genuinely happy with the way the film turned out. They took the process of film-making, which is sometimes aggravating and arduous, in stride. Astra admitted that "there were a few times when you just wanted them to leave you alone. Everybody has their off days and they seemed to come on some of those days. But, generally it was okay."



Blah blah blah blah teenage girls talk too much.

They weren't quite as calm when they saw themselves on screen. Lina was shocked by her appearance. Erin was surprised by what she let slip. "Often when you're drunk or if you're not all there, you'll say things and the next morning you'll realize: I totally didn't mean that. In one scene, Adrienne asks where would you like to be in ten years? I was really out of it — it was New Years — and as a joke I said [imitating a Valley Girl] 'Oh maybe I'll be on the front cover of Vogue.' Completely sarcastic. Of course, that's the one part they show in the commercial and it makes me look like the biggest bitch ever. It was so ridiculous and I was mad they used it." Similarly, Helen regretted saying that she was fat because people still tease her about it. (After she mentioned this, Astra and Erin proceeded to do exactly that.)

"It makes me look like the biggest bitch ever."

Watching themselves on screen also led to self-awareness and self-criticism. Astra, probably being a little hard on herself, was upset by the way she treated her mother and boyfriend. "When I fist saw the movie I got really angry at myself. It was the first time I saw what a bitch I really was. I wanted to take this girl and slap her. Now I know how my Mom felt or I have an idea. At the premiere, my boyfriend and my mother were sitting in front of me, and I kept leaning over and apologizing to them. It's a very confusing age for anyone and I was going through a lot at the time. One day I would say or think something, and the next day I wouldn't believe it or think it. To watch something from a year ago, it was quite disturbing."

The girl's don't believe that, as individuals, they embody the average teenager. However, they do think they do when considered as a group. Erin noted, "We're very, very different, but when you put us all together it's like we make up the average teenager. Though everyone was saying the problem with the movie was that we were all such extremes." Helen agreed, "Have you seen that TV show *Inside Harry's Head* or something (*Herman's Head* corrected Linda). It's like that. We're each an aspect of a broader personality.

What aspect of the experience didn't they enjoy? The reviews. One in particular infuriated Helen: "The guy stuffed us all in little boxes. You see the movie and you might think that we are all the stereotypes in this society. But we do the opposite; we're supposed to be breaking the stereotypes. I go to church but I also go to parties. You see Erin and she's a sensitive girl; she's not only a pretty rich little girl. Some reviewers made me so angry because they were so superficial." Lina complained that reviewers summed them up in two words and Erin doubted that one reviewer had actually seen the film.

Meeting the press hasn't been all bad though. Erin looked forward to making amends: "I like it because we get to redeem ourselves for some things we said. They kind of see us now and we have a lot different views which are a little more mature."

The girls anticipate *Talk 16*'s commercial release with some trepidation. Linda confessed, "I think we're all a little scared of the reaction we'll get when the movie comes out." Astra worried about people judging them too harshly: "Audiences may be unfair to us because they don't know us as people. It kind of hurts, though you can slough it off because they don't know us. They see the film and that's the way they see us. Maybe their first impression — the first things we say — they see that and leave with that on their minds. You'd think people would keep an open mind."

The most positive thing about making the movie seemed to be the relationship each developed with co-directors Janis Lundman and Adrienne Mitchell. When I asked if they had remained friends, they all responded enthusiastically. Lina said, "Of course, we love them." Rhonda described them as parents. Erin felt they were more like sisters "because we can talk to them about anything." Helen added, "It was a learning experience in itself — getting to know adults as something besides authority figures."

Talk 16 should not be missed. Not just because it's funny and entertaining but because it's a welcome antidote to Hollywood films which tend to present teenagers as a homogeneous group without personal traits or tastes. Lundman and Mitchell don't condescend to their subjects and they refuse to reiterate the myths that popular films operate on. As Rhonda noted, in this film teenagers come across "as individuals."

Fertile possibilities yield successful Imagination

BY GEORGIANA UHLYARIK
Varsity Staff

A Fertile Imagination
Theatre Passe Muraille
to February 9th

It has been two years since *A Fertile Imagination* started as a five minute stand up bit performed by the playwright, Susan G. Cole, at Nightwood's Groundswell. When Robin Craig and Kate Lynch were first approached with the idea by director Kate Lushington, Cole had only a sketchy half of a first act. The last speech of the play was only ready the day of opening night.

With the play currently being remounted at Theatre Passe Muraille until February ninth, it is clear that those times are far behind them.

Robin Craig is currently starring in the title role of Rita in the remount of Cole's slightly autobiographical play about two lesbians desperately longing to have a baby. It was produced last year by Nightwood Theatre, and earned Craig a Dora nomination.

"This time we're doing it for us," she starts excitedly in a recent interview, "We had very lukewarm reviews last year, and yet we were a smash. We had line-ups around the block."

"There is," she points out, "a certain sector that has never seen their story before...not in the mainstream theatre anyway. It reminds me of when I first started in Toronto and we did *Creeps*, by David Freeman. The play had never been done before. I was involved in that first production. And this [*A Fertile Imagination*] has the same excitement for me that that had. And it's been 22 years. "

This sort of pioneer work into an area so integral to the times we live in, and yet never explored before in the mainstream theatre, leaves a strong impact on the community and on anyone involved. It breaks new ground by confronting biases head on. That is why *A Fertile Imagination* became such an important project for Craig. And it was not without its physical and mental challenges.

"Kate wasn't awkward. She was fabulous," Craig said about Kate Lynch who portrays Rita's partner, Del. "I was awkward. I felt a little shy. Strangely enough, Kate and I have never worked together before. We met at parties and stuff, but we didn't know each other very well. Little did I know I'd get to know her intimately. The physical part is the easy part. As soon as you do it once you say: 'Oh, that's easy.'" Craig is the first to admit that she had stereotypical views of how a lesbian acts and looks, and what a lesbian relationship is like.

"I didn't know very many lesbians, I've never had any communications with them. I was nervous. I was a little bit intimidated. I thought 'Oh, God what if I say the wrong thing.' And it wasn't like that at all. There's no difference in people, the difference is in the choice of partners...The hardest part, I think for us, was finding the truth in the story and the truth in the characters. That's always the hardest part."

Although Rita the character has become an important part of Craig's life, there are things, beside sexual preference, they still disagree on. Similarly, the two actresses and the playwright often found themselves talking about the characters as they talk about friends. As Craig pointed out:

"Del and Rita have taken on a life of their own. They are based loosely on two people, but they are certainly alive now themselves. So I think... they have become part of us. Susan has given us the voice."

The two actresses often became involved in the writing process, often by asking the forbidden questions.

"Do you want your baby to be gay when she grows up?" Craig once bluntly asked Susan. Although it was a hard hitting question for the playwright, Craig defends herself, saying that "I had to know for myself and for Rita, too."

According to Craig, the persistent determination of the actors made Cole always search for the truth in herself, and let that be the guide in her writing. Most of the material ended up in the play.

"Susan is still a bit stubborn about talking about her feelings. Sometimes playwrights tell us about what happened rather than show us. It's much more involving for an audience to see. So we really sat on Susan and said: 'You must give us your story. You must.' And she just jumped in with both feet. That was a challenge."

The challenge, as well, was for Craig to learn from the dedication and hard work required to successfully mount the play. And that was a challenge to which she rose.

"Oh, wow!" Craig exclaims, "I've learned not only about Susan's story but about myself. This has been one of the best projects of my career. No. The best."



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An arduous Task

BY RACHEL GREENBAUM

The Task
Glen Morris Studio Theatre
to January 26

Few words can describe *The Task*; a dictionary definition is generous in saying that it "burdens with excessive work". The graduate study season calendar calls it a free-structured poem for the theatre. I call it painful and arduous.

A fellow prisoner/audience member speculated that I couldn't be mean enough to review this particular production. To this I reply regretfully that even for me, someone compelled as I am to revel at the silver lining in every cloud, it was a bleak and glimmerless ordeal that left little more that a grey smudge on the retina of my mind. Do I sound melodramatic, a tad over-done, by chance? Je m'excuse. It must be the unfortunate inspiration of *The Task*, a play written originally by German playwright, Heiner Muller, and translated (Why, one must ask?) by Carl Weber.

What is it supposed to be about, this gem whose script smacks of misogyny? No, a better question — the pervading metaphor in this tour de force? Well, it is, of course, "Treason as whore with quivering cunt".

The character Debuisson (Michael Johnson) is the leader of group of three revolutionaries attempting to stir up the masses in colonial Jamaica in the 1790's. Galloudec (Patrick Garrow) and Sasportas (Kay Valley) are his accomplices, commissioned by a newly republican France to "free the New World for liberty, equality and fraternity" (to get the British outta there).

For Galloudec and Sasportas their task remains despite the cessation of orders from above when Napoleon restores monarchy in France. Whereas the others are willing to die for the cause, Dubuisson is quite ready to sit back and watch the world return to its old repugnant ways. But he cannot be regarded as a mere quitter, no, he is far more complex than that. He is both slave and slave master, tormented by a guilty conscience for being able to be content in an ugly cruel world. Sob. Sniffle. Snort.

The play glimpses at the vicious circle of slavery — where freedom is a fate often worse than servitude. Does this sound remotely interesting? It should, but frankly it just isn't. The only entertainment comes from watching a perplexed audience shift uncomfortably atop rickety chairs, cramped in the periphery of a stage that usurps the entire room. The eternal optimist in me hopes to identify a high point, some redeeming (however trivial) feature in this play. The intermission perhaps? But there isn't one. What about the line, "I want to eat your genitals"? Redeeming? Not quite, but memorable nonetheless.

I have yet to make sense of the numerous black-out scenes where the actors are carefully positioned on stage only to have them sit motionless and in darkness. With strange cackling and dripping noises in the background, a seemingly endless amount of time passes before they arise and reorganize. My mind did funny things during these interludes, it was like I chained to a chair amidst bird cages at the zoo. What this a manifestation of the cruel intentions of director Condula Quint? Maybe so, but one can never be certain. When all is said, and there is so very little worth saying here, the actors should remain unscathed. They cannot be held responsible for the final product, that is to say for bringing to life something that is so inherently bad.

And finally, with my vulva all a-flutter in eager anticipation, the single redeeming feature has at long last been discovered — the end. Don't get me wrong, it isn't just the fact that the play is over and you can get the hell out of there, the ending is bizarre in an entertaining sort of way. In a truly altruistic fashion the actors seek no applause, they freeze into final position and wait for eternity until some genius in the audience gets tired of listening to the sound of coffee beans dropping into bowls and gets up to leave. It's like being in the middle of a conversation with someone and having them suddenly just...

Weston trio

BY C J WREN

I've always felt that jazz music's sole limitation is that you can't dance to it. Not so. The driving rhythms of the Randy Weston Trio, who continue until Sunday at the Bermuda Onion, compel you to go beyond subtle movements to the beat. In fact, two guys who arrived midway through the first set actually sashayed to their table.

On Tuesday night, Randy Weston at the piano, Jamil Nasserson on bass and Danny Ray on congas brought Moroccan flavour to New York tradition. The benefit of any cross-fertilization is that it breeds an intriguing hybrid. For instance, consider the pattering of congas on slower tunes in place of customary brushes. On an international level, imagine the mesh of styles that form Weston's strongest influences — Monk and Ellington. The mix of heavy chords and melodic passages contributes to Weston's distinctive sound.

All together, the trio generated serious, funky music which drew cheers from the audience — a considerable student crowd (could it be the close proximity to campus?) and a smattering of professionals still in work garb.

If the ever-growing heap of readings and assignments make the Bermuda Onion a far off dream, check out Weston's 3-CD set on Verve: *Portraits of Thelonious Monk, Portraits of Duke Ellington* and *Self-Portraits*.



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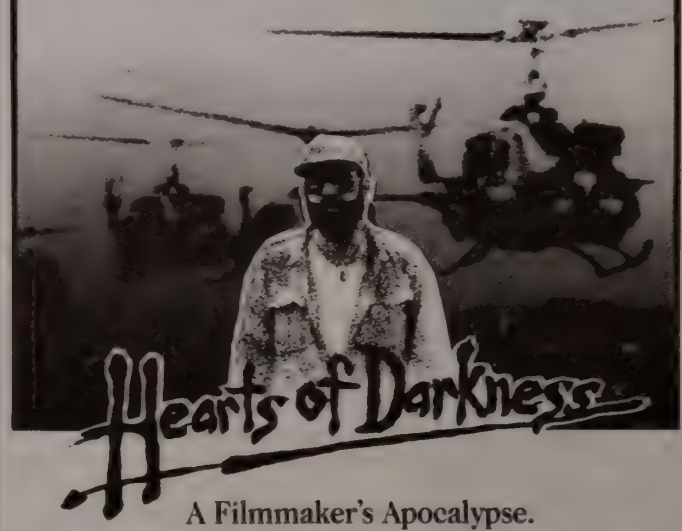
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A Filmmaker's Apocalypse.

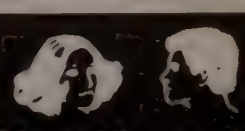
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BY MATTHEW KAMINSKY

In search of fantasy

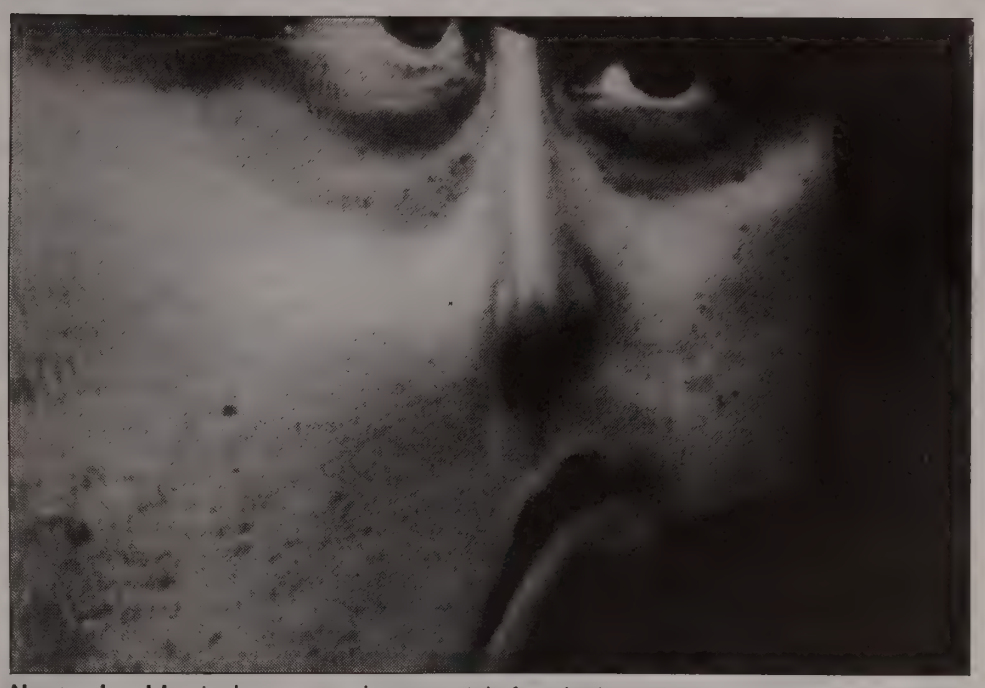
Festival of Grand Illusions
Bloor Cinema
January 24 to 30

The Festival of Grand Illusions is intended as a vehicle to showcase films which highlight a different set of illusions from the ones which are ordinarily labelled "fantasy films": spectacular, extravagant, orgies of special-effects-ridden celluloid destruction and redemption.

This somewhat baffling claim is made even more abstract by the press release which holds that the six films from six different countries will represent "ordinary fantasies". What is an ordinary person's fantasy I wondered, upon reading the release. I looked forward to viewing the movies, eager to accept an injection of ordinary person fantasy into my system, thinking, perhaps, that it will do some good for me. My own imagination, after all, often seems impoverished, or too full of creations which seem contrived — even when I lie semi-conscious and stoned staring at wallpaper.

Intimacy, a Mexican film, is the story of a middle aged school teacher trapped in a loveless marriage who has the good fortune to run into a sex-hungry beauty. This film almost stayed true to the concept underwriting the film festival. Undoubtedly many men of 50 are stimulated by young women. Bringing young women to heights of ecstasy, while themselves being rejuvenated through their proximity to blooming youth, would be quite high on the fantasy agenda. So there we have the ordinary man and his dream. But what saved the film was not the sweet fruits of love harvested by our school teacher and his Lolita, but the delectably bitter ending of the film; as the credits flash across the screen we see him, thrown out of his marital home, rejected by his lover, dancing in the rain on an empty street, humming a salsa melody.

As for the American offering, *Wax, or the Discovery of Television Among the Bees*, well, imagine you once had a particularly vivid hallucination. You were walking along through some trees, and it was quite dark. The trees are swaying in the light evening breeze, softly rustling, perhaps even speaking to each other. You are alone, and it is cold, and you envy the forest its communality, its unity before the rest of the world. Your heart is the lone sapling at the edge of the forest, withering in the shadow of the great oaks surrounding it, roots of insufficient length to tap into the water that lies below the surface of the ground. Suddenly, a buzzing noise of indeterminate origin. A cloud of bees rises up from their hive, swarming towards you. You are unaware of what they are, where they are from. Are they creatures of your imagination, those indistinct forms buzzing and humming at the limits of your field of vision? Images, familiar images, start to appear through the medium of the swarm. You see events, past and future, you hear the tortured yells of souls dead and alive. You think you're going crazy. You think you're dead. The movie was 85 minutes long.



Never shoulda stuck my crazed roommate's face in the oven.

The tactical difficulties of producing a film which reflects a "real" person's fantasy prodded me towards a skepticism over how this festival can succeed. For what is film, if not a medium which allows one to escape from life situations imposed on you by the world, where your inadequacies are so pervasive as to turn optimism into a self-deceptive curse? The value of the moving image to mobilize a false sense of self-worth, to satiate your senses, lull you into an ecstatic and temporally very limited effulgence of "human" feeling, is unmatched. The film viewer willfully undermines their own being, saps their sense of self to wander into a fictional world created by the auteur of the film they happen to be viewing, and sense that a film is a failure if it does not engage the entirety of their being.

Imagine you once had a particularly vivid hallucination.

When you disappear as an autonomous agent, when you develop a desire to take on the roles of those on the screen — grappling with their enemies or their lovers — then a film has properly rewarded you for the price of admission. When an actor eats a chocolate chip cookie, I want to taste it. Synesthesia should come alive, transform itself from a poetic device to a directorial ambition. The terms of a film's success are dictated by the strength of the bonds it builds between you and the main features of its construction. A good film insinuates itself into the way you think; you dream about the characters who were strung across the screen, draw solace from the way they shouldered their torments, and sometimes consciously, sometimes unconsciously, will draw upon their experiences to resolve your own festering problems.

A film can certainly be made about an ordinary individual who is thrown into an extraordinary situation. This is the film which will a priori have the greatest chance of success. Most people think of themselves as average, as middle class, as normal, in most respects. A picture where ordinary people struggle against the odds and succeed, or flail against their own limitations in an effort to overcome the trials life has presented, has very broad emotive appeal. The least effort is required to subsume your own existence into that of the lead character's. But what of a film made about a person who undergoes, through the magic of film, an experience which is fantastic, yet in an ordinary conventional way?

Unsurprisingly, I walked out of the screenings with a sense that I had been vindicated. The films I saw did not represent examples of filmmakers dotting the i's and crossing the t's of the ordinary person's fantasies.

Monty Python can make movies about ordinary people; the theatre of the ordinary is the theatre of the absurd and of the comic. The realm of fantasy is the preserve of the ubermenschen.

Manteca's salsa gets hotter with age

BY SUE WEBB

Manteca
Hart House Great Hall
January 25

What can you "party with on Saturday night and still respect on Sunday morning?" The answer came to me last week, when I chatted about this and other profound matters with Henry Heillig, bassist and music director for one of Toronto's most infectious party bands — Manteca. I tried to get inside the enigmatic core of this thirteen-year-old Latin/salsa/jazz group, which has no hit records to date, yet continues to play to packed venues from the Ontario Place Forum to Convocation Hall, in addition to European and U.S. tours. As a fan of this band for nearly four years, I can attest that Manteca has the crowd on its feet from about two minutes after they begin their energetic set until the third or fourth encore several hours later.

We talked about the implications of classical versus no musical training, and whether this has made any difference in a band where most of the rhythm section is self-taught, while the brass, reeds and bass come from classical backgrounds. Having grown up in a musical household and classically trained, Heillig was naturally attracted to a career in music. He feels that training helps with the composition and "feel" of Manteca's tunes — the writing is much easier when one understands music theory. In essence, he says, training is a basis which enables him to "do it better." He admits that there is a "chasm" between classical music and jazz, but that Manteca finds a happy medium to explore both by rehearsing the keyboards, bass and percussion twice as much as, but separately from, the brass and reeds. This allows the band to achieve a feel for the tune, rather than precision, before combining all the sections. Heillig adds that Manteca often gives afternoon workshops to the students in schools where they perform the same evening, in order to let the students see, first-hand, how Manteca arranges and learns tunes, rehearses and puts a show together.

Nine man Latin jazz bands rule.

Manteca's members hail from many parts of Canada, with the exception of one, who is from east L.A. Several members were influenced by the music with which they grew up — salsa, calypso and big band jazz, to name a few. The formation of Manteca resulted from its members' desire to play in a white Latin band, during a decade when all-white Latin bands simply did not exist. They began by playing cover tunes of salsa artists like Dizzy Gillespie and the Fania All-Stars (often straight from the book), before beginning to arrange their own tunes about two years after Manteca was formed.

Manteca draws on a variety of ethnic musical influences — "too long to list" jokes Heillig. But he reveals an interest in African bands like The Yellowjackets and Weather Report, as well as a number of Brazilian artists. Though their roots are in salsa, Manteca's music now includes African, North and South American styles. Their main criterion for music (both their own and that by which they are influenced) is that it be "soulful" and "felt" — nothing less than "from the heart" will do. Although they have played with the same instrumentation throughout their career, Heillig adds that they have a "tougher" sound now, and play better technically, making it easier to play more difficult tunes. Naturally, this increased ease in performance means less work and more fun and play, which is what Manteca is all about.

Although Manteca is one-of-a-kind in its unconventional instrumental makeup (with no guitar or vocalist), Heillig admits that this approach has been a disadvantage for the band because it limits potential airplay on the AM/FM stations, who prefer ordinary bands which play "real" songs. Heillig says Manteca would only consider adding lyrics out of necessity and as a marketing tool; they prefer to preserve the integrity of their unique musical "voice" than to abandon it in search of Skydome-scale fame.

This lack of central focus happily results in an equal share of the spotlight for each member, a rare and felicitous arrangement for any band, particularly Manteca, with its large, nine-man membership. Heillig points out that even the lighting for their shows is spread around consciously, to give each performer a chance to shine in a hot sax or timbale solo, of which there are plenty in Manteca's tasty menu of everything from light, colourful canape tunes to the more deep, thoughtful main course numbers. They would rather play for themselves than please their audience (which they do anyway); ergo, their team-spirit "collective ego" isn't ready for a vocalist.

As a band with no political message or mission, Manteca's easy-going and always-amusing rapport with their audience creates a comfortable atmosphere in which to unleash their high-energy, dynamic show set, during which the main objective, says Heillig, is to have a good time. He admits that it's not always easy to communicate globally, and that Manteca prefers to go on doing what they like rather than trying to fit into a "flavour-of-the-month" category, and even though a hit record would be useful in helping Manteca to continue to enjoy themselves musically, they don't want one just for its own sake.



What's next, all-white rappers?

Although they would love to tour more than once or twice a year, Manteca's members also have commitments as free-lance musicians who are involved in everything from studio work and jingles to music production. Hence, they are in demand individually as well as collectively. But, Heillig hastens to add, Manteca is their main, albeit part-time, interest; it's what they do for fun.

Finally, I asked Heillig to predict what would be Manteca's next big hit in Whitby. (If you are already a convert, you'll understand this inside joke about one of their old favourites.) As we go to press, "Boys on the Beach" is the next tune poised for suburban fame. In addition, Manteca will be releasing its next (as yet untitled) album in February.

The album, like their concerts, will feature the usual array of "music that dances and music that thinks." Whichever you choose to do, you'll feel great on Sunday morning.

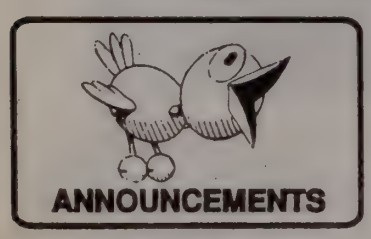
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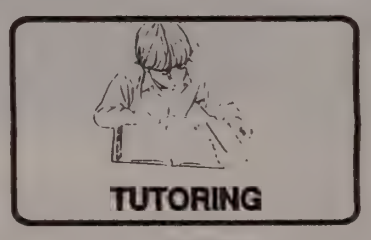
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Friday, January 24

ANTI-RACISM TEACH-IN PRESENTED BY UCAR AND SAC -- Hart House.
Workshop Session #1 10:00 a.m. - 11:15 p.m.: A) *Integrating Anti-Racism into the Curriculum.* Music Room, 2nd floor. B) *Streaming in Secondary Schools and University Admissions.* North Dining Room, 2nd floor.
Workshop Session #2 11:15 - 12:30 p.m.: *Strategizing Session: Building a Student Anti-Racism Movement.* Music Room.
1st Plenary 1:30 - 3:00 p.m.: *The History of Racism at U of T.* Music Room.
2nd Plenary 3:30 - 4:45 p.m.: *Racism in the Justice and Law Enforcement Systems.* Music Room.
3rd Plenary 6:00 - 8:00 p.m.: *The Lessons of 1492: 500 Years After Columbus.* Music Room.
ANTI-RACISM CABARET -- Featuring the Eastern Commerce Student Acappella Group, Nazka, Chiyoko Slavnicks and Blaine Speigel, Open Stage. 8:30 - Midnight (suggested donation $3). The Arbor Room (Food & Drink).
ANTI-RACISM VIDEOS -- All day in Record Room B of Hart House.

Wheelchair access from 10:00 a.m. - 8:00 p.m., for more info call 408-2101.

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VARSITY SPORTS

THURSDAY EDITION
JANUARY 23, 1992

U of T stays in second ahead of McGill

Blues whip Redmen but can only tie Stingers

BY MARK PALI

The U of T men's hockey team would have preferred a sweep, but considering the quality of the opposition, what the Blues actually got wasn't too bad.

At Varsity Arena last weekend, Toronto solidified its' second place position in the OUAA East Division by virtue of a 6-2 win over the McGill Redmen, followed the next day by a 2-2 tie with the Concordia. The Blues are now undefeated in four consecutive league games, with an overall record of 9-5-1.

Men's Hockey

On Friday, the visiting Redmen should have been motivated in a couple of ways. Firstly, they had a chance to close the gap between themselves and Toronto in the East, and secondly, perhaps more importantly, McGill was poised to avenge a 3-0 loss to the Blues on home ice earlier this season.

Whatever the case may have been, Toronto would have none of it. Centre Greg Van Sickle scored two first period goals, and winger Glenn Clark notched four assists on the night, as U of T built a commanding 5-0 lead after two periods, and put it into cruise control after that.

The Blues came to play during the opening period in particular, as Toronto stormed ahead by four goals, and in the process sent McGill goaltender, Patrick Jeanson to an early shower. Jeanson was beaten three times on just nine shots in the first 12 minutes, by which time the Blues were well on their way to victory.

U of T head coach Paul Titanic was pleased with his team's overall effort, but would have liked a better finish from the Blues.

"We let them back in it a little bit in the third, but I thought we played extremely well in the first 40 minutes," Titanic said.

Doug Cherepacha, Scott McKinley, Jamie Coon and Daryl Cole scored the other goals for Toronto, while Patrice Tremblay and Martin Raymond replied for McGill.

On Saturday afternoon, the Blues ran into a red-hot goaltender, as Concordia netminder Robert Desjardins stopped 45 of 47 shots to preserve a tie for the Stingers, who have slumped recently after a strong start.

Despite being outshot 15-3 in the first, Concordia emerged with a 1-0 lead heading into the middle frame. But after a power-play goal by winger Richard Ayotte made it 2-0 early in the second, the Blues went to work.

Troy Mann put Toronto on the board with just over six minutes to go in the period, and then set up linemate Chris DePiero with the tying goal 16:44 into the third.

Titanic was satisfied with the draw despite his club's obvious edge in play.

"We certainly played very hard, but their goalie kept them in the game," said Titanic.

U of T goaltender, Paul Hendriques was no slouch either, stopping all but two of 38 Stinger shots, eight of them in overtime.

Although the Blues established some breathing space between themselves and their persuers in the OUAA East, the struggle for second place will likely continue until the end of the regular season with five teams battling for a favourable play-off position.

Toronto plays tonight at York, before returning to Varsity Arena on January 29, when the Guelph Gryphons come to town.



Tom Diceman mingles in front of the net

Intramural all-star week

BY JAN OLSON AND
TED GRAHAM
Varsity Staff

A few intramural players will have a chance to follow in some famous footsteps, thanks to a series of promotional events from the Recreation Department.

The events, sponsored by Coca-Cola and Rowers restaurant, are to be held on January 24, 25 and 29. They will combine varsity contests with intramural all-star games in the featured sports of basketball, volleyball and hockey.

The games will pit the East and West divisions against one another, combining the all-stars from faculties and colleges.

John Robb, an official of the recreation department, said the event was a nice addition to the intramural program.

"It gives these players a chance to showcase their talent." said Robb."The intramural program is a natural sight for varsity coaches to find new talent."

The facts back him up.

One of the more prominent examples is Blues football star, Paul Shorten, who played two years for the U of T inter-faculty football team before friends convinced him to try out for the varsity team.

Shorten, an All-Canadian wide receiver/slot back this season is just returning from a two year stint with the CFL's Winnipeg Blue Bombers.

Other prominent varsity athletes who played intramurals include hockey player Greg Van Sickle who, prior to becoming the team's second leading scorer played for the Engineering intramural squad.

Sports information director Paul Carson said intramurals have been a good location for players to hone their talents.

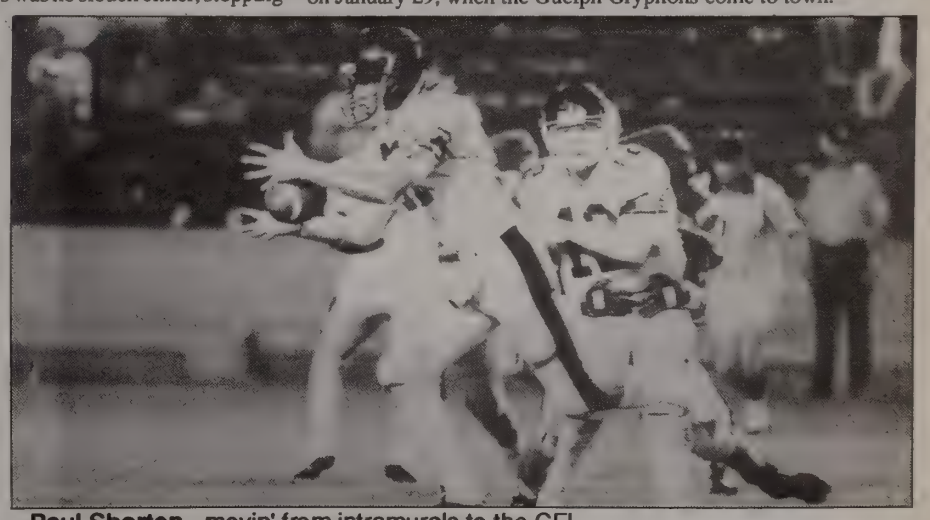
"Rich Dobson [a guard on the U of T basket ball team] played intramurals for three years before joining the varsity team." said Carson.

Carson also pointed out that quite a few hockey players make the varsity team in their second year and usually play intramurals to work on their game.

This year, the players were picked through a nomination process in basketball and volleyball, but the hockey all-stars had to be selected because of the number of nominations that were entered.

Coaching the teams will be the assistant coaches from their varsity counterparts. The varsity coaches will conduct one practice for members of each all-star team before the actual game

As of yet, women's intramural programmer Nancy Thompson has not undertaken a similar all-star week for women.



Paul Shorten - movin' from intramurals to the CFL

Women's hockey on track to repeat

BY NANCY HOWDEN
Varsity Staff

Dave McMaster, coach of the U of T women's ice hockey team was in shock, but smiling, after last Friday's 8-0 shutout over Queen's University.

"It was a total surprise," he said of the easy victory over last year's runners-up in the provincial championships.

Women's Hockey

The Blues' triumph was a result of a combination of factors, according to McMaster, including a sick Queen's goaltender.

"She appeared to be sick. That's the only thing I can think of to explain it. I've seen her many times in the past three years and the performance I saw on Friday was not up to her usual calibre.

"They just didn't have anyone else to put in net. She obviously couldn't concentrate. Flair and dynamics she's got, but she wasn't there on Friday for some reason."

Despite what McMaster called poor playing, the Blues managed three goals in the opening 20 minutes.

"We played poorly in the first period," said McMaster. "We have to find some formulas to help us get going in the first because it's always been a problem."

But the next 40 minutes were a different story. The Blues turned up the heat, forcing Queen's to cough up the puck on more than a few occasions.

"We even scored on their power plays," said McMaster. "We definitely dominated the second and third periods."

Stephanie Boyd's shorthanded goal in the second period after a faceoff in Toronto's end added to the Blues momentum.

In the third, the Blues turned on the juice to go out with a bang. Four goals later, it was all over.

The win puts U of T within one point of clinching first place.

Scorers included Andria Hunter, Nathalie Rivard and Vicky Sunohara who scored twice. All three are away this week at training camp in Kitchener for the women's national team. Boyd and Michelle Rosenberg also scored twice for U of T.

McMaster said the team will miss the three players in Thursday's game at Guelph.

"There'll be no problems if any of them make the national team. It makes for a difficult situation for Thursday, but they'll be back Monday. We have to deal with injuries and sickness all the time. This is no different."

McMaster refused to speculate on his players' chances of making the national team.

"I can't comment on that. They're going to give it their best shot and I wish them all well. I respect all three and I wish there were seven members of our team there in Kitchener (trying out)."

Winning weekend for Varsity Blues teams

BY AARON HOLM AND TED GRAHAM

Both the men's and women's basketball teams swept through their weekend games with relative ease.

Basketball

On Sunday, the men's team defeated Queen's 102-85 in Kingston, while the women easily beat the Golden Gaels 89-56. Denise Scott contributed 19 points and 9 rebounds for the women, while Rob Wilson led the men with 27 points.

On Friday, a relatively packed, but typically silent, U of T crowd was treated to two crushing wins over the visiting Carleton Ravens.

Despite the absence of starters Cargel Stewart and Jason Ciari, the U of T men built an early first half lead.

But at that point, Michael Trought, Carleton's point guard, led a comeback, scoring from everywhere on the floor on his way to a game-high 28 points.

Trought's constant bombardment continued through the early stages of the second half, but he then he went ice cold. And as he went, so did the Ravens.

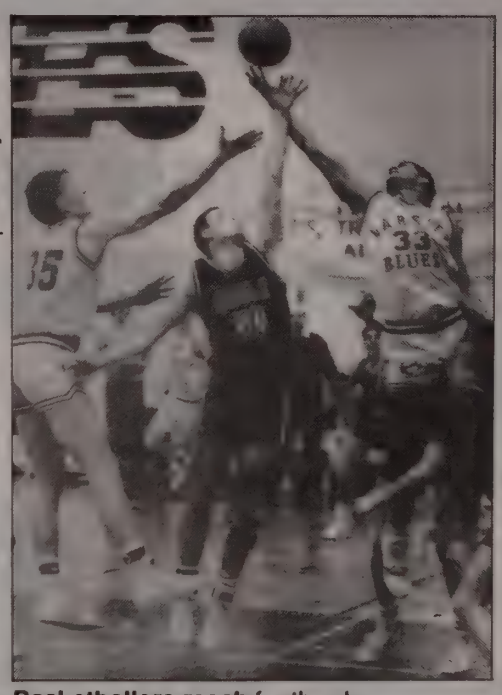
A Carleton offence that had relied on the success of one player was forced into turnovers by some splendidly tenacious defence. And as the Blues repelled Carleton's attack, they also defused a nasty Raven 1-2-2 midcourt trap.

From that point, Scott Bleue jammed home four of his nineteen points to add to 19 from Linas Balaisis, and help the Blues cruise to a well deserved 79-60 win.

The same night, U of T's women's squad demolished the Ravens by a score of 100-20.

Head coach Michelle Belanger made every effort not to run up the score against Carleton. She played her bench and ran out the shot clock for most of the game.

But the winless Ravens were far too outclassed to keep up even with U of T's second-stringers.



Basketballers reach for the sky

Scott led the Blues, with 16 points, while rookie Laurie Pinkney pulled down 7 rebounds.

The win was marred by the absence of veteran forward Sue Barzo, who suffered a serious knee injury during practice the night before.

Women's head coach, Michelle Belanger, said Barzo had surgery on Monday and doctors told her she would out for eight months, effectively ending her university career.

"She blew her knee out completely. It was very flukey. She just went up for a lay-up and twisted her knee when she landed. There was nobody around her and she didn't get pushed." said Belanger.

Barzo will be replaced in the starting line-up by rookie Tina Ellison who had a strong game against Queen's.

"She responded very well but got into foul trouble early." said Belanger.

Blues Notes

Athletes of the Week

The U of T female athlete of the week is swimmer Rebecca Glennie. She had a strong weekend, winning three races to lead U of T over McMaster. She also won two races in a losing effort against Western.

Male athlete of the week laurels go to squash player Dan Vranesic. He won all five of his matches at the Crossover Round Robin tournament in Waterloo, including a win over the current Ontario Closed Champion.

Indoor Hockey

The U of T field hockey Blues kicked off the indoor season with a second place finish at the York Invitational tournament. They lost the championship game to a non-university club team, the Nomads, 5-1.

The Blues were in the superior upper pool, with the Nomads, two York teams, and club teams Marina and Ookpik.

"U of T had a very large team and as a result had a lot of substitutions," said York coach and tournament convenor Marina van der Merwe. "They had very strong bench strength."

In the other pool, a second Nomad team defeated Guelph for the title. Other teams were Waterloo, Western, Queen's and Trent.

"It's the start of the indoor year and a chance for everybody to relax and experiment to see what they've got and what the opponent has," said van der Merwe.

Synchronized Swimming

Results for the U of T synchro team at the OWIAA ranking meet over the weekend were:

Novice Figures:	Sandy Steinwender, 6th Leah Palen, 7th
Intermediate Figures	Kerri Morgan, 6th
Solo Routines	Ginger Ruddy, 6th Daniella Basson, 8th
Duet	Steinwender/Morgan, 6th
Team Routine	Placed 6th overall

Football

Former Blues defensive lineman Steve Roest has been added to the roster of the Toronto Argonauts. Meanwhile offensive lineman Chris Morris impressed NFL scouts down south at the East-West All-Star Shrine Bowl in Stanford. He played a full three quarters due to an injury to other linemen.

Women's Waterpolo

The Blues remain undefeated with a 10-0 record after winning the Tournament II at McMaster.

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Upcoming schedule

Date	Team	Opponent	Venue	Time
Jan. 24	Men's Volleyball	Laurentian	Sports Gym	8:00 pm
Jan. 24&25	W &M Curling	Avonlea	East-West	8:30 am
Jan. 25	Men's Basketball	McGill	Sports Gym	2:00 pm
Jan. 25	Men's Fencing	Central Sect.1	Fencing Salle	9:00 am
Jan. 26	Women's Fencing	Central Sect.1	Fencing Salle	9:00 am

ARTS AND SCIENCE
COUNCIL ELECTIONS

Nominations open Monday, January 20 for positions on the General Committee and other Committees of the Faculty of Arts and Science Council.

Nomination forms and a list of vacancies are available at the Office of the Dean, Office of the Faculty Registrar, departments, office of college registrars and student organizations.

Completed forms must be received in the Office of the Dean no later than 4:00 p.m., Friday, January 31, 1991, in order to be valid.

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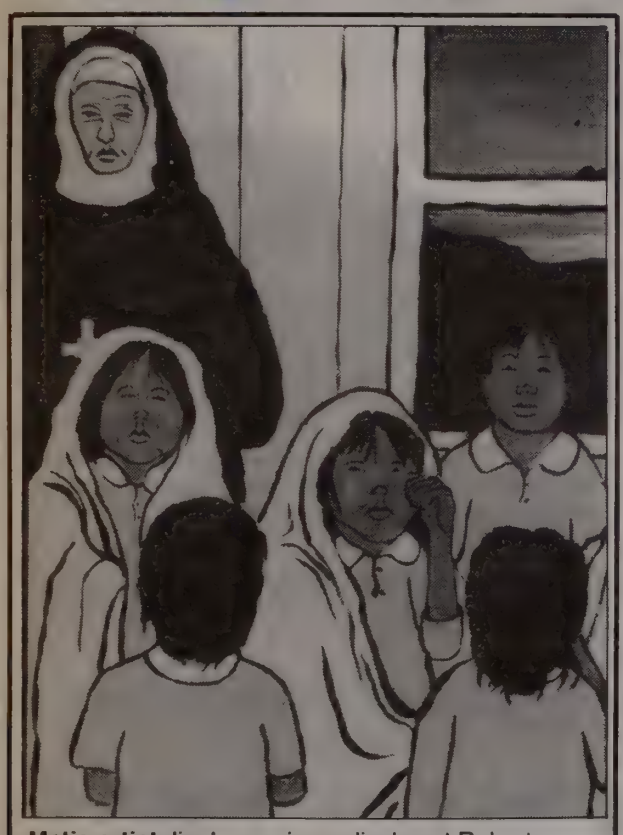
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•LEIGH'S LIFE LACKS LUSTRE•

The VARSITY

VOLUME 112, NUMBER 35, MONDAY, JANUARY 27, 1992

COLDER THAN A FUDGEE-O CHOCOLATE FUDGE COOKIE OUT THERE



Metis artist Jim Logan is on display at Robarts.

Women's Centre gets bomb threat

BY NAOMI KLEIN
Varsity Staff

An anonymous caller threatened to bomb U of T's Women's Centre last week, showing the university is not immune from similar threats made on women at other Canadian universities.

The calls came during a lesbian and bisexual coming out group meeting held at the centre. According to Shenaz Steri, Women's Centre co-ordinator, the caller said, "I'm going to bomb your fucking dyke groups. You are going to get it." She said the caller was a young male.

Steri said the calls came during the meeting because the time and phone number had been previously advertised.

"The call came the day after we advertised the coming out group for the first time," she said.

One of the threatening calls was recorded on the centre's answering machine and is now in the custody of the U of T police. However, Constable Michael Bell said he was unable to identify the caller.

"We're not hopeful. We don't have enough information right now to pass it onto Metro," said Bell. "If the calls persist we may be able to identify him."

Bell said if the caller is caught, he could be prosecuted for "intent to injure or alarm" under the criminal code. The crime is punishable by up to two years imprisonment and a fine of up to $2,000.

"People should know that if they make these kinds of calls they can get charged," he said.

The threats received by the Centre are similar to those recently received by *Surface*, a paper at Queen's and by the co-presidents of the Concordia Student Council, who were elected on a feminist platform.

Suzanne Kim, editor of *Surface*, received a letter in October which read "We're gunna rape u dykes...In fact, we will kill all feminists slowly."

She said the threats should be examined as part of a continuum of anti-feminist hostility permeating campus life.

"Women are harassed on a day to day basis in the classroom and through personal phone calls," said Kim. "The threats are ongoing."

Kim sees the rise in harassment of visible feminists as part of a backlash against traditionally marginalized groups taking more power. She said the threats are about "knocking women back in their place.

"As more and more people who have been traditionally silent become more vocal, the threats become more and more violent. The status quo is lashing back at those who are stepping out of place.

"When a women's centre has a coming out group or feminists have their own newspaper, it is seen as a threat to a lot of men because it is about women trying to empower themselves and striving to make changes in their lives."

See Security, page 5.

Lady Godiva's fate left for open forum

BY NANCY HOWDEN
Varsity Staff

The Engineering band is mired in a controversy.

After receiving a mixed reaction from faculty and students over the suitability of the Lady Godiva Marching Band, the Engineering Society has set up a forum to decide the fate of the band, its songs and its emblem.

Brian Campanotti, EngSoc's External Affairs commissioner, said the Lady Godiva symbol is something that is used by engineers all across Canada.

"I'm a die-hard Godiva fan myself, and when people set out to dismantle our symbol, it takes away our spirit bit by bit."

Campanotti added engineers would have an open forum to make a decision that would normally have to be reached behind closed doors.

The symbol depicts a naked woman riding a horse, breasts covered by a few strands of hair. The emblem dates back to 1946, just after World War II, while the band was created in the mid-sixties.

One U of T Engineering graduate, who chose to remain anonymous, fearing teasing from her peers, said that that is precisely why the faculty should rid itself of the symbol.

"It was chosen by men when the men came home. But there's no such thing as an all-male faculty anymore. Now that women are accepted into engineering, how can such a sexist thing be the symbol for engineering?"

But Campanotti said the symbol serves a purpose.

"When the men returned from the war, they chose Lady Godiva as their symbol because she was someone who stood up, fought for a cause and succeeded. That's why we have it."

However, the female engineer said the symbol represented many of the attitudes of the faculty.

"It's not like I ever had one particularly traumatic experience in Engineering as a woman. I just couldn't get into it — the idea that all the dirty songs and loud parties were supposed to be fun."

Campanotti said the issue is improved taste, not women in Engineering.

"An odd few (women) had bad experiences, but to every one that has a bad experience in the faculty there might be ten or a hundred others who have good ones. But it's more than that, it's a case of being tasteful."

He added the Lady Godiva Band's shirts — which display bare

See Shirts, page 5.

History of racism told at teach-in

BY MOHAN SHARMA

Racism at U of T has a history that has repeated itself, said speakers at last Friday's first Anti-Racism Teach-in.

Organized by the United Coalition Against Racism and the Students' Administrative Council, the teach-in invited guest speakers to talk about their experiences or knowledge of racism.

"In 1850, the Separate Schools Act was produced which concerned the separation of black from white students," said Fred Case, principal of New College.

"From the history of this province, we see that there has been a systemic racism. In our schooling system, the attitudes we see towards racial minorities is something that we have seen inherited from the foundation of the system."

Gordon Cressy, vice-president of university relations, said racism continued clear into the twentieth century.

"It is clear that history repeats itself," he said. "In the 1940's, there was a history of anti-semitism at U of T. Jewish students could only be admitted to University College."

Sophia Ruddock, a law student at Osgoode Hall and former U of T student, said she felt alienated in her first year at UC where she was surrounded by white profs and predominantly white students.

As a member of the African-Caribbean Students' Association, Ruddock recalled ACSA's eviction from their office in the summer of 1989 and their three-month struggle to find office space.

"They said we were kicked out because we were not a service organization that served enough students," she said. "We approached SAC, but we were refused an avenue of appeal."

After three months of communication with the administration, ACSA was given space in the Transitional Year Programme office.

Dick Chan, president for the Toronto Association for Democracy in China, also recalled instances of racism at U of T.

Chan remembered Dr. Betty Stevenson, president of the Canadian Medical Association, saying, "There are too many Chinese students in medical school and Canadian students are not given the opportunity to gain admission."

A similar statement was made in September of 1979 on CTV's television programme "W5", which claimed foreign students were taking positions away from Canadians, said Chan.

The programme portrayed six U of T pharmacy students of minority backgrounds. Five of the 6 were Canadian born. CTV later made a full apology.

"We have to realize that discrimination against one racial group is discrimination against all," said Chan, who added that the only good that can arise from such racism is the development of anti-racist groups.

While Cressy stressed the importance of external pressure in combatting racism, several students argued for more administrative efforts.

"The administration has to commit itself to the fair and equal treatment of its students," said Keren Brathwaite of the Transitional Year Programme. "Students have certain rights. They have to pay fees to attend university, and they shouldn't have to pay to be abused."

Raghu Krishnan, a member of UCAR agreed.

"Why is the onus of fighting racism placed on unpaid student activists? When administrators have salaries of tens of thousands of dollars and a budget of millions of dollars, why are students asked to fight?"

Case said the main concern is in admitting minorities to U of T programmes.

Part-timers stay mature

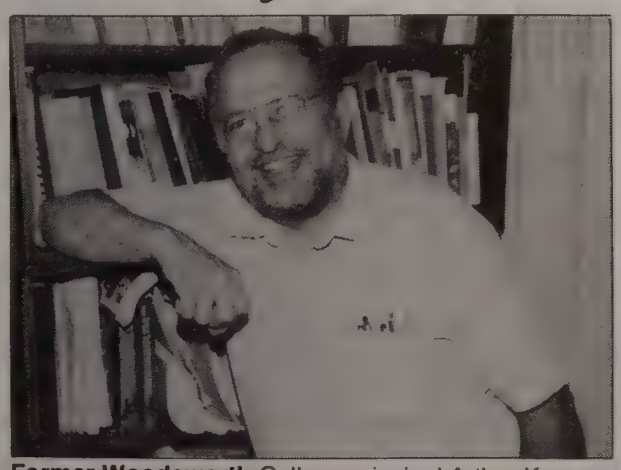
BY MAYLIN SCOTT
Varsity Staff

Part-time study remains an increasingly popular choice for U of T students living a full life.

A recent survey conducted by the Association of Part-time Undergraduate Students revealed the following information about U of T's current 18,000 part-time winter and summer students:

Parting Ways --
part time students at Uof T
Second in a series

- ❑ two-thirds are female
- ❑ the average age is 32
- ❑ 33 per cent are married
- ❑ 22 per cent are parents, of which 17 per cent are single parents
- ❑ 26 per cent already have one university degree
- ❑ 78 per cent work, of which 64 per cent work full-time
- ❑ 32 per cent make under $20,000 a year



Former Woodsworth College principal Arthur Kruger.

Arthur Kruger, principal of Woodsworth College from 1974-77 and 1984-1991, said part-timers have been mature students and women throughout their history at U of T.

"If you go back into the 40s and 50s, most of the part-time students were school teachers," he said. "Up until then, primary

See Enrollment, page 5.

Inside

Native life in residential schools outlined, page 3

Yes, it's back – Science, page 6

Shred heads set to meet York on February 28th, page 12

HART HOUSE

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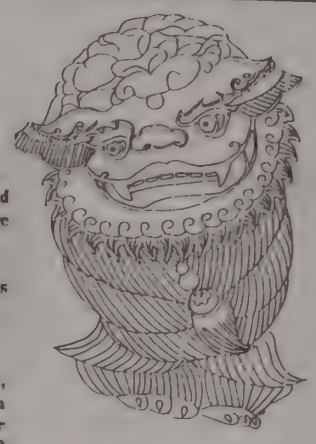
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Tuesday, February 4, 1992



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EVENING: **KARAOKE PUB in the ARBOR ROOM (licensed)**

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ELECTIONS NOMINATIONS

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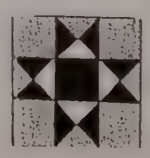
Find out how you can get involved. Come to a KICK-OFF CELEBRATION on WEDNESDAY, FEBRUARY 5, 11:30 to 2 p.m., Rotunda, Hart House.
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ELECTION DAY: Thursday, March 5, 1992

THE HART HOUSE INVESTMENT CLUB PRESENTS

THE GLOBE & MAIL NATIONAL INVESTMENT CHALLENGE

Tuesday February 4, 3 - 5 p.m., Meeting Room,

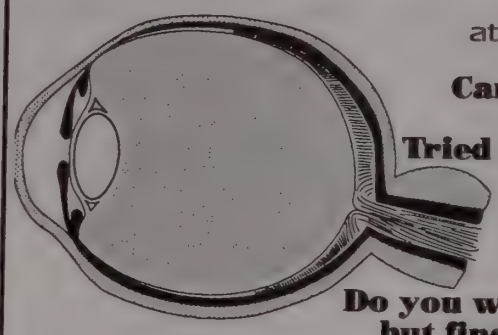


QUILTING

Wednesday, Feb. 5, 12, 26, Mar. 4, 11, 1992. 4:00 - 6:00 pm. Crafts Room, Hart House. Fee: $30. Instructor: Pauline Aucoin. Class size: Limited to 15 students. Pre-register at the Hart House Programme Office.

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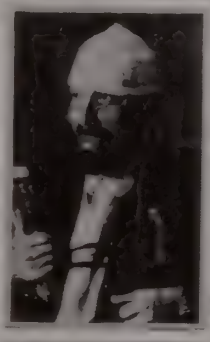
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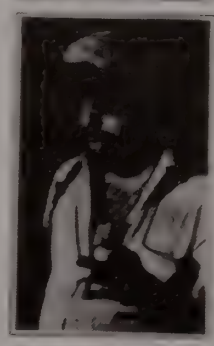
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Native schools sketched

BY BARBARA ZAKOWSKI
Varsity Staff

Spirituality is the essence of Native education, says a chief of the Cayuga Nation.

Chief Jake Thomas spoke at a reception for an exhibition of painting by Metis artist Jim Logan. The paintings were inspired by stories recounted by Native people about life in residential schools. The paintings are on exhibit at Robarts Library until January 31.

The 70-year-old chief spoke about his life, personal and educational, under the government's involvement in native education and culture. He said he it is necessary to talk openly about the atrocities Native people suffered in the past and today.

"For many years the government imposed their own ways in education. They never ever asked a Native person what kind of education do you have? Even today, I talk about Native education and many don't know what it is.

"Many think Native education is what the Ministry of Education is imposing on us. It isn't. If you study at Longhouse, that is your education. Spirituality — that is your education. That's everyday, not only Sunday. We don't give credit to the creator just on Sunday. It's everyday. That's what we want to bring back today."

He said the government's insensitivity in implementing English-only language programs in schools eroded native life.

"When I went to school around '35-36, I couldn't speak English, but my first teacher could speak Cayuga. He taught us in Cayuga to learn English. He put the word 'cat' on the blackboard in Cayuga, I knew what he meant. Then he put 'cat' on there in English and I knew what he meant. We learned faster. But the next year, they took that teacher away cause he taught Native language in school. Indian Affairs didn't want any native languages taught in school at all."

The exclusion of Native language in schools also led to family conflicts, said Thomas.

"Some of my Longhouse friends used to come over to my house to play and we would use English. My father used to say 'What happened, did you turn white man now?' He said there will be no English used in this house. The only time you use English is when you see a white man coming. So I was caught in two cultures. My dad was very strict, he didn't want me to use English and at school, I wasn't allowed to speak Cayuga."

Though Thomas never went to a government residential school, he knew people who did.



Metis artist Jim Logan was inspired by stories of residential schools.

"One guy I knew had long braided hair and when he went to a residential school he said 'On the first day when I arrived in school you know they took the scissors and cut all the braids off. And they put a kerosene bottle over my hair.' Just because we're Native people, they think we're lousy."

Thomas said Native children also experienced religious persecution by Christian children and ministers on his reserve who referred to Longhouse children as "Longhouse pagans".

He emphasized the need for future tolerance between Native and non-native people.

"We might be different colours and can't get along, but we should look at Mother Earth the way the Creator designed Mother Earth. He created all kinds of colours. The water is blue, the grass is green and in the woods there are different colours of flowers. Side by side are beautiful colours. But those flowers don't say 'hey, you're a different coloured flower from us, get the heck out of my way', they all grow happy living as one. That is the way we should be."

Conference examines teaching quality

BY MAYLIN SCOTT
Varsity Staff

Students from across Canada took classes at U of T this weekend on ways to improve the quality of university teaching.

The Students' Administrative Council organized the three day Students For Change conference as part of its Year For Teaching theme.

"We wanted to bring students together to discuss the issues," said Michol Hoffman, SAC University Affairs commissioner. "I see it as an exchange of ideas so the students can take back the ideas and put them into place."

The 25 delegates attended seminars ranging from Curriculum and Inclusion and Course Evaluations to Teaching Appreciation and Extracurricular Activities.



Michol Hoffman

Opening speaker Stuart Smith, who chaired last year's Commission of Inquiry on Canadian University Education, said the explosion of knowledge in the last few decades has forced professors to devote more time to keeping up in their field of research than to teaching.

"People owe allegiance more to their discipline than to the institution that pays their salary," he said. "The universities have come to bask in the reflected glory of their professors. If you have a lot of stars, the university takes it as a sign of enhanced prestige, but no one's minding the store."

He said he had discovered many instances of teaching neglect — attitudes that had changed since he taught several years ago.

"I assumed with all the bellyaching about funding that universities had added teaching hours onto the professors' load, but when I looked for those statistics, they were not there. Overall, there was no increase to the plateau — there was a bloody decrease. The number of hours spent in the classroom had gone down."

He also said university presidents have misunderstood government feelings towards them. In one of his reports where government officials were asked anonymously what their attitudes were towards universities, they said universities were elitist, overfunded and didn't know how to manage their money.

"University presidents all think they're liked by their governments," said Smith. "I said, you're ridiculous, they're all laughing at you."

He said the government must force improvements in the education system by asking universities to provide statistics when asking for money. The statistics would include studies of graduate satisfaction, undergraduate retention rates, classroom sizes and the number of courses taught by TAs and tenured profs.

"These statistics would give the actual performance of the university and indicate how seriously teaching is being taken by the university."

Marty Wall, chair of U of T's Psychology department, gave a seminar on the first year experience. He also teaches the infamous Psych 100 course containing 1500 students.

"Once you get beyond a certain number of students in a room, it doesn't make much more of a difference if you add another 100 or so."

He said one move his department has made towards improving teaching is to have senior faculty teach first year courses.

"We thought why not have the chair do it?," he said. "It sends out a signal to our own faculty saying 'well, I'm doing it, you should want to, too.'

"We've gone the route of attracting senior people and I think it's worked out well."

But he admitted one drawback of large classes are easier marking schemes such as multiple choice exams and tests.

Conference delegates said universities across Canada are experiencing similar problems in teaching.

"It's just the standard problem," said Orwin Lau, a third year student from the University of British Columbia. "Research is always given much greater emphasis than teaching."

Lisa Jolly, representing the University of Saskatchewan, said there's been a general decline in education.

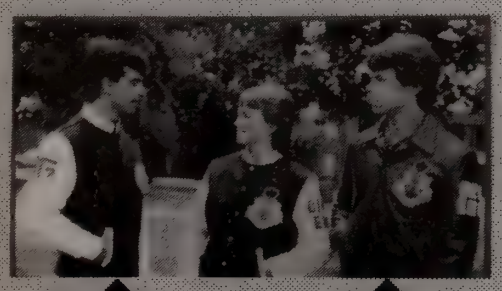
"Like every other university we're looking for ways to improve the quality of education. Since the government isn't addressing our individual needs, collectively we've got to come together for solutions."

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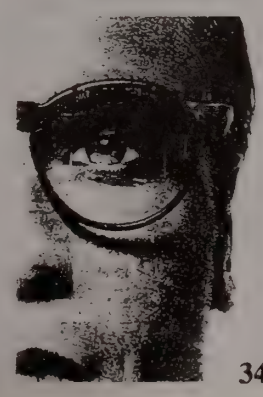
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EDITORIAL

Hostile campus

For months now, people have been reading about the most recent outbreaks of violence against women at university campuses.

At Queen's and at Concordia, women who speak up for feminism have been threatened with death and rape.

Well, U of T is not immune to this kind of hatred.

Last week, U of T's Women's Centre received bomb threats from some male lunatic who was seemingly upset that lesbians and bisexual women were holding a meeting there.

The threats will be dismissed as the idle ravings of some disturbed man. They're not reflective of society, we'll be told. You can't take one individual's threats and generalize, people will say.

Just like you can't assume the man who stabbed his ex-girlfriend in the Medical Sciences Building in December was connected in any way to systemic sexism.

Just like you can't assume the Dec. 5 threats to the Concordia Student Council co-presidents, who had run on a feminist platform, had a greater significance.

Just like you can't assume the rape and death threats to the female editors of a Queen's paper had any connection to the recent well-publicized date rape trial in Kingston or to the mocking of an anti-date rape campaign on that campus two years ago.

And, of course, just like you can't assume Marc Lepine, who shot 14 women to death in Montreal for being women, was in any way reflective of a larger problem in society.

These are just a few examples of the violence women have faced on campuses recently. It doesn't even touch on the violence women face every day in society. The incidents on campuses are not different, they are not more numerous. They have simply been deemed more newsworthy by the media.

One of the reasons for this "newsworthiness" is the awe that still persists in this country towards universities. To many Canadians, our bastions of higher learning are a world apart, a world where educated adults think and theorize, and men are too intellectually advanced to be sexist.

It's a nice image, but it's as far from the truth as one can get. Men are not less ignorant or scared of feminism simply by virtue of holding a degree or being on a university campus. In fact, in many ways, the backlash against women is at its worst on university campuses.

Men at universities — including male professors and administrators — are determined to hold on to outdated traditions and symbols, and are resentful at the intrusion of women into their cozy little world.

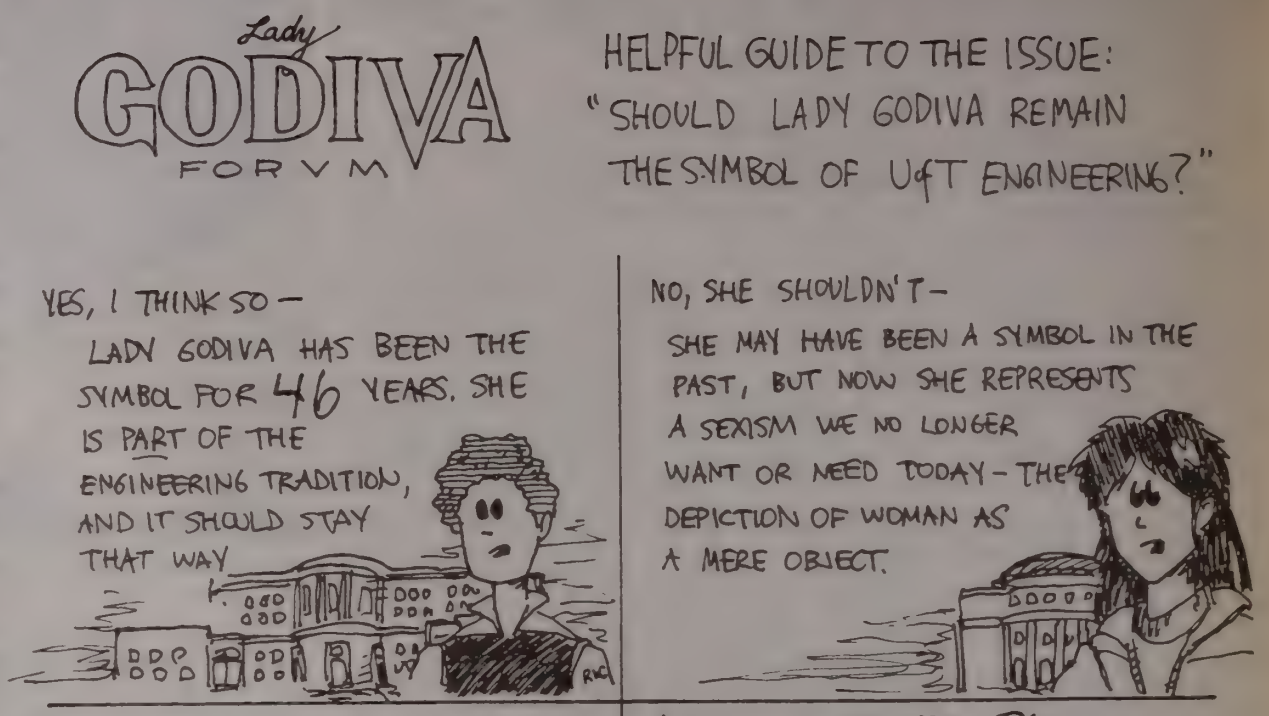
Many of U of T's engineers, for example, are determined to hang onto their Lady Godiva symbol — a naked woman riding a horse. The symbol was created 46 years ago. But to many, times have not changed.

Men outside of universities also tend to focus much of their anger on women within the academic community. Many men seem convinced that women do not have the same inherent right to an education as do men. Women who go to universities must be feminists, they reason, and feminists are bad.

It's no coincidence that Marc Lepine chose to shoot women at a university, and it's no coincidence that he called them feminists.

When women at universities form women's centres, when lesbians dare to come out, when women write of their anger against abusers and rapists, men both on and off campus react with vicious defensiveness and fear.

Until such threats are eliminated, until women can attend university without fear, there is no such thing as a safe and welcoming academic environment.



The VARSITY
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back talk ... letters to the varsity

Tim

Your opinion column "So you wanna go to University in Ontario" (*The Varsity*, January 20) should give those who oppose funding universities during the present recession a great deal of ammunition.

The gist of part one, "Which fine university in Ontario should I attend", is that only Western, U of T, and Waterloo teach anything worth learning. Laurier, for example, is characterized as producing "village idiots," and Windsor is best-known for its "murder victims". Not only is this a blatant lie, but it has the potential to foster images which will take decades to break down. In 1992, we should be concentrating on destroying stereotypes, not creating new ones. The rest of the opinion columns in this issue are full of outrage against racial and sexual discrimination. This is very good politically, of course, but what's the point in a newspaper if it can't incite some sort of prejudice against some one? So you've made the obvious choice, and picked on groups who are unlikely to defend themselves: the "villages idiot" (who don't read *The Varsity*), murder victims (who can't read *The Varsity*), students of small universities (who won't read *The Varsity*), etc.

I have as yet seen nothing that convinces me that large universities are any more efficient or productive than smaller ones. As a graduate of WLU, I can honestly say that the university experience is as good in a small school as it is in a larger one, and that I met no "village idiots" there.

In these difficult economic times, all university students must work together. We will accomplish nothing by insulting one another. All universities require funding, and all students are hurt by budget cuts. Before you condemn Laurier, Windsor, or any other university, spend some time there seeing what the situation is really like.

W. Alex Bisset
SGS English (MA)

Misquote

Re: "Teach-In to address Racism Issue" which appeared Jan. 23, 1992.

I would like to begin by commending *The Varsity* on its decision to highlight the teach-in by giving it prominence on the front page.

I am writing in order to clarify a "misquote".

At no point during my interview with Mary-Beth Hollyer did I state that: "The administration can't even acknowledge that there is a problem." This is not an opinion I hold, nor does it reflect the general position of UCAR.

UCAR has endorsed the Presidential Advisory Committee on Race Relations. We see this committee as an initial step in redressing institutionalized racism at the University - an initiative that stems, in a part, from pressure from such groups as UCAR. We hope to see the mandate and membership of this committee continue to grow so that real structural changes can be implemented over the next few years.

Our decision to hold this teach-in without funding or sponsorship from the Administration allowed us the autonomy we needed in order to address problematic area head-on (ie. without compromise).

In inviting community educators and choosing topics for discussion that reflect the concerns of grassroots activists both on and off campus, we hoped to create a space in which all participants could contribute to envisioning the creation of a truly anti-racist university.

Kyo Maclear
Member of UCAR and the Teach-In Planning Committee

Globe

(Re: "Manning denies anti-Quebec stand" in *The Globe and Mail*)

As a participant in the U of T student protest against the Reform Party, I can testify that not a single placard, chant or speaker "condemned the appearance of Reform Party leader Preston Manning" as stated in the recent *Globe and Mail* article.

Our protests were directed at the Reform Party's unsavory political agenda, and not against the holding of the meeting per se. There is a difference, though perhaps one *The Globe and Mail* has come to ignore given the current fashion of portraying left-wing student activists as frenzied opponents of free speech.

Couple this error with the patronizing attitude the article takes to the "familiar protest groups" at the rally, and it becomes evident that inaccurate, misleading and biased journalism is a serious problem for *The Globe and Mail* in its coverage of the Reform Party.

Raghu Krishnan
United Coalition Against Racism
University of Toronto

Disturbed

There are indeed some disturbing questions raised by Jason Ziedenberg in "Shelving Racism at Robarts" (*Varsity*, January 20, 1992), but they concern his own charges and recommendations rather than library policy.

In response to his incredulous queries: the answer is yes, one will find the shelves of Robarts riddled with innumerable examples of human prejudices and, I suspect, most of these are proffered as fact. Certainly racism and anti-semitism are generously represented in texts other than the one he mentions; the works of Adolf Hitler — just the most obvious example — are there, on open shelves, for the innocents to feast upon without any librarian's proviso as to the texts' biases or falsehoods.

Libraries serve, among other things, to provide access to knowledge and information. It is not in their mandate to qualify texts or curtail the availability of even the ugliest materials. I am certain that we are all glad of this: we appreciate the freedom to interpret what we read without warning or limitations. If the library were free to contravene the anti-semites' claims to truth, an unhappy precedent would be set and authors who garner more sympathy might find themselves at risk.

It is naive to imagine that library precautions would sway a scholarly reader from his/her own reading of a text. It is dangerous to endorse a library system that would seek to authorize or debunk any point-of-view.

Jonathan Warren
Department of English,

Enrollment increased with influx of women

continued from page 1.

school teachers didn't need a university degree. But that changed and so they came by the thousands to be part-time students, studying at night and during the summer, while they worked all day."

He said people expected the rate to drop in the 60s but this didn't happen. In fact, he said enrollment increased again due to the influx of women and immigrants.

In 1974, U of T adopted a policy admitting senior citizens without prior schooling.

"It's been very good for the university," said Kruger. "There are 200-plus seniors and those who are here are serious students."

But although 32 remains the average age of part-timers today, it may be getting younger. The APUS survey showed 29 per cent of part-timers are 24 years old or less.

But for traditional part-timers, the U of T experience continues to be positive.

Bill Clarke, a 62 year old part-time student, went through U of T's pre-university program, finishing a certificate in Teaching English as a Second Language, which he does once a week at the Canadian Centre for Victims of Torture. He is now pursuing a degree in biology, having already completed a minor in linguistics.

"I worked all my life in a steel plant," he said. "Then I met an old lady at a funeral who had just graduated from Woodsworth and she was 84.

"I really enjoy it. The young people talk to me as an equal and don't look up or down at me. And I've met some great teachers. I've worked physically all my life so my recreation was mental. Now I'm retired and I don't want to learn crafts. I do want to learn how to work a microscope. Biology satisfies my curiosity about how things work in the real world."

Regina Remisch, a part-time student and mother of a three and one year old is taking a degree in English and Sociology.

"I was working for the government which is not the most fulfilling job," she said.

"I think for me it's been a great experience. It's the only outlet I've had from household chores and looking after the kids. Instead of aerobic exercise, I've been exercising my mind."

But she said it's not easy being a part-time student and a parent. Babysitting alone can cost a fortune, she said.

"Last Wednesday night, it cost me $40 to attend a class. We live in West Hill and what with the Go-Train and the bus and babysitting at $5 an hour, you can see I really appreciate going to school.

"I once had a babysitter who twice didn't show up, and once I had a test on that night."

Many students also feel alienated from the university.

A thirty-two year old Woodsworth part-timer wrote of such feelings on her survey.

"Outside the immediate environment of Woodsworth College, U of T is a hostile place for part-time students," she wrote. "We frequently remark to each other that we feel penalized for working, for having priorities and responsibilities other than U of T, for being older. I find the condescending paternalism of many professors and departments offensive and regressive, and at best an annoying waste of time."

Security tightened at Women's Centre

continued from page 1.

Eleanor Brown, Concordia student council co-president, received a note the day before the second anniversary of the Dec. 6 Montreal shootings which read "Bitch dykes you're dead tomorrow."

Brown said her feminist politics was the motive behind the threat.

"We ran on a 'feminism works' platform so we are very visible. Because we won as feminists, there is a lot of hysteria."

But Brown denies the threats are part of a new wave of anti-lesbian and anti-feminist sentiment. She said women are just more willing to report the crimes.

"We shouldn't feel more frightened. This is not a new thing. We have always been getting threats," said Brown. "We didn't used to tell anyone because we were afraid that we would get harassed in the media. But I'm not going to be quiet anymore."

Steri agrees that women should go public with these incidents but says members of the Women's Centre collective are more afraid and have tightened security on the building since the threats last week.

"It was pretty frightening to hear," she said. "We are locking the doors after six o'clock."

Shirts hot issue

continued from page 1.

breasts — were probably going to be a hot issue at the forum.

"The shirts may be one thing that has to be changed to make the band's reputation more tasteful," said Campanotti.

Michael Milligan, the band's trombone player, said he sees no problem with the Lady Godiva symbol.

"I don't have a problem with it as long as (the songs) are done discreetly. Some songs have been omitted and we've changed some songs. The shirts that were ordered might be the bigger issue, though. The next ones we order might have to be more discreet. You know, hair judiciously placed."

The faculty symbol shows the long hair covering the breasts.

Milligan added some engineering students are opposed to any changes, though he was unable to comment on any feelings held by the faculty's female constituency.

"Most of the guys I've talked to feel the same way as I do. They can see why it has to be changed. I don't know how the girls in Engineering feel. I haven't talked to any of them."

The forum will be held Thursday, January 30 from 5:30 to 7pm.

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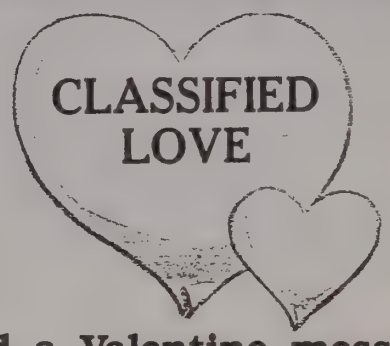
Applications should be accompanied by a transcript of University record and should be addressed to:

Ms. Frances Houle, Coordinator
Siena Programme
Woodsworth College, University of Toronto
119 St. George Street
M5S 1A9

ENQUIRIES
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VARSITY SCIENCE
MONDAY EDITION
JANUARY 27, 1992



Saving trees at the University of Toronto

Parasites save Canadian forests

Battling the budworm at U of T

BY BONNIE WALSH

U of T researchers have enlisted the aid of a tiny parasite in the battle to save Canadian forests from the deadly spruce budworm.

"In 1991, budworm infestation covered about 6 million hectares in Ontario," says Sandy Smith, Professor of the Faculty of Forestry. "It causes defoliation, reduces growth, and can kill a tree in five to seven years."

Smith, with U of T colleagues Martin Hubbes and Rod Carrow, is investigating the use of the parasite Trichogramma minutum as a biocontrol for budworm.

"A Trichogramma female will seek out budworm eggs, and lay her own eggs inside," explains Smith. "When the parasite eggs hatch to become larvae, they feed on the budworm egg. The parasite then pupates, becomes an adult and emerges. These parasitoids are really glorified predators, because they always kill their host, unlike true parasites."

"Parisites are really glorified predators...they always kill"

Smith has been working in the Hearst area, north of Lake Superior where she collects budworm samples and evaluates the optimal release methods for Trichogramma. Other areas of research focus on methods of large scale production of the parasite, and quality control to ensure the parasites produced will act as expected.

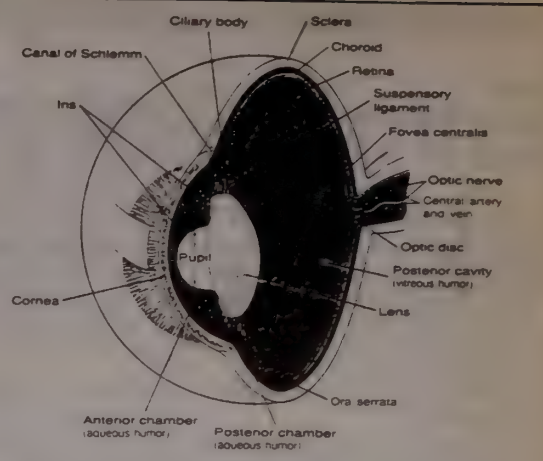
Trichogramma joins another microorganism in the army of natural insecticides. Bacillus thuringiensis (Bt), a bacterium, is used each spring in Ontario, Quebec and New Brunswick. Sprayed onto to conifier needles, it is ingested by the mature budworm and kills them within a few days. Although Bt can be highly effective, it has some drawbacks, and Smith believes that a dual approach may provide the best control. Bt could be used in the spring to kill mature budworm, with Trichogramma being used in July when the eggs are present.

Interestingly, the search for biocontrol is not a new one. In Canada, work was done in natural insect management in the early part of this century but was largely forgotten after the second world war.

"When the chemical insecticides came out in the late 1930's and early 1940's they were considered the miracle cure, and all this research with biocontrols just sort of disappeared. People have come back to them but they're really not new", comments Smith.

Smith is also concerned with the consequences of releasing large numbers of Trichogramma into a natural area.

"Budworm eggs are out in the field for three weeks in July, which is one generation. The parasite has 5 or 6 generations a year. when budworm eggs aren't there, the parasite will find other eggs to use, so this may have an impact on other species. Work done in the Hearst area showed that after the bhudworm eggs were gone in July, the parasites disappeared, indicating there were very few other eggs for them to use. We're looking at the potential side effects to see if we can quantify them, so that we'll be a lot better off than just saying trust us,-it's natural."



Viewing Glaucoma

BY ELAINE WONG

A University of Toronto researcher has discovered that an eye tissue whose function is to control pressure may be responsible for causing glaucoma.

Glaucoma is the gradual degeneration of the optic nerve fibers which carry electric signals from the retina to the brain. The transport of the signals enables us to see. If untreated, glaucoma can ultimately leade to blindness.

In the case of a normal eye, fluid can drain freely from the eye through the pores located where the cornea and iris meet. The liquid then drains into the Schlemm's canal. However, in the glaucomatous eye the drainage of fluid into Schlemm's canal is hindered, causing pressure to build up in the eye. This harms the optic nerve and leads to primary open-angle glaucoma.

"We are hypothesizing that the cell layer lining the inner wall of Schlemm's canal is responsible for this," said Professor C. Ross Ethier of the departmetn of mechanical engineering and the institute of biomedical engineering.

A hole is cut at the side of the eye that allows fluid to drain

The five-year study involved conducting experiments on normal and glaucomatous eyes obtained from the eye banks. A needle was used to infuse drugsw such as N-ethyl maleimide. This served to alter a sinle cell layer with the rest of the tissue untouched. Fluid flow resistance of trhe tissue lining Schlemm's canal was measured before and after the infusion of the drugs.

"The eyes were observed under the electron microscope for quantitative comparison," said Ethier.

Besides primary open-angle galucoma, another type of the disorder is pigmentary glaucoma. This occurs when large amounts of pigment are released into the interior of the eye from the iris. This damages the tissue that controls the pressure for proper drainage. Secondary glaucoma occurs when a foreign object injures the eye. The resulting inflammatory response damages the tissues also.

At the present, there are two main classes of treatment for glaucoma. One is drug therapy. Eyedrops are used to open up the passages that control the fluid resistance. Another way is by surgery. Lasers are used to burn small holes in the tissues to permit fluid drainage. There are also methods that do not use lasers.

"A hole is cut at the side of the eye that allows fluid to drain more easily. Another way is by killing parts of the tissue that produce the fluid so less of it will be produced," said Ethier.

Collaborators in Ethier's study include Dr. Graham Trope, Dr. Rand Allingham, Dr. Annelies deKater and technician Ms. Fides Coloma.

Although the resultss from Ethier's study are considered to be basic research, he hopes that they will aid other researchers in developing clinical therapies for glaucoma. He is currently continuing his study on the fluid flow pathways of the eye. His research is supported by the Medical Research Council of Canada.

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VARSITY REVIEW
MONDAY EDITION
JANUARY 27, 1992

Leigh's Life is hell

BY STEVE GRAVESTOCK
Varsity Staff

Life Is Sweet
directed by Mike Leigh
starring Jane Horrocks

British film-maker Mike Leigh's latest, *Life is Sweet*, won most of the major prizes at the 1991 National Film Critics Awards including Best Picture, Best Actress (Allison Steadman), and Best Supporting Actress (the sensational Jane Horrocks). It isn't difficult to see why.

Life is Sweet is smarter, richer, more contemporary, and therefore braver than almost anything released last year. In a very real sense, Leigh is a model film-maker. He keeps his costs down by rehearsing with his performers and developing the final plot with them. This results in something rare in contemporary cinema: memorable characters. Because he works cheaply, Leigh's work has a tough-mindedness and immediacy which other film-makers, who rely on big budgets, generic conventions, and stars, noticeably lack. Leigh exposes the lie about camera pyrotechnics that dominates contemporary film aesthetics since his work has more style and atmosphere than anything recently produced by either Coppola or Scorsese. His films have a contradictory nature; they're both hallucinatory and focused. Film critic Manny Farber once described the slower, more rigorous way of constructing a film which emerged in the 50's and 60's as "the stare technique". This phrase fits Leigh's work perfectly. After watching *Life is Sweet* or its predecessor *High Hopes,* you may be squinting as hard as Leigh's habitually myopic characters. Leigh doesn't have the kind of enormous ego that drags a lot of major American directors down. He doesn't see his creative despair as a metaphor for everything.

I say all this because Leigh should be praised. He honestly deserved those awards. However, I simply don't like his work. The problems with *Life is Sweet* are different from the ones that marred *High Hopes*, a far more enjoyable movie. In that film, it was his rather cruel treatment of British yuppies; here it's more a schism between style and sensibility.

Life is Sweet focuses on the bleak prospects of a lower middle-class British family and, to some extent, the decline of the left. The father's an ineffectual, bungling dreamer; the mother is insanely chirpy. One of the daughters is stable though rather lifeless. The other is a comic horror. In the afternoon she has kinky clandestine sex. (It involves scarves and what looks like the British version of Nutella.) In the evening, she binges on candy bars. Anytime she speaks to people, she berates them with self-serving and inappropriate leftist rhetoric. Leigh injects politics through her — the current left is irrelevant and ridiculous — and Aubrey, a family friend who represents the Americanization of England. Aubrey is a loutish Elton John look-alike.



Life kids look goofy.

Leigh has altered his style for this film relying more on caricatures. None of the characters develop at all. This becomes a problem because Leigh doesn't establish enough distance between his characters and us so the film seems rather cruel. The tone is far too realistic. Worse, Leigh paces the movie slowly so it becomes as dull as dishwater. There just isn't enough happening. Even Jane Horrocks, as the crazy daughter, starts to bug you after awhile. The characters reveal a little more depth at the end but this turn comes far too late. You've already lost patience. In the end, *Life is Sweet* seems like a Monty Python skit performed by a bunch of angry young men. That's not a happy combination.

Rhubarb! rages into veggie glory

BY GEORGIANA UHLYARIK
Varsity Staff

Rhubarb!
Buddies In Bad Times Theatre
January 29-February 16

"A woman is sexually attracted to Jesus Christ. A cop is driving on a lonely road and his drunken boyfriend falls out of the car. Bathroom sex. An evil witch captures a pair of nipples.

Here at Buddies, innovation lies not only in what is expressed but how. Come and visit us in our three week adventure."

So speaks Sky Gilbert, the artistic director of Buddies in Bad Times Theatre, inviting you to their 14th annual Rhubarb! Festival.

Every year some time in late January-early February, Buddies is host to the most unpredictable, shocking, ridiculous and outrageous style of theatre. It is a combination of familiar names of playwrights, directors, actors and the bravest, newest budding lovers of theatre, all exposing and exploring their wildest, most forbidden ideas.

John Moore's *Man* is just one of the many examples of the Rhubarb! phenomenon. Where else could you listen in on "a brief and brutal discourse on the nature of the beast" between two guys, one of them a possible rapist? Or face the incessant question of "Where do I fit in as a Black in a white oppressed world, Black in a Black community?" that Vernita Leece examines in *Ain't That A Shame.*

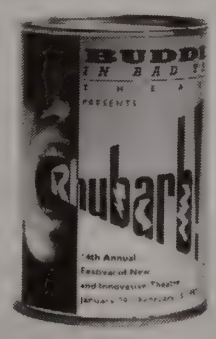
And if you thought this is as far as the imagination of these wild creators can ever stretch, there is more.

The focus in this year's Rhubarb! Festival seems to fall on relationships of any assortment and combination between women and men.

Jordan Patterson, the playwright-in-residence in the past year, is returning to the festival with his dark comedy about "living out your revenge."

"Subconsciously you want to get rid of your ex-lovers [permanently]," he pointed out recently in an interview, "but because of the social restraints you never can." Well, this is your chance to vicariously experience that which you otherwise never could. *Sharky's Day* is the tale of an obsessed woman trying to get rid of her lover by repeatedly shooting him, "and when she thinks it's finally over, the stupid goof is back!"

As a series of vignettes, five different actresses play the same "killer-woman" opposite the poor wretch who keeps getting up. "It's completely absurd and ridiculous," he declares.



When people fall in love, or at least think they do, the oddest things can happen. You may just fall for yourself. In *The Importance of Being Beautiful*, by Moyan King, the theme is ancient and simple: narcissism. "Mary has discovered the truth about beauty. She's it."

Or you may just fall for Jesus. *Kitten with a Crucifix*, written by one of the Empress girls, Victoria Ward, delves into "sex, faith, wine and stockings." Anything can happen.

Rhubarb! is not only a place to see things you never thought would be done on stage, but a forum for exploring serious and innovative ways of seeing theatre.

Death Waits, a name he carries proudly since he was ten, creates a very short piece in which he tries to escape the "baroque machines," as he calls his previous creations in our chat, in the need to venture into "the smallness of it." Called *Dot*, "little more than a theatrical dot...an emotional smear," the play sounds odd, and yet intriguing. "Really, nothing happens at all. We take everything inward. It's a minimalistic show, without lots of elements. We are trying to shrink everything."

Loosely focused on growing old, Waits says that the process of creating the piece "shattered all his illusions of the age process. I found out that if a person is bitter when they are ninety, they have probably been bitter all their life. Nothing really changes."

The theatre collective PowPow Unbound is conducting their own experiment in *Field*. "It's a collection of images and interactions. That's where we get the title *Field*; from the interaction of different fields of energy," explains Steven Lang one of the participants in the collective. "There is lots of chaos, a sense of frantic staging and things bumping into each other." The 'things' are actually adapted texts by Dr. Seuss, some short stories and poetry written by members of the collective. "We splice them together creating a particular effect." A longer version of *Field* will be mounted some time in March at Buddies.

In total there are fifteen plays and three late night cabarets, maximum half-an-hour in length each. Five performances each night from Wednesday to Saturday, starting at 8 PM for one week. A new week brings a new batch of plays. The late night cabarets are usually Friday and Saturday nights, with the exception of *The Secret Identity of Brigitta von Trappe* which has an additional showing on opening night.

To quote the immortal Death on the Rhubarb! experience: "We've had a ball."

Hope you will, too.







Grant criteria to change

Can council redefines professional

BY SIMON HOUPT
Varsity Staff

A recent Canada Council report on racial equality in the arts is expected to make it easier for minority artists to obtain grants from the federal funding body.

The report, prepared by an ad hoc committee to explore ways for the Council to make itself more accessible to artists from racial minorities, for the first time sets out a definition of professionalism that takes into account the non-academic training of many minority artists. The Council only funds artists who are deemed to be professional.

"They are finally realizing that somebody who comes from a family of musicians in Africa is just as professional as a professional musician who went to the Conservatoire in Quebec," said Koko Amarteifio, Canada Council equity coordinator.

"A native carver who was born into a carving family will (now) have the same access (to Council funds) as a sculptor who went and studied in Italy."

The redefinition of professionalism is one of twelve recommendations included in the wide-ranging report, which was written last spring but released earlier this month along with the Council's responses. Other suggestions include filling the next two Council vacancies with Aboriginal, African or Asian members, and the appointment of a racial equality staff person from the minority arts communities to administer the changes suggested by the report.

The Council has already implemented some of the recommendations. Ms. Amarteifio was appointed to the new equality coordinator position in December. Last July, Carol Geddes, a Native filmmaker from the Yukon, became the first visible minority member in the Council's 34-year history.

The question of professionalism is not the only barrier between non-Western artists and Council funds. Those on the Council who are evaluating artists for their funding requests must also be sensitized to non-Western art, said Amarteifio.

"We're talking about many people who are from the mainstream culture, so when someone comes in as a minority with a proposal, it needs people who know what you're talking about and what your culture is."

But the artists in the minority communities must also reach out to the mainstream, she said. "Sensitization of the minority community is important: how to speak the same language as those in a majority community, and to present yourself so that someone reading your proposal will have an easier time understanding it?"

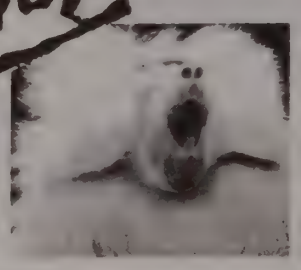
Although she had not seen the report, Teresa Castonguay noted that the Canada Council has already helped Native Earth Performing Arts in its role as the only continually operating company of native performing artists in Toronto. The general manager of the company says that about 10 percent of the company's operating budget for the past three years has come from the Council.

"They acknowledge that there haven't been lots of opportunities for native people to gain professional status, so they've been quite flexible. This may be because we (native artists) are kind of flavour of the month right now. However we're not going to look a gift horse in the mouth," said Castonguay.

The Executive Director of the Toronto Theatre Alliance welcomed the report, saying it was part of an ongoing process in the artistic community of recognizing the increasing cultural diversity of the 1990s.

"We're all engaged in the redefinition of Canadian culture, as it's evolving very rapidly," said Jini Stolk. "The art of Canada is evolving as the artists and audience members are changing. I think it's one of the most exciting things that's ever happened on the cultural scene."

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Songs for the dead

LOU REED
Magic And Loss
WEA

Lately, it would seem that Lou Reed's set of friends has been considerably diminished in numbers. If you are friends with Lou Reed, I would recommend you discontinue your friendship with him; his friendship might mark you for death.

Magic and Loss is an album about the suffering that, more often than not, goes hand in hand with dying; the painkillers and radio-isotopes and carved flesh. The 14 songs of this effort are engaged in a joust with the temporal. Mr. Reed, through the very public medium of an album that (if there is any justice) will sell a million copies, has attempted to resolve the internal schisms caused by watching friends slip away, storm away or otherwise meet untimely ends. The dismay and guilt that ushers from memories of phone calls you did not return and invitations you did not extend to now non-existent friends is sealed within the confines of these songs. Angst and fear at the ease with which an envelope of living flesh can be turned into a wisp of smoke is expanded upon and put into musical notation.

But then there is also the magic. Mr. Reed, quite naturally, is a skeptic. He does not believes in thaumaturgical incantations, in heavenly hosts or in sashaying with St. Peter. He seems of the opinion that there is something magical about poetic expression; he senses that our (speaking of the human species, but he is being magnanimous) capacity to create monuments to the dead and to the living, is quite wondrous and perhaps is even our saving grace. So while the album does have a lightly sepulchral touch, you can not help but wonder at the end of it all whether, even if Lou Reed the man was singed by the losses chronicled in this album, Lou Reed the poetic soul in torment found them an important source of inspiration. But why criticize a man for his muse: no better balm for the spirit of a man with a melancholic disposition then listening to the music of a like-minded crooner.

After listening to this album, I can almost see my skull coyly glimmering through my skin — except in the places where I have pimples. It's nice to come across an aging musician who is not lost in eternal adolescence. So do Mr. Reed a favour, buy this album. He has been spending lots of money on tasteful floral wreaths lately.

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The wonder of Man

BY JEFF HECKER
Varsity Staff

The Wonder Of Man
Poor Alex Theatre
to February 9

Everyone knows that the light in the fridge goes off when you close the door. Some people believe, however, that connections exist between all events in our lives; that chance, history, and the human condition conspire to spin the yarn of our existences.

The Wonder of Man, a musical satire by Diana Braithwaite, suggests just that. The play, subtitled *A Black Woman's Trip through the Galaxy*, documents the efforts of Hope (Dawn Roach) to untangle the knot of her romantic life while coming to terms with her identity as a black woman.

Hope's struggle is dramatized with the aid of a chorus of women character types; the mother figure, the shaman, the self, the desperate woman, and the exploited mother. They are aspects both of Hope and her world, and while Hope ponders whether she should return the call of a suitor, they take her on a journey through the world of sex roles and relationships.

The chorus women play several roles each, and the twinning of their roles points to the divergent points of view examined in the play. The shaman-woman, full of age-old wisdom and high-sounding truisms, also plays the "barefoot and pregnant" woman who, in a testament to the feminization of poverty, bears child after child in a never-ending effort to please and keep her boyfriends.

What emerges is a study of the psychology of dependency. Hope moves from her fear that she is "nothing without a man", to an understanding of her intrinsic value, in which she assumes her own worth as a human being, free and independent of the judgements of others.



Alison Sealy-Smith doesen't look happy.

Nightwood Theater, Toronto feminist Theater company, has a strict mandate to produce plays by women writers only. It was in one of Nightwood's workshops that "The Wonder of Man" was born. But, while fiercely feminist, Braithwaite's play is neither polarized nor stoical. Hope becomes something of a proto-typical black woman: her task is to overcome the obstacles that history and circumstances have created, and to lead a balanced life. Fearless in its examination of issues of socialization and sexual politics, the play never degenerates into an expression of unbridled anger or resentment.

Part of the reason for this is the play's musicality. The music in the play, all of it composed by the author, incorporates elements of opera, doo-op, and everything in between. Accompanied by a single bass, the characters frequently break into song, and director Djanet Sears has achieved the perfect synthesis of action and song; there is a complete absence of the awkwardness which so often accompanies the transition between music and dialogue. For the most part, the singing is excellent. Dawn Roach (Hope) shows surprising versatility in her singing styles, but the best voice in the cast belongs to Taborah Johnson (yes, Molly Johnson's sister...).

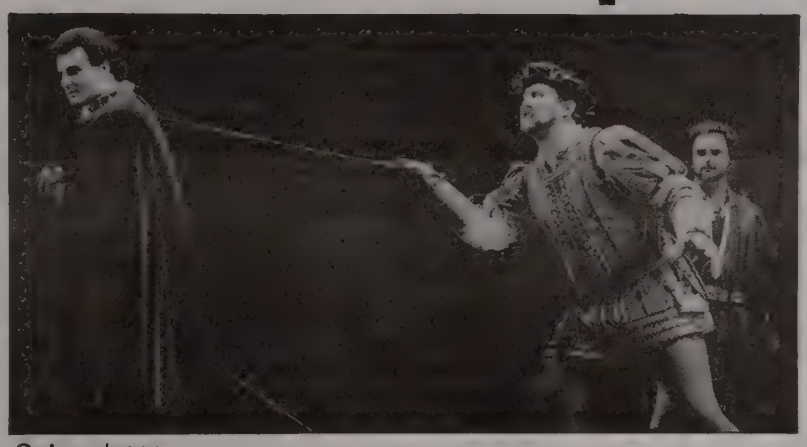
The actors play their roles with incredible sensitivity. Dawn Roach is convincing in a challenging role, and Jean Small is wonderful as the exploited lady/shaman. Lili Francks is miscast as the self — her character is too smug for its own good, and Melissa Adamson's classical operatic interludes don't quite mesh with the rest of the show, but, considering the strength of the main characters, the play's faults are easily forgiven.

The play is the first in a series of four by Braithwaite: together they are called The Wonder Quartet. And the title fits, for Braithwate truly is exploring something wonder-ful: the dynamics of human relations; the wonder of self-discovery. She is wondering, and Hoping, about the possibilities for changing our world, and ourselves.

Sickly sweet Romeo opera

BY GLENN SUMI
Varsity Staff

Romeo et Juliette
Canadian Opera Company
to February 9



Got ya, loser.

"The world's most famous love story," reads the ad for *Romeo et Juliette*, which The Canadian Opera Company unveiled last week for the first time in its history. Unfortunately, the world's most famous love story does not necessarily translate into the world's greatest opera, especially when the music, as conceived by composer Charles Gounod, fails to capture Shakespeare's language and sense of drama. True, it's difficult competing with the bard, but at least two composers (Sergei Prokofiev with his ballet score and Leonard Bernstein with *West Side Story*) have succeeded in creating works that come close to expressing in music what Shakespeare does with words.

Such is not the case with Monsieur Gounod, whose greatest strength — a gift for melody — is also his main weakness. Not that there is anything wrong with melody; both Verdi and Mozart created memorable tunes. But in the hands of these composers, music always reveals situation and character; in the hands of Gounod, music reveals ... music. Indeed, with the exception of a few moments of inspired writing, the entire score is smeared with the sickly sweetness of soothing sounds, very little of which makes sense in terms of character. For instance, when the two Veronese youngsters first meet, Gounod fails to express their nervous excitement and charm, virtually sabotaging Shakespeare's "two blushing pilgrims" exchange. Later on, Romeo's big Act I aria "Ah! leve-toi soleil" sounds way too mature for a character who's supposed to be about fifteen. And Juliette's famous Waltz Song, although effectively sung by soprano Hei-Kyung Hong, sounds like typical prima donna fireworks — hardly appropriate for a virginal little teenager.

Music reveals...music.

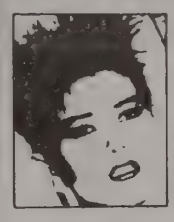
Still, this *Romeo et Juliette* does have its occasional musical and dramatic moments, which are almost enough to recommend it. Gounod effectively captures in music the whimsicality of Tybalt's Queen Mab speech, something that no other composer (there have been six operas) has managed to do. Act II ends with the deaths of Tybalt and Mercutio, and the passionate mourning of the Capulets and Montagues is chillingly expressed by the chorus, who manage to achieve, in some moments, the solemnity of a Requiem Mass. And not surprisingly, many of the love duets (there are four in all) tug at the proverbial heartstrings. In the best of them, set in Juliette's chamber, Gounod's music is finally equal to Shakespeare's words, conjuring up sensuality and passion where it is dramatically valid.

Visually, the opera is sumptuous. In the balcony scene, much of the stage is bursting with foliage, everything bathed in a soft, shimmering light. And designer Claude Girard has drawn his inspiration, albeit sometimes inexplicably, from much of Western art, making this a very painterly production, with visual nods to Vermeer, Rembrandt, and Michelangelo.

The singers, at least on Wednesday night, were acceptable but not spectacular — too bad, because one needs spectacular voices to elevate mediocre art, which is essentially what Gounod's opera amounts to.

Not surprisingly, when asked by one of his students what the secret of his "art" was, Gounod replied, "Melody alone counts in music ... Music-loving audiences, even experienced ones, prefer works to have clarity and ideas that go right to the heart and not only to the brain."

This may have been true for the bourgeois 1867 audiences of Paris, where this opera was first performed (to great acclaim). But for this jaded, poverty-stricken Torontonian, hearing a stream of beautiful melodies (without the drama and conflict so essential in opera) is like eating dollops of whipped cream on an empty stomach: it's lovely but it doesn't last very long, and it's not very nutritious.



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DEPICTIONS OF RESIDENTIAL SCHOOL LIFE -- An exhibition of paintings by Jim Logan, a Canadian Metis artist, who was inspired after listening to Natives' stories of residential school life. 1st & 2nd floor of Robarts library. Until January 31.
CSCR 90.5 CABLE FM -- Until February 1st, CSCR (University of Toronto Scarborough College Radio) presents its 4th Annual Music Marathon.
LITERARY STUDIES WEEK -- Theme: Fear and Loathing in the Humanities. A series of lectures. Alumni Hall, Victoria College. Free. Continues until Friday, 1:00 - 4:00 p.m. Keynote address by Linda and Michael Hutcheon, "Danger, Defiance, and Desire -- or -- Smoking, Sexuality, and Sopranos". Emmanuel College rm 119. 1:00 p.m. Free.
PUBLIC EVENTS AT THE SCARBOROUGH CAMPUS -- Reading by Ann Michaels from newest work, Miner's Pond, 2 p.m. R4031. The Gallery, Alison Brannen, "Corpus Fabrica" until February 14, artist present Wednesday, January 29, 4:30 p.m. to 7 p.m.
STRESS? DISTRESS? LEARN TO RELAX -- with Lauren Goldhamer, sponsored by the Counselling and Learning Skills Service and the University Health Service. 11:00 a.m. to 11:45, and 12:00 to 12:45 p.m. Hart House Activities Room.
CRIMINOLOGY STUDENTS ASSOCIATION -- Career Day. Hart House Debates Room. 12 - 5 p.m. Free. Refreshments.
OPIRG/UTEC/SAC -- St George St. Public Forum. Public feasability of closing St. George St. International Students Centre, 33 St. George St. 12:00 - 2:00 p.m.
OPIRG/UTEC/SAC -- Constitutional Amendments and the Environment. Paul Muldoon, Director of Research, Pollution Probe. International Students Centre. 3:00 p.m.

Tuesday, January 28

OPIRG -- 500 Years of Repression: From Columbus to the Present. Danny Beetor, a representative from First Nations/Executive Director of Arts and The Environment Group. Hart House, Debates Room. 5:30 p.m.
SOCIETY FOR GLOBAL AWARENESS (SAGA) -- After the Fall. The Consulate-General for Germany will be speaking about the road to recovery for Germany since the fall. International Students Centre, Cumberland Room. 4:00 p.m. Free. All members of U of T are welcome.
CIUT RADIO 89.5 -- Incense. A new student affairs show that covers student government, politics, arts and events from a students perspective. 89.5 fm on your dial. 10:30 - 11:00 a.m.
CRIMINOLOGY STUDENTS ASSOCIATION -- Criminology Ring Sale. Woodsworth College. Tuesday, 1:30 - 6:00 p.m. Wednesday, 12 - 6 p.m. $25 deposit for silver ring. $50 deposit for gold ring.
PALESTINE DISCUSSION -- First meeting. "Is Zionism Racism". An informal discussion on the Palestine-Israeli conflict. SCM Social Justice Resource Centre. Hart House, 1st floor. 4 p.m. Free.

Wednesday, January 29

STUDENT CHRISTIAN MOVEMENT -- Praise God for the Joy of Sex. A Bible study on the Song of Solomon. 979-9629. SCM Office, 1st floor Hart House. 12 noon.
CANADIAN INSTITUTE OF INTERNATIONAL AFFAIRS STUDENT COMMITTEE -- Tibet Today. A slide show and discussion with Tashi and Losang Rabgey. U.C. Union, Walden Room. 79 St. George St. 4:00 - 5:30 p.m. Free. All welcome.
U OF T NDP AND INTERNATIONAL SOCIALISTS -- Public Debate. Reform or Revolution: Which Road to Socialism? International Students Centre. 4:30 p.m.
STUDENT CHRISTIAN MOVEMENT -- Weekly Meeting. A Collage of Spirituality. All welcome. 979-9629. SCM Office, 1st floor Hart House. 4 p.m.
CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 2:00 - 5:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.
OPIRG/UTEC/SAC -- Women and the Environment. Pat Potter, Radio Journalist - environmental book reviews. Hart House Debates Room. 5:30. Free.

Thursday, January 30

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
OPIRG/UTEC/SAC -- Drinking & Dancing for social change. Environment Week Pub Night, all welcome. GSU Pub. 16 Bancroft Ave. 8:00 p.m.
OPIRG/UTEC/SAC -- Factory Farming. Lecture by Michael Schwab and a video "Diet for a New America" based on the book by John Robbins. Claude Bissell Bldg, Rm 114. 4:00 p.m.
IES/ENVIRONMENTAL ENGINEERING PROGRAM -- Seminar. Brian Wastle, Cdn. Chemical Producers Assoc. Rm. 211, Haultain Bldg. 4:10 p.m.
HART HOUSE FILM BOARD -- Winter Film Screening. The Music Room. Hart House. 8:00 p.m. Free.
HART HOUSE THEATRE PRESENTS TORONTO DANCE THEATRE -- An evening of four specially selected pieces featuring thirteen dancers. Tickets are $15, $10 for students and are available at the Hart House Theatre Box Office or by phone at 978-8668. This performance is sponsored by OnCampus.
ASSOCIATION FOR BAHA'I STUDIES -- Visit the Baha'i booth at Robarts to discuss various topics about the Baha'i faith. This week's theme: "What does Baha'u'llah say about human nature and the purpose of life?" Robarts Library. Every Thursday, 9:00 a.m. - 5:00 p.m.
STRESS? DISTRESS? LEARN TO RELAX -- with Lauren Goldhamer, sponsored by the Counselling and Learning Skills Service and the University Health Service. 1:00 p.m. to 1:45, and 2:00 to 2:45 p.m. Hart House Activities Room.

Friday, January 31

ASSOCIATION FOR BAHA'I STUDIES -- "What is Baha'u'llah's Pronouncement about the oneness of humanity?" Potluck dinner followed by discussion. International Student Centre. 6:00 p.m. to 10:00 p.m. Everyone welcome.
LITERARY STUDIES STUDENTS UNION -- Panel discussion on Discriminatory Harassment and Freedom of Speech at U of T. Alumni Hall, Victoria College. 2:00 -4:00 p.m. Free.
CENTRE FOR URBAN & COMMUNITY STUDIES & DEPARTMENT OF GEOGRAPHY -- Seminar. Land, Language and Laws: Gender and the Struggle for Land in Rural Kenya. Fiona Mackenzie, Dept. of Geography, Carelton University. 12:00 - 1:30 p.m. Sidney Smith Hall, room 2125.
FACULTY OF MUSIC -- Faculty Recital featuring renowned pianist Pierre Souvairan performs an all Beethoven recital: Sonata in A major, Op. 101; Sonata in A-flat major, Op. 110; Sonata in C major, Op. 111. 8:00 p.m. Walter Hall, Edward Johnson Bldg. Tickets $10/$5. Box Office 978-3744.
LIFELINE CHRISTIAN FELLOWSHIP -- Weekly Bible Study. Anyone welcome. International Student Centre. 1:00 - 1:45. Free.
WOMEN'S CENTRE LESBIAN DISCUSSION GROUP -- All women welcome. Women's Centre, 49 St. George St. 5:30 p.m.
VICTORIA'S FILM SOCIETY -- Marlene Dietrich, Emil Jannings in "The Blue Angel". Northrop Frye Hall, room 003. 7:00 p.m. Free.
ICSS/OPRIG -- Berkeley in the Sixties. Innis Town Hall, 2 Sussex. 7:30. Free admission. Refreshments.

Sunday, February 1

ICSS/OPRIG -- Growing Up in America. Innis Town Hall, 2 Sussex. 7:30 p.m. Free.
WOMEN'S CENTRE -- Acquaintance Rape Support Group. For more info call 978-8201. U of T's Women's Centre, 49 St. George St. 7:00 p.m.

VARSITY SPORTS
MONDAY EDITION
JANUARY 27, 1992

Blues eke out 2-2 tie vs. York

BY MARK PALI

It was a cold and gloomy night at York University last Thursday, and that merely described conditions on the inside of the aptly-named Ice Palace.

The visiting U of T hockey Blues overcame a somewhat lethargic effort on their trip uptown, and were fortunate to escape with a 2-2 tie against the inspired Yeomen.

Men's Hockey

York, 7-7-2 in OUAA league action, suffered two bitter losses to Toronto earlier this season, including a 4-2 setback in the bronze medal game of the recent Duracell Tournament. The Yeomen were thus primed for revenge against their hated downtown foes.

York came out flying in the opening period, using effective forechecking to create numerous scoring opportunities, and an early one-goal advantage. After it became clear that the Blues were being outplayed badly in the first ten minutes, U of T head coach Paul Titanic called a time-out in an effort to regroup his team.

Toronto picked up the pace from there, and tied the score on a goal by defenseman Jeff Columbus. Still, the Yeomen held a territorial edge for much of the period, and outchanced the Blues by a wide margin.

After a scoreless second, winger Dean Haig put U of T ahead with less than ten minutes remaining in the third. The Blues then tried to shut the door on the pesky Yeomen, but York's 24-shot attack in the final period was simply too much for Toronto goaltender Paul Henriques to repel.

The Yeomen evened the game on a goal by Tod Dungey, who chipped the puck up and over Henriques' stacked goal pads and into the gaping Toronto net.

The Blues seemed to run out of steam in the dying moments of the third, and straight through the overtime period as well.

Nevertheless, U of T managed to survive with a tie, and as a result added to its second-place lead in the OUAA's East Division.

Titanic wasn't displeased with his club's effort, but was quick to give the Yeomen credit for theirs.

"They forechecked better than I've seen them in a long time, and as usual they gave us a good battle," he said.

Although York outshot Toronto 57-26 on the night, U of T assistant coach Paul Lewicki wasn't convinced of the quality of many of the opponent's opportunities.

"There's no question that they outchanced us, but we really didn't give up many shots from close in."

Centre Dean Usher, who set up Toronto's second goal, felt that the team played well and could be satisfied with the tie.

"York is a very tough place to play, so getting out of here with a point is okay," he said.

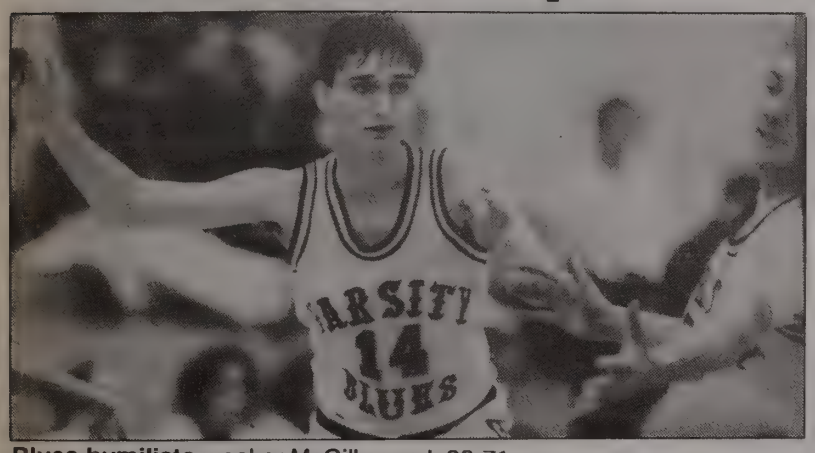
U of T now boasts a record of 9-5-2, and a five-game unbeaten streak in league action.

The Blues will play host to the high-scoring Guelph Gryphons on January 29 at 7:30 pm.



Laurentian goes down in three straight, 15-2, 15-10, 15-1 Ted Graham

Men's Blues perform well to trounce Redmen



Blues humiliate weaker McGill squad, 92-71

BY MARK PALI

The U of T men's basketball team has discovered that winning can be a most pleasurable habit to form. And not a moment too soon.

Toronto forwards Rob Wilson and Linas Balaisis led a solid all-around effort, as the Blues came up with an impressive 92-71 victory over the visiting McGill Redmen on Saturday, U of T's fourth consecutive win.

Wilson scored 15 points and pulled down seven rebounds, while Balaisis contributed 13 points and eight boards, as Toronto raised its record to 5-2, good for third place in the tough OUAA Central Division.

The Blues shot at a 60 per cent clip in the first half, fueled mainly by good inside penetration and easy layups. However, Toronto enjoyed considerably less success from the perimeter, connecting on only one of six three-point shots before the intermission.

The Redmen were ice-cold on all fronts, and were desperately unable to capitalize on their offensive opportunities. McGill could shoot no better than 33 per cent on the afternoon, and couldn't overcome a significant size disadvantage.

After establishing a 42-28 halftime lead, the Blues continued to execute offensively in the second, thus affording head coach Ken Olynyk the luxury of using his bench extensively during the final 20 minutes.

A good scoring balance was the result, as five Toronto players reached double figures in points. Guards Brodie Osome and Cargel Stewart each got 11, while Scott Bleue managed 10. McGill forward Douglas McMahon led his team with 14 points, while Jon Campbell added 13 in a losing cause.

Olynyk was pleased with his club's penetration to the basket, and was especially impressed with the transition game, which created all

Men's Basketball

kinds of easy points for Toronto.

"Our size advantage was definitely a factor in the win today, and in general, I thought we played quite well," he said.

"The guys are getting closer to playing 40 minutes of good, solid basketball, and that's a good sign."

After a slow start to the season, the Blues have suddenly found a favourable groove. But the schedule is about to get a little more challenging, as U of T prepares to face some stiff opposition in the coming weeks.

"We have to concentrate strictly on ourselves, and not worry about the other teams in the league," Olynyk said.

"I'd like us to play with a great deal of mental toughness, and eliminate any unnecessary mistakes."

The Blues travel to Sudbury on Saturday to take on the Laurentian Voyageurs, before going head-on against the first-place York Yeomen on February 4. Toronto's next home game is on February 8, when the Ryerson Rams will be the opponent.

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Shredheads to tackle York
Snowboarding club starts up

BY TED GRAHAM
Varsity Staff

The University of California might have surfing teams, but U of T has a snowboarding club, thanks to the efforts of one Patrick McMurray.

After an intensive postering campaign in December, McMurray has gathered a small but loyal following of members who "shred" together. Although the club existed last year, its prominence was minimal compared with McMurray's efforts this year.



More freedom than downhill skiing

Snowboarding

The club plans to arrange snowboarding trips for both beginners and experienced boarders. But they also have arranged for the first ever snowboarding competition — between themselves and York University at Blue Mountain. The competition is slated for Febuary 28 and will feature a slalom and half-pipe events.

Appealing to the most agile and daring of people, snowboarding has usually been on the fringe of winter sports. With many ski hills banning snowboarding from their slopes, the sport has gained a sort of bad-boy image that had previously been reserved for skateboarding.

"Apparently snowboarding at Moonstone was banned when some snotty kid on a snowboard ran into some lady at the hill and proceeded to tell her off. It turned out that the lady was the owner's wife," said McMurray.

With all their similarities, it is not at all surprising that snowboarding has often been the winter pastime of those who skateboard during the summers. But while both use a "board" upon which both feet are placed, there are subtle differences in the manoeuvering which requires more adaptation then one might think.

Many of the same tricks are performed upon half-pipes which both sports boast as a place to perfect certain hot-dog moves. "Hand-plants" and "tail-taps" have now moved from plywood ramps to man-made half-pipes in the snow.

As well snowboarders have adopted their own vocabulary to describe some of their more radical manoeuvers. Tricks such as the "stale fish", "Canadian Bacon", and a "stiffy" are on the resumes of most experience snowboarders.

This sport is definitely not for the weak of heart. Slowing down using the snowplow method does not work with this piece of equipment. Beginners and intermediates alike often have to fall in order to stop their downward momentum. McMurray points out that this is one of the hazards of having only the one edge to stop on, but adds that if you can get over some of the initial fears of snowboarding, the rewards are phenomenal.

"Snowboarding allows you so much freedom to manoeuvre that you can move as you feel. Compared to skiing, it allows a great amount of freedom."said McMurray.

Although hills like Blue have a half-pipe, they only have four boards on hand for rental. McMurray recommends that interested beginners try the Impact Zone for a complete collection of rentals.

For more information you can phone Patrick McMurray at 531-1960.

OUAA Rankings

Men's Basketball

Central	West
1. York	1. Guelph
2. Laurentian	2. Brock
3. Toronto	3. Western
4. Ryerson	4. McMaster
5. Queen's	5. Lakehead

Men's Volleyball

East	West
1. Toronto	1. McMaster
2. York	2. Western
3. Queen's	3. Guelph
4. Laurentian	4. Waterloo
5. Ryerson	5. Brock

Women's Volleyball

East	West
1. York	1. McMaster
2. Toronto	2. Lakehead
3. Queen's	3. Guelph
4. Ottawa	4. Windsor
5. Carleton	5. Brock
6. Ryerson	6. Waterloo

Women's Basketball

East	West
1. Laurentian	1. Western
2. Toronto	2. Lakehead
3. Queen's	3. Brock
4. Ryerson	4. McMaster
5. York	5. Guelph
6. Ottawa	6. Waterloo
7. Carleton	7. Laurier
	8. Windsor

Men's Hockey OUAA Rankings

East	West
1. Trois-Rivieres	1. Waterloo
2. Toronto	2. Laurier
3. McGill	3. Western
4. Ottawa	4. Guelph
5. York	5. Windsor
6. Concordia	6. Laurentian
7. Queen's	7. Brock
8. Ryerson	8. Royal Military College

University College DONSHIPS

Donship applications are now being accepted at University College.
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U.C. Residence Office
79 St. George Street

on or before Feb. 28 Tel: 978-2530

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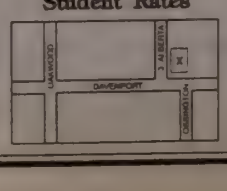
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The VARSITY

VOLUME 112, NUMBER 36, THURSDAY, JANUARY 30, 1992

OFFICIAL HOME OF HAL'S SCRATCH AND SNIFF ARMPIT SINCE 1992

Double cuts hurt Med schools

BY ALISHA MOHAMMED
Varsity Staff

Medical schools are facing a double whammy after provincial cutbacks to both universities and hospitals.

Premier Bob Rae announced Jan. 21 that transfer payments to hospitals and universities would be a record low 1 per cent increase next year and 2 per cent in each of the following two years.

Dr. Ken Shumak, assistant dean of undergraduate medical education, said teaching hospitals, located throughout Toronto, are an integral part of the medical program at U of T and there are concerns about what will happen to the quality of teaching programs.

"I can say that with budget cuts imminent, there will more than likely be bed closures in response," he said. "When this happens, there will be a marked decrease in the teaching base for medical students, and this is certainly something we're very concerned about."

Shumak said the most significant impact on the programs will be in finding enough patients for teaching. One approach to the problem will be to "rethink which programs are to be held in which hospitals," to maintain a balance in the hospital availability for students.

"In this, U of T will very much be a part of the discussions that go into location changes," he said.

But Anna Ierullo, a lecturing dietician at St. Joesph's Health Centre, a teaching hospital in Toronto's west end, doesn't foresee any major overhauls in their program.

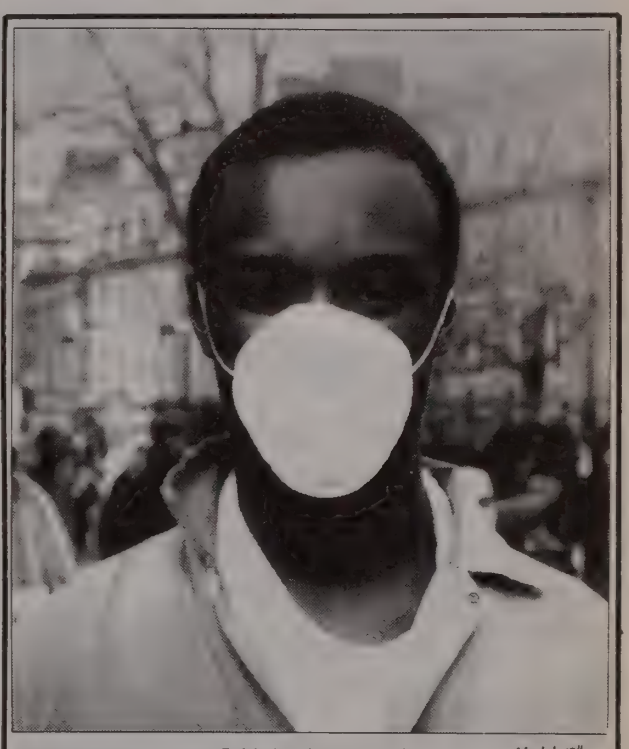
"We still have all scheduled lectures," she said.

She also pointed out that the effects of the new spending limits will vary according to different hospitals. St. Joesph's Health Centre, which is affiliated to St. Michael's Hospital has been operating on a balanced budget since last year, whereas St. Michael's has been cutting back jobs and services in an effort to curb their ballooning debt of over $63 million.

Neither Shumak nor Ierullo feel teaching staff will be lost as a result of budget changes.

"Hiring is done differently in that doctors who are named to teaching appointments are already members of the staff, and undergo specialized appointment," said Shumak.

See Hospital, page 3.

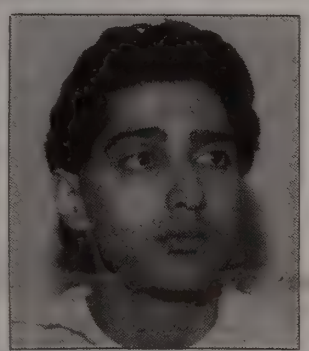


Meningitis scare? Nah...just another Environment week.

Mark Lyall

Stabbing suspect sends death threat

BY MAYLIN SCOTT
Varsity Staff



Peter Mann

A U of T woman, stabbed last December, has received a death threat against herself and members of her family from the stabbing suspect, say police.

The suspect, 23-year-old Peter Navetej Singh Mann, a U of T criminology major, was spotted after the stabbing incident at the airport boarding a plane to London, England.

But police say they believe Mann is back in Toronto.

Detective Al Comeau of Metro's 52 division said the woman received a two-page handwritten note late last week threatening to kill her and all the members of her family.

"In his letter he states he is back in Toronto," said Comeau. "We've verified that it is his handwriting. The letter was mailed, postmarked from Toronto. We're certainly treating it as if he is in Toronto."

Despite the Canada-wide warrant issued for Mann's arrest after the stabbing, Mann was able to slip in and out of the country.

"He originally fled under an alias and had papers under that alias," said Comeau. "He was able to slip through. He worked for Canadian immigration and had the available papers and documents. Certainly the authorities at the airport had been notified that he might have come back, but there's many different ways to get into the country."

While Comeau said he couldn't talk about the safety measures being taken by the police, he said both the woman and members of her family are under police protection.

See Stabbing, page 3.

Recession dries up campus pubs

BY JIM BRIDGES

U of T students are drying up.

Campus pub managers say students are drinking less due to the recession — and the result could be the disappearance of many of the existing campus pubs.

Last week, the University College Literary and Athletics Society announced the UC pub, Reznikoff's, could lose its student council subsidies if a total debt of more than $300 is incurred by the end of the year.

Lit president Tashi Rabgey said lack of pub attendance and increasing costs to the Lit were behind the move.

"It is the responsibility of the Lit to be fiscally responsible to the students it represents, she said. "There has been a significant slack in attendance."

But Steve Hayward, Reznikoff's manager, said he is hopeful attendance will improve and the pub will be able to operate to the end of the year without running a debt.

"So far, if we aren't breaking even, we're close," he said. "We were losing money earlier in the year, but I think we can make it.

"The problem is that no one has been drinking."

In response, Reznikoff's has become an all-ages pub to cater to the increasing number of under-age students at U of T, he added.

Other campus pubs are facing similar difficulties.

"Every pub is feeling it," said Andrew Wickham, assistant manager of Roscoes, the New College pub.

"It is a combination of things," he said. "People have less money to spend, there are lots of other places to go in Toronto, and a lot of people are just staying home to study."

Roscoes has had to cut its staff by half this year, and has been providing incentives, such as cheaper drinks and reduced admission before 10:30.

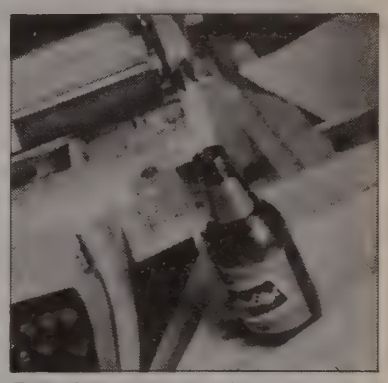
Andre Boudreau, manager of the SAC Hangar, said although average attendance per night has increased, the amount that people are spending on drinks has decreased, resulting in a 12 percent decrease in revenues.

The Hangar has also had to cut staff, but has been hurt less than other campus pubs because of its regular fraternity and faculty sponsored nights.

"The Hangar will last because of the co-sponsorship," he said. "But if things stay the way they are, the cafeteria pubs will probably die."

Even Vic Pub manager Reema Khawja, whose pub has seen an increase in attendance this year, said she thinks the idea of a regular college pub may not work in the future.

"You can't expect 5 campus pubs to run every week, without some failing," she said.



Beer is getting lonely.

Governing Council race kicks off

BY KRISHNA RAU
Varsity Staff



Governing Council chambers await.

Mark Lyall

Students will actually have a chance to elect some of their representatives on Governing Council.

There will be races in four of the five constituencies.

Six of the fourteen candidates announced are women, prompting optimism from organizers of an attempt to get more women onto council.

"I'm very pleased so far," said Deanne Fisher, the liaison for the Association of Part-time Undergraduate Students. "It's an improvement in the undergraduate population, which is what we had focussed on."

But Fisher said it remained to be seen if the candidates could make their presence felt.

"It's a question of whether these women have the skills or whether the atmosphere will prove intimidating."

After nominations closed on Friday, the two candidates — Pelino Colaiacovo from Law and Hart Heller from Engineering — were acclaimed as the professional faculty undergraduate reps.

In the other undergraduate constituency, five candidates will compete for two seats. Karen Goldwasser from New College, Meredith Lordan from St. Mike's, Brian Procter from Erindale, Uma Sarkar from Trinity and Edward DeGale of Innis are running.

In the part-time constituency, Patti Cross from Woodsworth, Stacey Papernick from New and Julia Greenfield, one of the current incumbents.

In one graduate constituency, Wallace Robinson from the faculty of Social Work and Scott Taylor from the faculty of Management will fight for one seat.

See GC, page 3.

Inside

The walls of Berlin explored, see page 2

Director Steven Soderbergh defends Kafka from bug-eyed critics, page 9

Alex and Orest go head to head, page 15

Changing city of Berlin explored

Fourth year political science student and Varsity writer, Rob Milkovich visited Berlin over the Christmas holidays. Here are just a few of his observations on the changing nature of that city.

BY ROB MILKOVICH

I arrived in Berlin in late December, 1991, almost two years after my first visit and I noticed many changes since the summer of 1990.

During that summer, the Berlin Wall had already been open for six months, though it was still a physical reality. This year, only a few remnants of the Wall are still standing.

Student Travels

I arrived in the former West Berlin and at first I did not notice any obvious differences to that part of the city. But as I got out and about, I found that the two public transportation systems were now integrated into one, with all the bus routes renumbered and a lot of reconstruction of subway lines which had been disused since the erection of the Wall in August of 1961.



And the wall comes crumblin' down.

Streets and subway stations were renamed, mostly in former East Berlin, and most maps were not up-to-date with these changes. When I was last there, there was little integration of the public transportation systems of East and West Berlin.

On the second day of my trip, I went to the former East Berlin where the most obvious change was the new commercialism appearing in the former GDR. Suddenly, crowning Alexanderplatz, the main square in East Berlin, were sophisticated electric signs advertising Japanese electronics companies.

There were also small food trucks and stalls set up beside the train station, selling things like beer, barbecued chickens, baked goods and fresh fruit, all in large quantities. Previously, private initiatives such as these were infrequent and there was not the supply of goods that is now available.

See Psychological, page 7.

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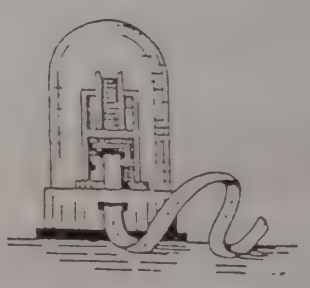
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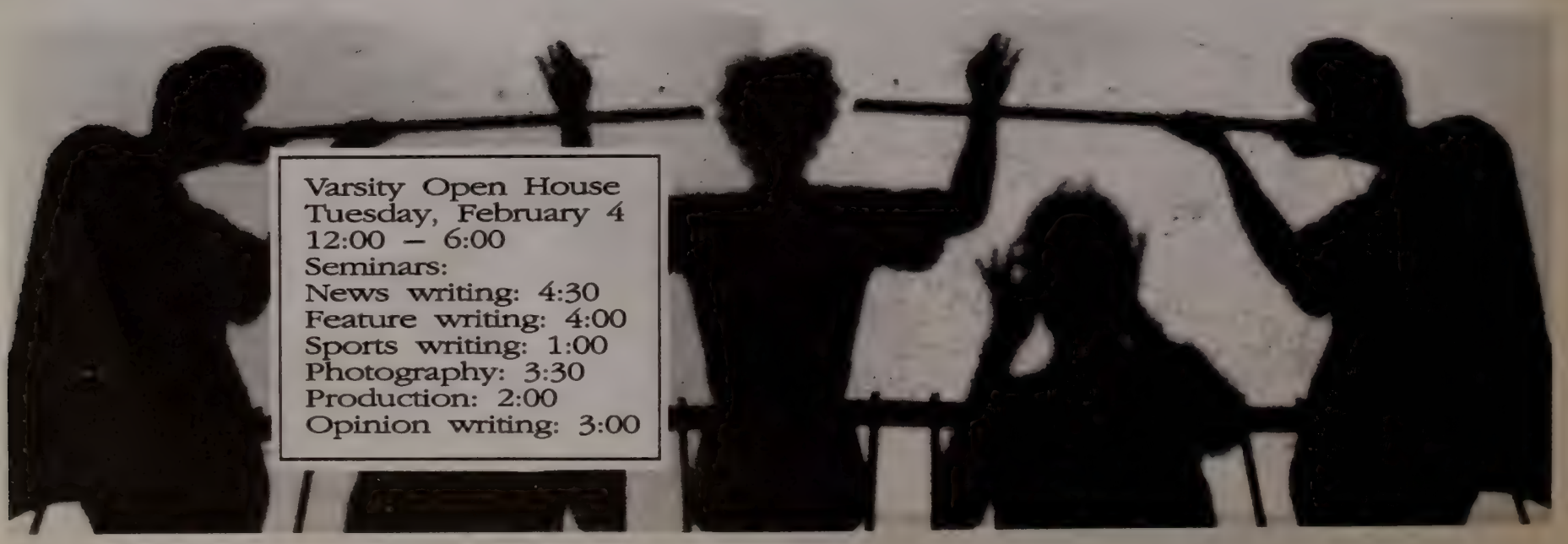
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St. George St.'s the ticket at Environment Week

BY SAMUEL GODFREY

Environmental Awareness Week began Monday with a forum on closing St. George Street and a barrage of ecological infraction tickets.

The tickets — which were stuck on cars on the St. George campus — warned drivers of the environmental repercussions of cars and urged them to use alternative transportation.

"We gave out over 600 tickets and it was a real success in the sense that our goal was to raise awareness. Judging from the response, I think we did," said Katja Heineck, a co-ordinating volunteer for Environment Week.

The Ontario Public Interest Research Group sponsored a forum on closing St. George Street which bought six disparate voices together from around the city.

Phil Ferguson, from the Canadian Urban Institute, spoke about the many successful precedents for closing roads to vehicle traffic in Europe.

But Liz Amer, city councillor for ward 5, U of T's ward, disagreed.

"When you say this works dandy in Europe, people don't just swoon."

She said some type of St. George closure is possible, but it would take a lot of work and at least three years.

"It is probably winnable in the long term, but in the short term it is often overwhelming."

Tom Svoboda, OPIRG volunteer and organizer of the forum, was anything but overwhelmed.

"It was an excellent way to kick off a campaign to close St. George Street. The important thing the forum showed was that it is very possible. Everyone there, including a city councillor and someone from the City of Toronto Planning and Development Department, believed it can be done."

Gordon Cressy, U of T's vice president of University Relations, believed the idea should be explored. He said the administration supports the project insofar as they are paying for a traffic study.

"We believe that it is worthy of discussion," said Cressy. "But it doesn't have a chance if the neighbours are against it. No politician will support it."

OPIRG, the Students' Administrative Council and the University of Toronto Environmental Coalition have all been working together to organize a wide range of activities throughout the week.

"One of the highlights will definitely be the Green Light to Rio Postcard," said Yanne Dunnion, a SAC rep. "Two students have been travelling to different campuses across Canada and the U.S. — and will be in Med Sci on Friday — to encourage students to sign this titan of a postcard. They are taking it to the United Nations Environment Conference in Rio to show support for the environmental change."



Environmentalists want to close St. George St. to cars. *Mark Lyall*

Among other events, there will be a discussion on "Factory Farming and the Environment" and a pub at Sylvester's tonight.

"It's dancing and drinking for social change," said Dunnion.

Stabbing suspect still at large

continued from page 1.

"Everything that is required to be done for the protection of her and her family is being done," he said.

He said the woman is no longer attending classes at U of T and students have no reason to fear an attack. Police said at the time of the stabbing that the attack was an isolated incident specifically directed at the woman and did not pose a threat to the female population at U of T. Mann and the woman had been dating for 18 months and had been making plans to marry.

"At this point Peter Mann has specifically indicated he is intent on killing her and members of her family," said Comeau. "There have been no threats towards any of her friends at all."

On Dec. 5, the 22-year-old female medical student was brutally stabbed in the Medical Sciences Building. She was attending a class in the building when the suspect passed a note to her through a third party, saying he was a campus cop and needed her to identify somebody.

When she came out of class, the man started stabbing her in the head and upper body with a butcher knife. The suspect fled after threatening a student who had intervened and chased after him. The woman was treated at hospital and released the next day.

But police are asking the public to keep an eye out for Mann who remains at large. He is described as 6 feet, 180 pounds, with black hair and brown eyes. Anyone having information can contact Metro Police at 324-5204.

Hospital cutbacks

continued from page 1.

But Ierullo said some hospitals have instituted hiring freezes.

She said St.Joesph's has condensed departments and converted normally unused bed space into office space in an effort to maintain quality services and teaching programs.

"The big concern is more the fact that they'll cut back on wages and that doctors will be forced to shorten the patients' length of stay which will mean less time for both the doctors and the students to do the same work. The result will be more pressure on both parties," she said.



Shumak agreed.

"Both hospitals and universities will have to monitor methods and find some other solutions to keep teaching hospitals at an optimum level," he said.

GC contenders

continued from page 1.

In the other constituency, incumbent John Nestor, an engineer, will compete against Gordon Squires, a physics students for one seat.

Rick Martin, one of the current undergraduate representatives on the board, said the candidates could face entirely new issues next year.

"A lot of the current issues are not going to be around.

"Most of the major issues, the high-profile issues, should be wrapped up by the end of this year, like the sexual harassment policy and the campus master plan.

Martin said many of next year's issues would probably be completely unexpected.

"People should be prepared to deal with issues that can't even be anticipated now."

However, Martin said candidates could begin preparing themselves to deal with certain, inevitable issues.

"It's obvious that we're going to have lots of issues relating to underfunding."

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EDITORIAL

Do you know who your GC rep is?

Students tend to forget they're represented on Governing Council.

Who can blame them? After all, once student reps are elected — or more commonly, acclaimed — to their positions, they seem to vanish for the rest of the year.

Much of the time, they don't even bother to show up for Governing Council meetings. If they do make that much of an effort, they rarely say anything. The voices raised on crucial issues surrounding the way the university is run are seldom those of our elected representatives.

Keeping a low profile is one thing. But student reps seem to be taking it to ludicrous extremes.

Can you name all of your elected reps? Nor could we. And we actually cover GC.

No one could deny that GC is an intimidating place for students. It's run by men who have been around the university for years, who have decades of experience in the corridors of the corporate elite, and who have little knowledge of the concerns or attitudes of today's students.

No one should expect student reps to become instant experts on the complexities of the university, or to immediately become outspoken critics of the university administration and its policies.

But the problem is that most student reps seem to forget they have a constituency to represent at all.

They seem to get absorbed into the bureaucracy, becoming part of the system. Or they become completely cowed by the pressures of the job and the intimidating atmosphere.

Neither approach does students a whole lot of good.

Students have a right to know what's going on at GC. It is, after all, the highest decision-making body at the university. What happens at GC affects business, academics, students' lives.

Student reps have to make a much greater effort to communicate with students. They have to learn to talk to their constituencies, to communicate that constituency's concerns to GC, and to use that constituency to force changes through GC.

Student representatives to GC sit on various councils, as well — SAC, APUS etc. But few of them use these bodies effectively.

SAC, admittedly, is certainly not the most effective lobby group in the world. But, at the moment, they seem not even to have an idea of what goes on at GC. Part of that is due to SAC's own incompetence. But part is due to the unwillingness of GC reps to communicate with student councils.

There are any number of groups who are fighting for change on particular issues, changes in the way the way the university deals with sexism or the environment or racism or poverty or classroom overcrowding or underfunding or numerous other issues that directly affect students — changes that must ultimately come through GC.

Our reps on GC must talk to these groups, seek their opinions and bring their concerns to GC.

The problems with student reps are not one-sided. Many of these student groups tend to scorn GC as a prejudiced body which merely perpetuates inequalities, and ignore the importance of GC. They believe in GC as a place to demonstrate, but not as a body to work within.

That can be a naive approach, but if those attitudes towards GC are going to change, then student reps must convince students that someone on GC will ensure their voice is heard.

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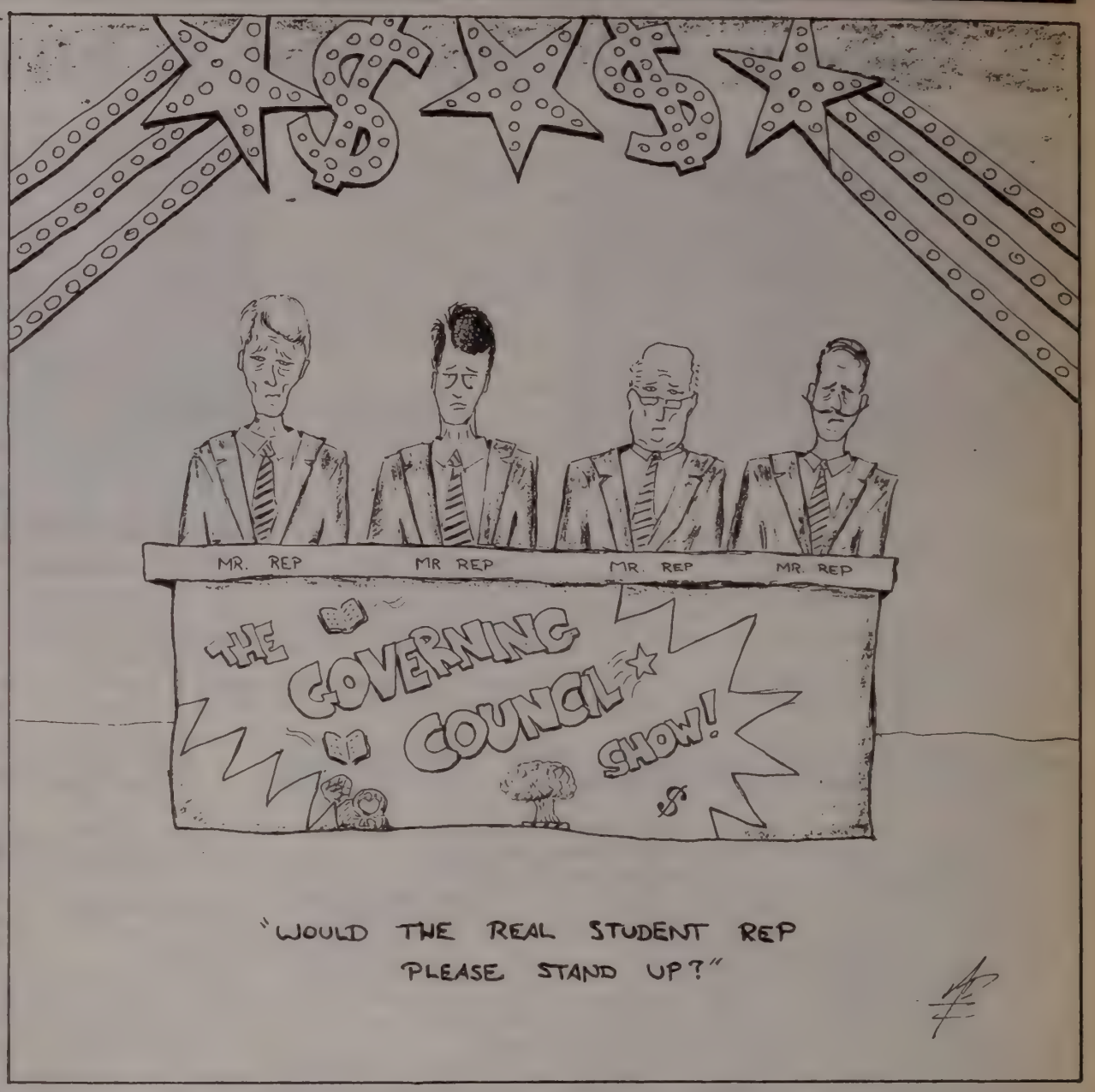
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Looking at affirmative action

Hiring quotas balance the scales

BY RAGHU KRISHNAN

In his opinion piece "Hiring quotas would sustain discrimination" (*The Varsity*, January 23), Brian Catlos equates proponents of affirmative action and quotas to Adolf Hitler.

According to Catlos' topsy-turvy logic, Hitler's *expulsion* of Jews from German universities is somehow "similar" to efforts aimed at *including* groups who continue to be denied their rightful place in the institutions of this country.

Opinion

The very notions of affirmative action and demands for quotas in hiring and college admissions have only made headway thanks to years of painful and protracted mass struggle, primarily of Blacks and Chicanos in the United States and the women's movement.

Catlos is effectively labelling the leaders of these democratic struggles Nazis. This is at best laughable and a sign of ideological desperation. At worst, it is a vicious slander against those who have in fact spent their lives combatting racism, anti-semitism, sexism, militarism, and the other odious features traditionally associated with Nazis and their heirs.

Getting down to the arguments against quotas, he writes that "by establishing a hiring system based on anything but academic merit and teaching ability, the university will be institutionalizing the very prejudices it is publicly committed to eradicating."

Here Catlos promotes the false and insidious notion that preferential hiring and admissions for non-white and Natives automatically entail a sacrifice of "academic merit" and "teaching ability". He does not explain why individuals from these groups are less deserving or less capable candidates for positions in the university faculty and student body.

He also doesn't define exactly what he means by "academic merit." I suggest that the quality of academic life on campus would be greatly enhanced by increasing the pathetically low proportion of faculty and students from these groups, given the different approaches and experiences they would bring to the learning environment.

Since the university continues to be dominated in almost every sphere by white men, Catlos is being rather disingenous when he says that a hiring quota for for women constiutes "sexual discrimination", or by extension that a hiring quota for non-whites and Natives constitutes "racial discrimination."

To be sure, affirmative action measures would erode the near monopoly white people and men have over new jobs and promotions. And it is possible that in losing that monopoly, a few more whites and a few more men may begin to experience the levels of low wages, unemployment, and insecurity that non-whites and women have always known.

But is that the fault of affirmative action measures for non-whites and women, or rather of this irrational capitalist economic system in which banks are pocketing record profits while hundreds of thousands are unemployed?

Catlos flatly states that "quotas lead to tokenism." In fact, rigourously applied affirmative action measures would deal a heavy blow to the humiliating terms of tokenism. They would lay down, in law, precise guidelines for hiring, promotions, and admission decisions, and assert in practice the absolute *right* of oppressed groups to be represented in the country's institutions — free from the whims, fancies and intrigues of individual employers and admisssions officers.

Catlos suggests that instead of quotas, the university "could make the hiring process more public, and provide an open board of appeal" for people who feel they may have been discriminated against. Yes, by all means, implement these measures. But this type of arrangement alone would continue to place the onus on an individual from a historically disenfranchised group to take on white, male, and elite-dominated institutions, a burden that nobody (particularly someone from the least privileged, vulnerable sectors of society) should have to shoulder.

This, after all, is what the debate comes down to. Either the major institutions of Canadian society actively and consciously pursue the democratic goal of representing the society they are supposed to serve, or we will continue to wallow in social inequality.

Even with affirmative action and quotas, real change will be neither easy nor quick. We must overcome centuries of colonialism, near genocide, slavery, indentured labour, and a continuing neo-colonialism. Yet Catlos believes that "in time" and "based on ability" (as determined by whom?) non-whites and Natives will find their rightful place in the university. Such facile, laissez-faire notions of "inevitable progress" have always worked to the detriment of oppressed groups, and are patently hollow in these times of near economic collapse.

Affirmative action measures would erode the near monopoly white people and men have over new jobs

Catlos writes that "ability is not a function of birth or belief". Agreed. That's precisely why we must fight for the implementation of measures which consciously seek to overturn the domination of Canadian society by those who happened to be born white, male and rich. To suggest otherwise is to be either hopelessly naive or a calculating opponent of social justice.

Raghu Krishnan is a member of the United Coaltion Against Racism and Socialis Challenge/Gauche Socialiste.

Debating closing St. George Street to cars

Canceling traffic on St. George

BY TOMISLAV SVOBODA

It is important to promote alternatives to the indiscriminate use of cars, which are unsustainable, unhealthy and inefficient. Closing streets is an integral part of such an overall strategy.

The development of a St. George Square closed to cars from Bloor to Harbord and Harbord to College offers an ideal opportunity for initiating such a process in Toronto. Such a strategy must first diminish the convenience of car use.

If the inconvenience of car use is to more closely reflect the ultimate inconvenience of the car to our society and environment, BOTH aspects must be pursued together. Consider some reasons for promoting alternatives. Public transport and bicycle commuting produce only a small fraction of the social and environmental damage inflicted by cars. Our dependence on cars is socially unjust.

The current car-centred first world model leaves little choice to developing countries beyond similar car dependence. Cars, driven by those who want and can afford them occupy 50 per cent of average city space.

Car pollution damages everyone's health. In poor places such as Mexico City, oxygen booths are installed in parks and malls while hospital admissions for respiratory problems have increased by a third. Motor vehicles are responsible for 55 per cent of cancer caused by air contaminants, five times greater than any other source. Smog from cars damages human lungs, trees and crops. Oil spills and fire cleanups have cost billions of dollars. The damage to sensitive ecosystems and farmland by these disasters, as well as by car induced global warming, acid rain and low level ozone is catastrophic.

Alternative forms of transport would diminish all of these problems. But providing convenient alternatives is not enough. Consider evidence for reducing street space to curb car use. According to the TTC, if cars were to replace public transport to the downtown core, Toronto would require an extra 35 car lane ways.

St. George Street is ideal for closure. Consider the handling of diverted traffic. On two separate occasions, the City of New York's traffic department closed 42nd street while successfully increasing crosstown traffic in the area. 42nd street carries 28,000 cars per day, St. George Street carries 17,000 per day.

In the 70s, Yonge St. was similarly closed to traffic. Further, OPIRG, in its Green Action Report on the closure of St. George Street, showed that accessibility to buildings could easily be maintained.

St. George Street lies in the Toronto core which city planners hope to make car free some day. The street is also part of the City Cycling committee's proposed bike lane network. Hence, developing a St. George Square closed to cars fits into Toronto's scheme of reducing car dependence in the city. There is wide community support for a car-free Square. St.George Street has been on U of T's chopping block since the university's 1962 master plan. Currently, campus student groups and members of the U of T administration are actively promoting its closure.

The Beverly Street Residents Association is independently seeking the closure of the street to decrease traffic in their neighborhood. Annex residents north of Bloor and members of the Harbord St. Business Association have voiced similar concerns. The four mayoral frontrunners supported the closure prior to Toronto's city elections.



To close or not to close St. George

In a *Toronto Star* poll last year, 66 per cent said that cars are ruining Metro. In a nation wide poll, 60 per cent supported banning downtown driving on alternative days. This year, U of T is host to the second International Auto-Free Cities Conference. Alternatives to cars are clearly gaining ground.

Imagine a car-free St. George Square with picnic tables, trees and flower pots where the public and students could eat, study and meet. A St. George Square with playgrounds and ice rinks for students and the public alike. A square with room for an expanded student centre. A square with telephones and proper lighting. A square with bike lanes and easy accessibility to the TTC. Imagine a new city vision, perhaps not much different from Amsterdam, Copenhagen, Munich or numerous other world class cities with car free zones.

Tomislav Svoboda is co-author of OPIRG Toronto's Green Action Report on the Closure of St. George St. to Cars and the Reduction of Parking at U of T.

Shutting street causes problems

BY TONY FORMO

The major reason for wanting to close St George Street is a good one — the desire to cut down on waste of non-renewable resources and pollution by automobiles.

But closing St George is not the best strategy for achieving those goals. In fact, the closure of St. George would only increase fuel waste and eventually worsen pollution. If St George were to be closed, it would channel existing traffic onto Avenue Road and Spadina, making them more congested, wasteful and polluting. It is argued that closing St George will discourage people from driving, but it is not realistic to assume it will discourage enough to compensate for the additional congestion it would create.

Taking hypothetical figures as an example, if you increase congestion by 40 per cent to discourage driving by 10 per cent, you're just making the oil companies happy. Until there is solid evidence that closing St.George will not increase pollution, it seems unwise to proceed with the proposal.

Another consideration is that closing St. George would be undemocratic in ways that could hurt the university on more important issues.

Approximately 14,000 cars per day use St. George and many times that number would be affected by increased congestion on Avenue Road and Spadina. That would seem to add up to more than the number who would like St George closed (which certainly isn't even everyone on campus).

Considering the proposed closing of St George isn't coupled with proposals to reduce automobile use associated with the university (or by Annex residents), it is likely to be perceived as a selfish move by yuppies in the Annex and apprentice yuppies at U of T who aren't willing to reduce their own driving but want to interfere with others.

Such perceptions of the university community would not be helpful when crunch time comes on provincial funding for universities. As well as attempting to misdirect traffic, the proposal misdirects the energies of people opposed to the environmental effects of automobiles away from other issues where their time and energy might be better spent.

For starters, it would make a lot of sense to encourage the use of public transportation. It seems that a re-examination of the funding structure of public transportation is overdue.

Rather than more fare increases, there could be new taxes on parking, car sales, and advertising for automotiveproducts (especially petrochemicals). The TTC fare issue would seem to be a more important job than the St George proposal.

I would appreciate hearing from anyone wanting to get involved in formulating counter-proposals to another TTC fare increase or other traffic issues that don't run the risk of enriching oil companies.

Tony Formo is an independent researcher for the Ontario Public Interest Research Group.

lazlo will return, I swear he will, but this time it will be as a chia pet that sits on my desk and sprouts an endless suply of alfalfa sprouts. /beer,beer,beer,beer,beer and wine and body shots who ever heard of cat who eats phone cords anyway





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Examining the obscene bar scene at U of T

BY TED GRAHAM

It has been learned that, because of the structure of the solar system and its interaction with certain cosmic radio waves, Thursdays are intrinsically the proper night to "pick-up" (this word was first coined by Amazon women who had to physically lift their chosen mate out of a deep pit where the captive males were kept naked and unfed).

Teddy Grahams

Toronto mayor June Rowlands officially announced that Thursdays would now be officially recognized as "Pick-Up Day" (not to be confused with refuse collection). Ontario Premier Bob Rae also sent his blessings, saying "This is the same issue as mandatory Sunday closing; we need to recognize sacred days of the week. If Thursdays aren't recognized as sacrosanct the whole fabric of society comes apart."

To kick off the activities, Rowlands quaffed a pint of lager and slurred "Gentlemen, start your engines".

So to cut down on time lost in choosing a suitable meat market, here's a quick rundown of some of the city's finest in the first ever::

LOOK AT PICK-UP JOINTS AROUND TORONTO

THE SAC HANGAR - The omnipresence of Peter Guo at this establishment is bound to attract a plethora of co-eds trying to break this self-proclaimed "patient paramour".

Typical Conversation:
A: "I'm single, let's mingle."
B: "Drop dead, you scum-sucking idiot."

THE FUTURE BAKERY - Believe it. This sleepy little coffee shop serves alcohol (essential for confidence fortification) and lends an air of sophistication to these otherwise base activities.

My favourite tale of true romance from "Future's" is when a gentleman's name and number along with a brief compliment was written on a napkin and passed to an unexpecting young lady. Needless to say she was immediately smitten and called first thing the next day.

The key to success at this bohemian cafe is to remain mute — lest you lose that sense of mystery (a.k.a. blissful ignorance).

THE BRUNSWICK HOUSE - After three pitchers at this establishment, a few patrons have been known to try to dance with Rockin' Irene, or after a few more, the hot dog vendor (the term beer goggling was first used at this watering-hole).

A oft-used line here is to check the tag on the back of a woman's shirt and say "Sorry, I thought it said MADE IN HEAVEN."

ROSCOE'S - New College's Danceteria is steeped in tradition and is the root of much of the folklore. It is a well known fact that many solid relationships were fostered in this dimly lit cafeteria, largely due to cases of mistaken identity.
N.B.- Don't forget to tip the hall porter for lending you the key to the piano room.

Typical Conversation:

A: "Is your father a thief? Well, then who stole the stars and put them in your eyes?"

THE EDGE (insert Peter Guo joke here) - This is Ryerson's student pub which embodies the fun-loving, high-school atmosphere that pervades this Polytechnical, uh... school. Pseudonyms are a must here. Although "Reggie Hammond" will work most of the time, it's usually a good move to say that you take Refridgerator Repair at Humber. You'll usually find you have a lot in common after that.

Typical Conversation:
A: "So what do you take here?"
B: "Oh, I don't go to Ryerson. I'm from the youth shelter on Yonge Street"

THE BIG BOP - Known as Phi Beta Bop (latin for dweebs o' plenty) on Thursday nights. Go ahead, ask the bartender what happens in the neon fountain room late at night.

But be forewarned, sometimes the lights come on unexpectedly while you're exchanging phone numbers at the end of the evening. Unfortunately this event is known to increase discretion and promotes sobriety — two things which are anathema to "picking-up".

Typical Conversation:
A: "Baby, I feel like I've known you all my life"
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12-2 p.m. Specialty Acts, Technicians, Characters, and Escorts



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back talk ... letters to the varsity

Pro-life

I'm writing to protest an abortion-rights benefit advertisement plastered all over University College. In it, one woman warns her friend that her date is anti-choice, as if it's something to fear. Wise marketing strategy on the part of the artist: If you can't successfully argue against the mainstream prolife philosophy, slander its proponents.

Perhaps the poster's maker fears typical heterosexual males would get their girlfriends pregnant, then refuse to help them in procuring an abortion. This is an unlikely situation for a true prolifer to get into. Their strong sexual ethics would compel them to be responsible for their own actions.

Since no contraception is perfect, sexual intercourse might result in pregnancy. It would not only be irresponsible to have sex outside a deep, committed, loving relationship but unloving and malicious to risk impregnating someone who did not want motherhood or whom he didn't care for.

Sound familiar? It's the plot from *Fatal Attraction*. (In the movie, an extramarital affair explodes into murderous hate when the father walks out on "his" pregnant mistress.) Although opponents and advocates of abortion may argue about the risks of the procedure, it still is an invasive, painful procedure. It's hardly caring to be part of the reason why anyone puts herself through such harmful surgery. The essence of the mainstream prolife message is to love and respect all others - and this means "choosing" before, not after, pregnancy, where a third person's life might also be at stake.

It's small wonder a "pro-choice" activist once said he'd rather see a certain student prolifer go out with his sister than anyone else (quite a patriarchal thing to say, but a valid observation). He'd be the last person to get her pregnant. There's much more to fear from a man who thinks there is meaningful sex outside a meaningful relationship.

Peter J. de Mello
SMC IV

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Information: 979-2856

Montreal students use food banks

BY DANI COLT
Canadian University Press



Students ain't making potatoes...

MONTREAL — Students hurt by the recession, increased tuition fees and the GST are seeking help from Montreal's anti-poverty services.

"We have to create a new definition for the poor these days," said Sun Youth food bank director Tommy Kulczyk. "Anyone who works with a low fixed income can find themselves in a hard situation. Students are in that category."

Kulczyk said the worsening economy has created new clients for Sun Youth, including a growing number of students.

Multicaf food bank employee John Kinlock agreed.

"Students make up about five percent of the people we help," he said. "Students (at the nearby Universite de Montreal) have always been a part of our clientele."

Judy Stymest, McGill University student aid director, said the university's aid department is dishing out more emergency aid this year.

"My feeling is that the number of students coming in has not increased since last year, but that they're needier," she said.

In fact, youth poverty is widespread in Quebec. In 1987, 107,000 households with members under the age of 30 were on welfare.

Kinlock said the loans and bursaries system is partially to blame for student poverty. Students are particularly poor during January and February while they wait for government bursary cheques.

"They are expecting money at the end of the year and the beginning of the next," said Kinlock. "And when the cheque doesn't arrive, students are forced to live off borrowed money, or no money at all."

For many students, loans and bursaries have become the sole source of income, said Kinlock.

"The only real solutions to this problem would be to have free tuition, as well as a better loans and bursaries system," he said. "Loans and bursaries should be allocated so that they adequately reflect the needs of students."

Psychological barriers still existing

continued from page 2.

The former East German state department store was replaced by a West German department store chain. All through East Berlin, there were new, private companies which had sprung up, and the electric shop signs added new light and colour to the previously drab, barren streets of the former GDR.

The people in the former East Berlin had also changed. They were more cheerful and talkative — it seemed like they were talking so much in order to make up for the years of guardedness, suspicion and fear. Personal opinions, and not government-approved opinions flowed much more easily. They wore brightly coloured clothing and showed much more individualism in their style than before. The changes experienced by some of my friends as they articulated their own tastes and opinions reminded me of flowers blooming.

West Berliners have mixed feelings about the changes. Many people feel that Berlin's unique situation as an island city is forever lost. Some feel this is a fortunate thing and welcome the changes, and others would like to see the Wall re-erected, "but three metres higher", as the saying goes.

With the changes, West Berlin became an island of shops and consumer goods in large supply, accessible for the first time to people from Eastern Europe. People from all over the former Soviet Bloc flocked to Berlin on shopping trips. With the Currency Union of the two Germanies on July 1st, 1990, the East Germans were able to access Western goods with Western currency. While some revolutions end in bloodbaths, it has been said that the East German Revolution ended in a shopping spree.

However, I found that despite all the changes, there were still two societies living side by side. There are many psychological barriers between the two sides. In German, they refer to this as "Die Mauer im Kopf", the Wall in the Mind. Integration between the two societies is not happening as quickly as many thought it would - Berliners are not taking residence in the other side of the city, even though they are now free to do so.

Many Westerners, called "Wessies" in German slang, will not move to the former East Berlin because it is still not possible to get a telephone installed in one's apartment. Many Easterners, called "Ossies", say they find West Berlin "too wild", and are not yet comfortable with moving there. Those Easterners that do move to the West are called "Wossies".

But though I think the full integration of the Eastern and Western societies is not likely to occur for a long time, I do know that the next time I am in Berlin, many more fascinating changes will have taken place.

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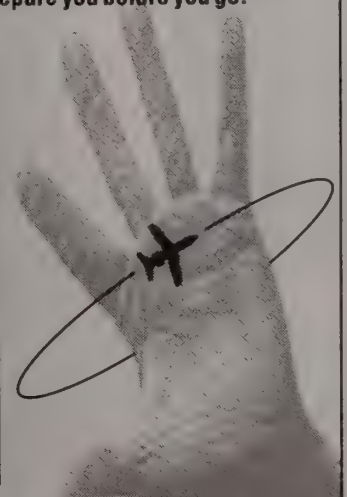
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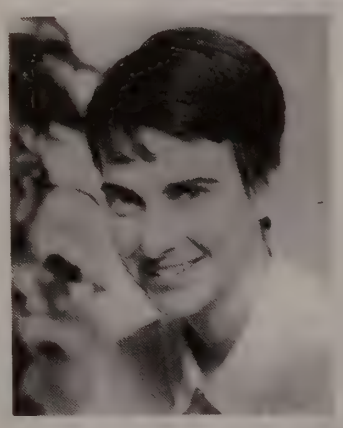
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The Tuition Bursary was set up, because UTFA believes that an inability to pay tuition fees should not be a barrier to obtaining or to continuing a university education.

Another two (one graduate and one undergraduate) UTFA Tuition Bursaries will be awarded for the academic year 1992-93. Students from all faculties are eligible and encouraged to apply starting February 1992.

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VARSITY REVIEW
THURSDAY EDITION
JANUARY 30, 1992

BY LAURA KOSTERSKI

Kafka
directed by Steven Soderbergh
starring Jeremy Irons

Sorry Soderbergh defends his Kafkaesque nightmare

On the coffee table of director Steven Soderbergh's hotel room lay a copy of *The Globe and Mail*, opened to a recent article on *Kafka* scriptwriter Lem Dobbs. In the article, Dobbs accuses Soderbergh of "mangling" his script. This, combined with the mixed reviews which *Kafka* has been receiving in previews and the expectations placed upon Soderbergh by the success of his first feature, *Sex, Lies and Videotape*, made for a very defensive film-maker.

His comments regarding the script anticipated a forthcoming reference to Dobbs and his hostile comments in *The Globe*. Soderbergh said that he was attracted to the script, but that while reading it he was already sub-consciously cutting out a lot of the biographical references to the real Kafka.

"I just saw it as much more entertaining than a lot of people who would have read it. I thought this is going to be a fun kind of murder mystery if you did it a certain way. And that's the way I chose to do it. I don't know if it's the way Lem Dobbs would have done it..".

Soderbergh is promoting *Kafka* as a mystery thriller with a few laughs, a movie where Franz Kafka "just happens to be the protagonist". However, given the film's title, and the kind of intellectual audience the Kafka name is bound to attract, it is going to be tough to combat certain biographical expectations, and perhaps also literary ones. Not only is *Kafka* not a biography, neither is it an adaptation of any one of Kafka's works (in an interview in *American Film*, Dobbs says that the story is only an attempt to mimic Kafka's style, not to re-create any particular piece.) In fact, *Kafka* is not really about Kafka at all.

The purpose of Soderbergh's interview therefore was to let people know what the film is not.

He makes the point that, "it's purposeful that Kafka is never called Franz. Jeremy [Irons] had determined that he was probably Fred and not Franz, that he wasn't really Franz Kafka, that he was kind of Fred".

"The problem," he continues, "is going to be letting people know it's not a biography...that it's got some funny stuff that its got some scary stuff, that it's a piece of entertainment."

After the screening and the interview, I kept asking myself whether I would have seen a different picture, a better picture, had I not brought with me a certain foreknowledge of Kafka. But had *Kafka* been a really good movie, my expectations would have been delightfully contradicted, not disappointed. It seems obvious enough that films which exploit real-life references need not be historically motivated to be successful.



Above: It's non-Kafka arguing with an example of totalitarianism.
Right: Franz Kafka as pictured in *Varsity* files.



The problem with this film can be expressed in yet another negative form; *Kafka* is also *not* the mystery thriller with a few laughs which Soderbergh is promoting. *Kafka* is a sloppy collage made up of a lot of different ideas: the idea of Franz Kafka, the idea of a Franz Kafka story, Soderbergh's obviously bad idea of what a mystery thriller is, the idea of a black and white film, the idea of German Expressionism. The sum total of all these fragments, of all these conscious and unconscious allusions, does not amount to much.

Soderbergh promotes *Kafka* as a mystery thriller with a few laughs.

The film at times seemed to addressing so much more than what Soderbergh claimed to be concerned with. The film's dialogue, its disturbing surrealism (the image of Kafka crawling out of a filing cabinet), its themes of alienation and individual repression, and its violence all contradict Soderbergh's own lightweight conception of it. If he wanted to make a mystery thriller he chose the wrong script and apparently did not see the same movie I saw in *Kafka*. Soderbergh asserts that he had no intention of making an overt message film. Well then, what the hell was going on?

Kafka is reminiscent of *Brazil*, but Soderbergh was reluctant to accept the comparison on the basis that Kafka (the writer) predates *Brazil*. He argued that *Brazil* and other films like it (*1984, The Third Man*) would not have been possible without Kafka. And yet he has already admitted that the historical Kafka, both his life and his work, are not really what the film is about: Kafka's presence as a character is accidental, it is not thematically necessary. Thus the chronology does nothing to undermine the comparison to *Brazil*, it is this comparison which shows how *Kafka* failed to culminate in a stylish and nightmarish vision of alienation, a theme which preoccupied the real Kafka. It had all the ingredients for this but lacked a strong directorial imagination to guide it.

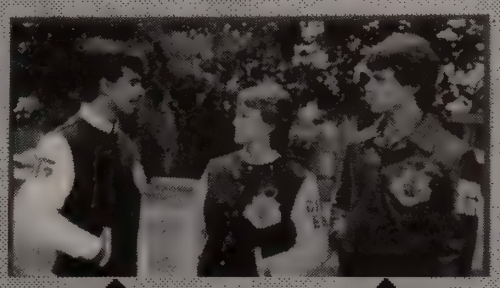
As for Soderbergh's mystery thriller pitch, it does nothing to correct the strange aimlessness of *Kafka*, it does not even describe the movie I saw.

Moving away from his somewhat dissatisfying comments on *Kafka* (I had hoped his comments would help me sort it all out, would help me like it) I asked Soderbergh about the radical shift which *Kafka* marks from his critically acclaimed first film, *Sex, Lies and Videotape*. Soderbergh appeared irritated. He felt that *Sex, Lies* was overpraised. ("Didn't you?!" he exclaims). As such he maintains that *Kafka* was bound to be the victim of a certain degree of expectation.

This, of course, is true enough. *Kafka* is so big, so, well, 'arty' compared to the tiny and elegant simplicity of *Sex Lies*....It is hard to believe that *Kafka* and *Sex Lies and Videotape* were directed by the same person.

But this, supposedly, was Soderbergh's intention. The reason he made *Kafka*, at least in part, was to avoid being "pigeonholed". (As what, one might ask, a good director?) Once again the young director describes his work only negatively, as if too preoccupied with recent criticism to make any positive or provocative remarks, remarks which, even if untrue, would have made this a better interview, and perhaps also, a better review.

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BY JOHN DEGEN

CBC's hip documentary anatomizes Findley

Timothy Findley: Anatomy of a Writer
CBC Television -- 8 pm
January 30

I don't know if it's the country or the time we live in, possibly both, but it doesn't seem that we, as Canadians, give enough celebrity to our writers. Everybody is made to read the standard selection of Canlit in high school, quickly and dutifully, and then our attention is turned to the real stuff — Shakespeare or F. Scott Fitzgerald. I once attended a reading here at U of T by Earle Birney, one of our greatest living poets (he wrote the poem "David", one of those high school classics). I was one of about twenty people shoved into a small corner classroom at UC. As Margaret Atwood writes in *Survival*, her thematic guide to Canadian literature, "if you read only the work of dead foreigners you will certainly reinforce the notion that literature can be written only by dead foreigners."

Timothy Findley is neither a foreigner nor dead. As one comes to learn over the course of the NFB documentary, *Timothy Findley: Anatomy of a Writer*, he is one of the most vibrant, intelligent writers working anywhere, and it just so happens that he works in Canada. The 45 minute documentary which will air tonight on *Adrienne Clarkson Presents* is produced by Don Haig, President of Film Arts Limited and an award winning Canadian producer, and directed, written and shot by Terence Macartney-Filgate, himself the recipient of numerous film awards (including the coveted Oscar) for past work.

Filgate has taken a very personal, almost intrusive, approach to this look at the life and work of Timothy Findley, having spent the better part of three full seasons camped out in the writer's Cannington, Ontario farmhouse. The result is not the typical "portrait of the artist" as seen through what he as written, but rather an engaging and touching look at the man as he reveals his own character in candid conversation. It is like spending the weekend hanging out with him, nosing around in his study and asking him questions about literature and life in general.



Tim hangs out on his hammock.

Findley's response to this nosiness on the part of the audience is to revert to his past life as Timothy Findley the actor (he has worked with the likes of Ruth Gordon and Sir Alec Guinness, and was a member of the cast at Stratford's premiere season). What we learn of his past he acts out for us, taking on the demanding roles of his own mother and father and, in one hilarious segment, his grandmother.

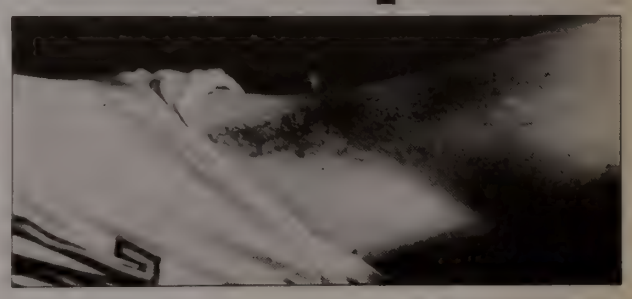
We are even extended the privilege of entering his most private of domains, the work in progress. Findley talks freely about what he is writing and how it is he happens to be writing just that. He is unashamed to admit his own confusion with the process of characterization. At one point, this confusion is dramatized in the form of a segment from a play he is working on. The scene (acted by William Hutt, Martha Henry and Susan Coyne) is literally repeated over and over in front of the camera as Findley sits quietly at his desk making changes in dialogue and character; an intriguingly honest revelation of the writing process, showing that what will eventually appear as a seamless natural dramatic moment is actually the result of painstaking, nit-picking work.

Findley, as he himself points out near the beginning of the film, is the author of six novels (including *The Wars, The Telling Of Lies and Not Wanted On The Voyage*), two collections of short stories and a play. He has been appointed to both the Order Of Ontario and the Order Of Canada and received numerous honourary degrees. All told, he is a most worthy subject for the honour of celebration on film. A far greater honour, of course, would be if everyone were to actually watch the film. Thursday at 8:00 p.m., right before *CodCo* and *Kids In The Hall* which, admit it, you'll be watching anyway.

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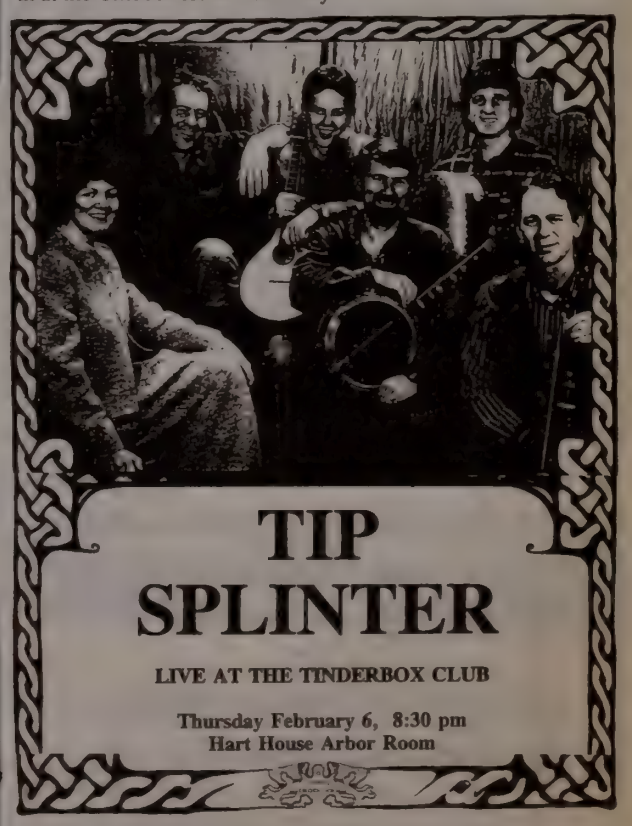
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BY AMBER GOLEM

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Lee's Palace
January 30

So you've never heard of Swervedriver. You're wondering why there is another big article in *The Varsity* promoting a band that the average student has never even heard on the radio, much less owns a copy of their debut album, *Raise*. Well, as a fellow music enthusiast and humble critic of my acquaintance likes to say, "Open your mind and your ears will follow."

It's not an entirely original thought, but like most cliches, it contains a lot of truth. If you're a fan of the Stooges, MC5, the Clash, Neil Young, Nirvana, My Bloody Valentine, or Thin White Rope, there's a good chance you'll like Swervedriver, since these are just a few of the quartet's past and current musical influences. Despite a unique style of blending these different elements, comparisons to other bands are unavoidable when you're relatively unknown — and maybe, it's not a critical cop-out to play that dreaded "sounds like..." game when writing a review.

At least, that's according to Adi Vines, the bassist for Swervedriver. "No, I can't say it really bothers me," he told me on the phone from his New York hotel room. "I do it all the time too. It's a frame of reference really, an introduction to a band's sound. You can't help it." You can, as a critic however, refrain from comparisons that make the band bristle.

These guys are not part of the shoegazer scene, the Manchester scene, the rave-up scene, or any other scene that might lead you to dismiss them into some neat mental compartment. So, if that angle's out, who would Adi like the band to be compared to? "Black Sabbath," he deadpans. "But of course, that's this week's choice. It'll probably be something different next week."

I promised Adi I'd ask him what next week's choice is when the band stops in at Lee's Palace for a gig on the thirtieth of this month. "We're starting off the tour on Wednesday [January 22] in Baltimore, wherever that is," says Adi. "Then we follow this big inverted U as we tour across North America for five weeks." After that, the band is heading to Japan for a week of shows, then back to their native England to see a new EP released, and then on to a five-week tour of Britain before they settle back into the studio to record their second album for Creation Records, with heavyweight label A&M providing distribution support. (Not to mention their big corporate sponsorship deal that supplies them with free guitar and bass strings.) Not bad for a band that you might consider virtually unknown — in North America at least.



Swervedriver.

Swervedriver has been a darling of the notoriously fickle British press since early last year, when the band's two indie EP's and a grueling "in your face" touring schedule started to really attract attention. Surprisingly, they haven't been dismissed as a musical flavour of the month yet, and they seem to think the honeymoon will last.

"We don't worry about it much," Adi laughs. "We pay attention to the good press." There's been plenty of it surrounding their album, a sweeping, noisy epic that hinges on the theme of a journey by car, "the desire to drive — and the need to escape", according to the (somewhat melodramatic) band biography.

Road theme highlights the band's pleasant lack of originality.

"No, we didn't intend really to make a theme or concept album," Adi continues pensively. "A lot of the songs were written, you know, independently from each other. There's only one song [Son of Mustang Ford] on the album that's really all about cars and driving. Cars just kept making guest appearances on the other tracks."

The album is crammed with "guest appearances" by numerous guitar layers and a dense mass of different sounds. What is created in the studio, however, is definitely not what will be presented to the audiences in the clubs on tour, but the band is looking forward to experimenting with a leaner, more driving (forgive the pun) live sound and style. It's their first North American tour as headliners (they supported Ned's Atomic Dustbin for six dates in July), and Adi, for one, is anxious to be on the road. In fact, the band seems anxious for a lot of things: good fan response, critical success, and eventually an expansion into different media.

"Doing film music would be brilliant!" Adi exclaims. "Yeah, we'd love to do a soundtrack." Inevitably, it would have to be a movie about the road, something on the edge involving characters just out of control. (Somebody call these guys when they write a screenplay for a Hunter S. Thompson or Tom Robbins novel.) Maybe Swervedriver, Curve, Ride, and some other appropriately named bands could get together and make a film. "Cruising to the Top of the Pops"? "Roadkill part Two: the British Invasion"? (Road overkill, maybe — this isn't exactly an original theme idea.)

But then again, the guys in Swervedriver aren't trying to be incredibly original. They recognize their indebtedness to a firmly-established tradition. They're just trying to be good (and, of course, successful) at what they do. At least the guys aren't forgetting the little people on their cruise up the highway of success — Adi apologized for calling me twelve minutes later than our appointed interview time. His music may be out of control, but his manners aren't.

Bassist Berger goes solo

BY CJ WREN
Varsity Staff

When the Lenny Solomon Quintet were featured at the Senator a few weeks ago, people probably didn't realize that hiding behind the bass was a man whose talents extend beyond his well-crafted playing. Engaged by his energetic solos — described by one reviewer as "leaving no note unplayed" — the audience may not have considered that he has equal facility with arranging, producing and composing.

Shelly Berger is a familiar face on the jazz scene in Toronto. He performs with local notables such as Don Thompson and Ed Bickert, and is a regular fixture with the Lenny Solomon Trio. In the past, he was frontman for the now-defunct Best of Toronto Big Band. However, Berger is not one to stay within the confines of jazz. He has also worked (in various capacities) on recordings with Sharon, Lois and Bram, and Loreena McKennitt.

One of his recent projects is a recording entitled Solana, where he handles bass, piano and synth in addition to arranging and composing. The music mixes jazz with folk, Indian and classical. Call it a kind of new age jazz. The melodies are compelling and the many shadings of mood make each track a unique listening experience. It is relaxing but not to the extreme of some new age recordings which cause you to slip into a boredom-induced coma. Nor is it of the sappy, mainstream, slick jazz variety. It is a refreshing sound.

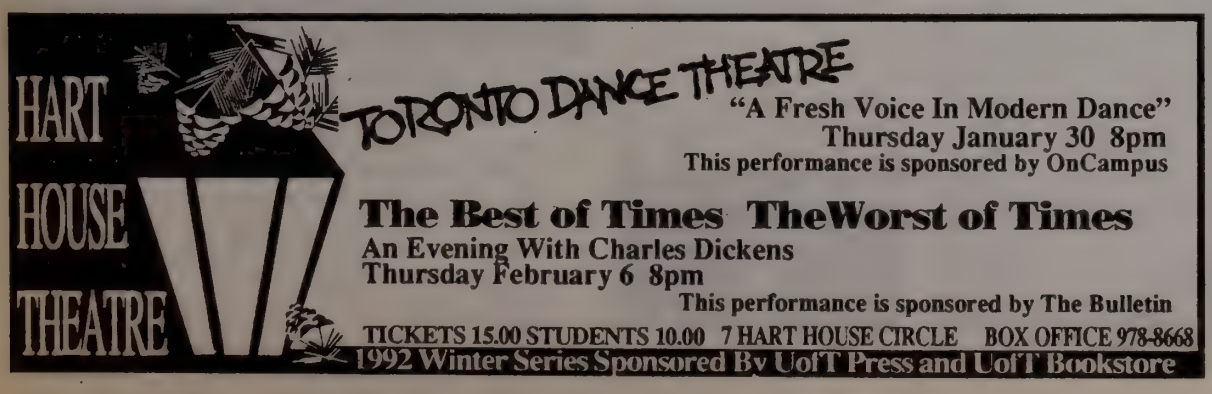
The problem with this music, that adds a touch of worldbeat to a strong jazz foundation, is that it defies categorization. Consequently, despite warm reviews from Europe and an all-Canadian roster of players, Solana has yet to receive proper distribution in its native land. Berger told me that the grand pigeonholer at HMV had trouble deciding where to put it. Look for it in the new age section.



Shelly Berger looks pained.

Although he currently faces the bureaucratic nuisance of distribution tap-dancing and cannot but share in our collective concern over the precarious job market, Berger is not one to assume the fetal position and moan. His formula for success is one word — perseverance. He wisely observes that "those who give up [on any artistic endeavor] never really wanted it enough."







Does anyone care about Melanie Griffith's new movie?

Shining shit through the big screen

BY RAPHAEL LEWIS

Shining Through
starring Michael Douglas
and Melanie Griffith

Shining Through is director/writer David Selzer's lavish attempt at re-creating a 1940's adventure romance that succeeds in every respect but one: the characters are made out of cardboard.

Linda Voss (Melanie Griffith) is a tough woman from Queens who, with guts and grit, works her way up the ladder of success from unemployment to supreme importance. Or was that *Working Girl*?

Michael Douglas plays the hard-nosed hero, who with blood, sweat and tears manages to win the girl and save the microfilm of Hitler's A-Bomb plans. Or was it a stone which he romanced from the enemy bad guys?

Regardless of pathetic dialogue and trite characters, though, there are a few qualities about this film that are innovative and interesting. First and foremost is the thorough recreation of 1940's environs and apparel. Watches, locks, trams, goose steppers and even a remarkable Hitler look alike all help to create a convincing setting. I will always be impressed by a cast-of-thousands style flick, especially when it attempts to foster the frighteningly grandiose nature of Hitler's following. This is done well in a parade scene which features hundreds of Teutonic freaks shouting "Juden Verbotten! Ich Liebe Dich!" Don't quote me on that.

Cardboard characters and a set that romances Hollywood's war movie era.

Selzer also succeeds in recreating a 1940's style movie. The score is predominantly strings and wood winds with all the necessary crescendoes at tense moments and murmuring sassyness during the ubiquitous love scene.

Oddly, the film's primary weaknesses are a result of its strengths. After all, Douglas and Griffith do adequately well in portraying their characters (if you'll pardon a laughable attempt by Melanie at speaking German). The problem lies in the fact that Selzer made the mistake of copying a typical war era film, and not a *Casablanca*. Ed Leland (Douglas) is described as a man who "never laughs." Bizarrely, this remains true and as a result, the audience laughs.

In attempting to recreate a classic film, *Shining Through* forgets that those films were failing to recreate their own contemporary settings. Sure, they were endearing and helped to make Hollywood a permanent part of (North) American culture, but that was a long time ago....

This film would have been perfect had David Selzer amalgamated the best features of 1940's film with 1990's sophistication. The story was exciting, the cinematography worked and the sets and scenes were excellent. Too bad the film industry has once again insisted on believing that the general public can't think. The result is a cast of Barbies and Kens.

Melanie Griffith quotes Charlie Chaplin as saying "A day without laughter is a wasted day." Let us alter that quote to fit her movie: "A day without laughter is a day not spent listening to Melanie Griffith translate der Fuhrer into Brooklyn slang."



It's the guess the annoying star game.

Some classical stuff

BY ADELE WEDER

Dmitri Hvorostovky
CBC Radio
January 31 -- 7pm

For a young vocal artist, it can be a mixed blessing to arrive in town amid a hyperbolic splash: to be touted as a successor to Luciano Pavarotti and Placido Domingo is a daunting prospect, after all. But in his Canadian debut Toronto's Roy Thomson Hall last November, 29-year-old Dmitri Hvorostovky pulled it of.

He transcended the surfeit media ballyhoo, much of which centered on his youth and sensual good looks, and delivered a stunning full-blooded performance. Those who missed the spectacle have a chance to hear it this week on Arts National on CBC Radio (FM 94.1) this Friday, January 31st at 7:00 p.m.

Accompanied by pianist Mikhail Arkadiev, the Siberian baritone demonstrates that the media's exaggerations were well justified: his vocal precision is unassailable; his voice is lush, smooth and as full-bodied as cognac. His superb breath control is especially impressive in the cadenza of "Resta immobile" from Rossini's *Guglielmo Tell*.

The first half of the performance, though technically masterful, might have benefited from a little variation in pace: the series of Italian aria, culled form Handel, Scarlatti, von Gluck, Rossini, Bellini and some more obscure composers, are unrelentingly solemn, with little variation in mood or gestures. The selections themselves are mostly sombre, but even lighter pieces such as Scarlatti's *Gia il sole dai Gange*, are delivered with the same brooding darkness as the more doeful arias.

Hvorostovsky soars in the second half, delivering songs from his homeland with full Slavic fervour. In these selections, his voice and gestures express much more of a sense of story and mood, particularly with *Dlja beregovotschisni* (For the shores of your distant homeland), a wrenching piece adapted from a Pushkin poem. And as a native speaker, Hvorostovsky is able to provide the rare pleasure of flawless Russian diction.

Hvorostovsky regales the audience with three encores: selections from Leoncavallo's *I Pagliacci* and Verdi's *Don Carlos* before finishing the evening with a Russian folk song. The power of his voice in the last piece, sung unadorned by piano accompaniment, shows decisively why Hvorostovsky is destined to be a giant on the world stage.

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BY HAL NIEDZVIECKI
Varsity Staff

Well the times, they are a...

On being and time

Time
Symposium 14
University College
February 3 to 9

This year's University College symposium, Time, was originally proposed as an interdisciplinary major to be offered at UC.

But according to symposium organizer and UC mathematics professor Ed Barbeau, "there was no money and no resources. So we thought of maybe having a scaled down minor programme. Of course, with everybody cutting back..."

Disappointed profs and students alike might feel like berating the UC administration for its narrow-mindedness, but the college can receive only praise for this, the 14th of its symposiums, centered on a subject that, as Barbeau points out, "intimately touches the human experience."

University students glancing at the line up for the 6 days of lectures might shake their heads in befuddled wonderment at Barbeau's assertion.

"1 2 3 4, Time!"
— Joe Jackson

"And it's time time, time."
— Tom Waits

"Time, ticking away."
— Pink Floyd

February 3rd, the first day of the lectures, sports such touchingly titled hour-long lectures as "Time and the Leibnizian Monad", "Tones already faded away: Hanslick on music and time", and "A later ancient anticipation of the relativity of time in modern physics". Not exactly human experience kind of stuff.

But that, insists Barbeau, is the problem with the university community. People are loath to try new things, and afraid to appear ignorant in a room of people they will probably never see again.

"I don't think," Barbeau maintains, "students should be scared off by the appearance of specialization. It's all how it is treated, after all. People just need to approach the symposium with an open mind."

Having taught at U of T for some twenty-odd years, Barbeau is also aware of the other obstacles which might keep students and faculty from checking out the event.

"The problem is the sense of business people have. The faculty have many obligations, they are busy, they have commitments, demands on their time," he says. "Students are in a similar position. The university commands tremendous resources, and yet it is very difficult for people to exploit the riches around them. The symposium is a statement that it's good to take time off and do something simply because it's there."

Of course, the symposium, unlike a dusty law book or a crotchety old professor, is not just "there". It is a vibrant and entertaining look at a fascinating subject from the point of view of all disciplines. In fact, the subject has almost as much lecture material as it has points of view and tidbits of trivia — all of which will serve to make the symposium one of them tree of knowledge type things rather than a dry branch of academia.

"The Greeks," Barbeau says, intent on one of these little stores of information, "tended to regard one as proceeding with one's back to the future which greatly differs from our own perspective of facing the future, looking into the unknown.

"Did you know," Barbeau continues, "that the idea of standard time — time-zones — was due to Sanford Fleming, a Toronto resident? In fact, he first presented his proposal to the Royal Canadian Institute before going off to Washington."

You, of course, didn't know that. Nor do you ever pause during the day and wonder why we must always think of time as slipping away. Perhaps we should all just spend a minute trying to contemplate the present as a durationless instant between the past and the future.

So what's the problem? Too busy to take an hour out of life — if the hour can really be accounted for in the space-time continuum — and learn something? Everything from evolution to comic timing to memory is represented — even Germany's ambassador to Canada, a former University College student, will be at UC to give a talk on "political and economic development in Germany since reunification."

Time's power over us all is evident. You can only do yourself a favour by seeking to understand what forces are in charge of the beep of the alarm clock and the subtle graying of your hair. Time, Professor Barbeau will assure you, "is something everybody is aware of. Everyone experiences change."



Professor Ed Barbeau contemplates the UC Union sun-dial. *Mark Lyall*

Bobby tests waters, doesn't plunge

SOUTHSIDE JOHNNY & THE ASBURY JUKES
Better Days
Impact Records

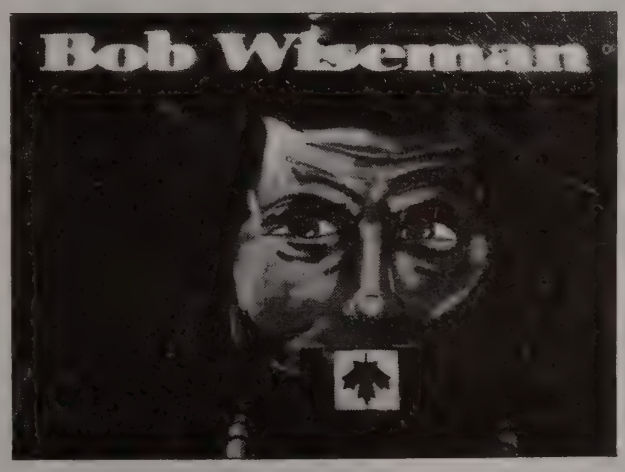
Southside Johnny & the Asbury Jukes' new release, *Better Days*, is just a good ole' boys album. It doesn't require you to think, just enjoy. The energy is high even when the volume's low. Little Steven's production is good because he doesn't try anything fancy with the music or the orchestration. And with Little Stevie Van Zandt having written or co-written about half of the songs, the Springsteen punch is very prevalent.

The songs are simple, but not banal. Their real appeal comes from Johnny's raspy voiced delivery. Johnny's duet with Bruce himself, on the song "It's Been a Long Time", is very accessible; fans of the Jukes will appreciate Bruce Springsteen's backing vocals, while Boss fans should feel right at home with the Jukes solid guitars.

Throughout the album, however, there's something missing; you don't get to experience the catharsis that comes from hearing a really good album. But that's OK, you don't need to have a religious experience from every album you buy, just once in awhile would be nice. This is the kind of album you put on if you've accomplished something great and you want to celebrate. The song "I've Been Working To Hard", is perfect for a beer ad. Several of the songs are like that.

One good thing about this album is that despite Bruce's presence, there is very little of the jingoism you might expect from something that Bruce has a hand in. This is a good thing. Over all, the album is enjoyable.

SEAN LOURIM



BOB WISEMAN
presented by Lake Michigan Soda
WEA

Bob Wiseman is a borrower. Pinching and stealing, scrounging and picking, he takes his music from everyone. Indeed, on his new release, *presented by Lake Michigan Soda*, no era is sacred and no style left unplundered.

Like a grizzled elf, Wiseman carries on, always understanding, as any wise old imaginary figure might, that to borrow and incorporate and build on what has gone before is to create, to examine, to finally say: "This is what might be." The songs on his second solo release, if anything, can be compared to well constructed, slightly innovative, architecture. That is, working with what he developed most successfully and delightfully in *In Her Dream*, he dabbles, changing the plan a little, but not too much, resulting in flaws, certainly, but the occasional flash of brilliance, of beauty.

Bob Wiseman, then, uses his obscurely wonderful vocals (if a rat could sing...) to lay down some tunage that falls short of religious transformation, but will not fail to provide at least some inspiration. Great songs ("Diary of a US crop-dusting pilot spraying the defoliant tebuthiuron on coca plantations in the upper huallaga valley") mix with songs that could hardly be called losers, but don't click.

When Wiseman doesn't achieve what he needs to — like when he tries too hard to blend Chili Pepperesque white funk, cryptic political pop a la REM and his own rodent-like sensibilities as in "Into a Dinosaur" you can still be floored. But it's too much. Wiseman speaks, blowing on a tornado. There can only be so much wind.

Ah Bobby...the disappointment, finally, is inevitable. Too many obscure references, private jokes and annoying subplots make this album grate on the senses; much the same way the songs work, but without the artistic sensibility. The album's title and many of the spoken asides will cause you to fast-forward the beginning, the middle, and the end.

One might advise buying *Lake Michigan Soda*, if only, and perhaps, because, you'll be hearing more — and better — from Bob Wiseman. But that doesn't do the recording justice. This is an album to think about, to examine, and to learn from, both for the listener and Wiseman himself.

HAL NIEDZVIECKI

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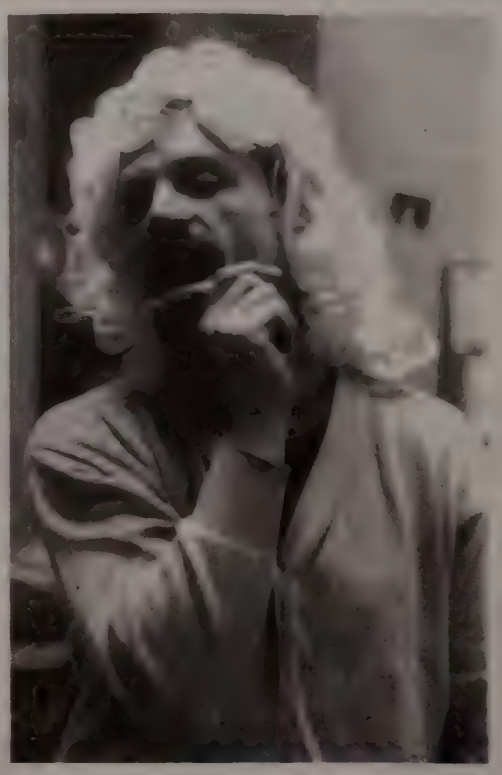
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VARSITY SPORTS

THURSDAY EDITION
JANUARY 30, 1992

BY TED GRAHAM
Varsity Staff

Men atop the OUAA East

Blues topple Voyageurs and Rams

The men's and women's volleyball teams look to be in firm control of their upper echelon positions after sweeping this week's games.

Nearing the end of their seasons, the men are atop the OUAA East while the women are battling York for the top spot in the OWIAA East.

Volleyball

On Friday, the men's team made short work of the Laurentian Voyageurs taking the match in three straight games by scores of 15-2, 15-10, 15-1.

Against a weak opponent, head coach Orest Stanko gave his players the green light to try some new things.

Three of his starters — Marc Dunn, Gerry DeGirolamo, and Marc Habash — pulled out their spike serves for the occasion. Former national team player Dunn whipped off four aces to start the first game against the Voyageurs.

Scores were closer last time U of T played Laurentian, but the Blues were without the services of Dunn who had been nursing an ankle injury.

"We put Hillar Sorra and Marc Habash in the outside positions. But now we've returned Habash to the right side position where he had so much success last year." said Stanko.

Stanko also said he was pleased with the performance of his setters who showed more consistency than usual.

"We've been working on a lot of repetitive drills." said Stanko.

Notably absent was backcourt and service specialist Rob Case, who recently suffered a badly sprained ankle. Case, an integral part of last year's CIAU silver medal winners, could be out for five to six weeks.

In Tuesday's double header against Ryerson, the women finished off an easy match against the Lady Rams in 35 minutes (15-1, 15-3, 15-1) while the Ryerson men gave the Blues more trouble, taking them to four games (15-9, 15-6,12-15,15-12) before U of T could come up with a win.

The women are also hurt by injuries with star outside hitter Laurie Lasseline out with a knee injury. Head coach Kristine Drakich said Lasseline should be back in about three weeks.

"It's unfortunate but she should be back for the OWIAA championship." said Drakich.

The Blues play a home double header this Friday against Queen's.



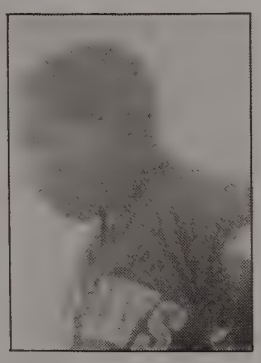
Hillar Sorra in fine passing form

Ted Graham

Two treatises on why we should respect aging athletes

From the mouths of babes

Just Alex Ferron



Today it seems athletes are jumping over themselves to find cosmic phenomena to pin their successes on. Score five goals?

It was in the stars. Hit a 500 foot home run? *The fates, friend, the fates.* Throw five touchdown passes? *Meticulously prophesied by the Mau Mau god of Gangauwyen, whose 56% success rate in bowl games since '55 beats the hell out of Nostradamus.*

The old school athlete couldn't care less about the fates, or the stars, or Slappy White for that matter. They did great things because of one shining factor — themselves.

That being said, you have to give respect to guys like Thurman Thomas and Rickey Henderson, two throwbacks to that Glorious Golden Age Of Arrogance. Sure, the Dynamite Duo haven't reached the level of a master like the Georgia Peach, Ty Cobb (who loved to cite the fact that he had killed 13 men, "just, you know, because", as proof of his immortal greatness), but they come close. Thomas complained he didn't get enough press after being voted M.V.P of your league and appearing on the cover of Sports Illustrated, and graciously told the old man whose record you just eclipsed that compared to you, he stinks.

Acknowledging one's own greatness is what makes sport that big-hard-lousy-stab-ya-in-the-back-and-then-howl-at-the moon-with-riotous-laughter kinda life it really is. Nowadays, players give money to charity (my favourite, and most heartwarming, charity anecdote recalls the time Babe Ruth visited an orphanage. Seeing the waifs' deprived conditions, the Big Hearted Bambino ordered 68 bratwursts, ate them all, and threw up for the rest of his stay, delighting all in attendance), go home early, and essentially practise all manner of sickeningly modest living, just so they can get that big endorsement deal with Pestilence Corporation ("Everyone dies sometimes, we merely speed up the process").

It never used to be like this. Before athletes decided to sell their souls to the cold altar of materialism (Varsity rule number one: challenge that capitalist hegemony), before athletic success was based on the amount of aftershave testimonials (Varsity rule number two: crush that patriarchal superstructure), before pretty boy athletes started to *bring compacts with them on the field!* (Varsity rule number three: deconstruct that beauty myth), the athlete lived to do two things — eat steel mill refuse in order to earn the affectionate pet name of "scrap metal", and tell anyone who would listen that he was the best to ever play the game and years from now he would walk the streets and people would stop in their tracks and say "there he goes, (place name here) the best to ever grace that glorious (place name of playing area here)."

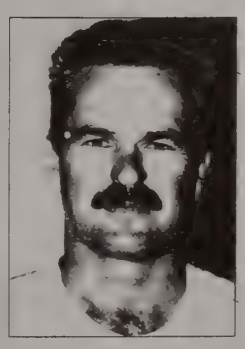
To this day, the quick witted among us (oh, how few there are) will stop in their tracks and mutter such platitudinous praise to ex-athletes as a matter of course (Look dear, there he goes, Willie De Wit, the best to ever grace that glorious boxing ring). It's not just for respect, see, often this courtesy is extended for higher, more philosophical reasons — like saving your own hide.

Just last month, a news story from the Catskills, showed *and* proved what can happen when you deny an athlete his due. Joe Pepitone, a Yankee great from the late '60's sent a foolish young man to an early grave after the formerly sprightly young buck remarked that Pepitone was "nothin' but a lousy-ass has-been from Seacaucus (N.J.), and has-beens from Seacaucus are the worst kind."

You can look it up, bub.

From the horse's mouth

Orest Orates



I for one, have grown weary of listening to sportscasters describe athletes in their mid-30s as "elder statesmen" and marvel at how they still manage to compete with youngsters half their age.

How often must we be subjected to the redundant observation, when a rookie batter confronts Nolan Ryan that "He was celebrating his 1st birthday when Ryan pitched his first major league ballgame." Who cares?

In the professional sports world, the notion seems to persist that athletes who are still competing after a certain age (it appears that once you turn 30, you are on the "fringe" and should be shopping for a cemetery plot) are some manner of "mystical beings" bordering on divinity. Jimmy Connors, for one, is milking this attitude for everything that it's worth.

I am not an expert physiologist and I can't offer an educated assessment from that perspective. However, should we speculate that Connors, Martina Navratilova, Ingemar Stenmark, Heather McKay, Nolan Ryan, Larry Robinson, etc., possess some rare physical quality, a "longevity gene", which distinguishes them from other mere mortals? Or is there a more elementary hypothesis?

Maybe it's as simple as the fact that they still remain highly motivated. Motivation combined with experience (and adhering to Canada's basic food rules) represent a formidable force. That's why Robert Parish is still one of the top centres in the NBA and yours truly can still pass a volleyball at age 39.

This raises the question, why do some athletes decide to retire from competition even when it seems that they are still physically able to perform?

Aside from obvious reasons such as injury, perhaps it's because they find it increasingly intolerable to compete with immature, adolescent, multi-millionaires. Perhaps the increasing popularity of "Masters" competitions is not merely because they offer "aging" athletes a more equitable competitive forum, but also the opportunity to engage in more stimulating and mature repartee with their peers.

And let's face it, it's the stories we tell.

Reminisences about the "good old days" are difficult when you are still in your teens. It helps the aging body, not to mention the ego, to compare your own, allegedly superior (albeit weathered skills) with today's youthful performers.

There is an almost perverse joy in listening to a group of aging athletes deride their youthful counterparts. Observations, usually prefaced with, "I remember in 1963, we were in Philadelphia...," usually prompt a series of embellished recollections of legendary deeds. Barroom deliberations regarding the relative merits of contemporary athletes and their heroic and mythical predecessors evoke passion and promote some great debates.

Finally, have you ever been on a road trip with a group of 18 or 20 year old athletes. I rest my case.



Coming up in Monday's Varsity:

- ☞ Continuing coverage of Chris Morris and Lorne King and their performances at the CFL player evaluation camp
- ☞ The International Pentathalon featuring Olympian Michael Smith





Frank Ackerman was the top finisher for U of T

Skiers freeze their butts

BY PAOLA FARER

The U of T Nordic Ski team put in a strong performance despite some bitterly cold conditions.

Udora, a predominantly Finnish community south of Lake Simcoe, has been hosting this event anually for the past thirty years. It is also an official race on the OUAA and OWIAA circuit, this year attended by the University of Toronto, Guelph, Western and McMaster.

Nordic Skiing

Frank Ackerman was the first place university racer finishing the 20 km race in 46:24. He was just three minutes behind the top over-all finisher, Werner Schwar, a member of the provincial team. Peter Miller of McMaster came in one second behind Ackerman to finish third.

Two more University of Toronto team members, Chris White and Owen Atkin, followed shortly after clocking in at 49:42.

Annette Droog of Western, with a time of 39:47 was the fastest skier in the women's 15km race. U of T coach Corina Tschan beat out Stephanie Sear of Guelph to finish third.

The last time the two competed, Sear skied 10 seconds faster than Tschan.

"There is some pretty intense rivalry going on." said Tschan.

Sue Dick, the second U of T woman to finish, skied a solid race and came in twelfth.

"My main objective was to stay warm." said Dick.

Conditions were less than ideal, with an icy and bumpy course hampering competitors.

Chris White, another coach with the team, felt out of control during most of the race.

"I prefer to ski on snow," said White.

Another U of T competitor, Pierre Mikhail, had plenty to complain about after taking a spill on the third loop.

"Sure it hurt, but not as much as it did when I had to tear my skin from the frozen seat in the outhouse just before the race."

According to Tschan, this type of course — flat and fast — demands strong technique. She prefers hillier races where strenth and endurance are the decisive factors.

Stephanie Craig, who has only raced once before this season, took advantage of the slick track to swoop past her competitors.

The team will next see competition next week at Duntroon.

Badminton

U of T collected two gold medals this past weekend largely due to the efforts of first year player Quong Hoang. Hoang won the overall men's singles title after losing only one game all season.

Hoang teamed up with Mike Dean (head coach Andrew Dean's younger brother) to win the men's doubles overall title.

U of T also won a silver medal for mixed doubles after Chuck Jung and Hang Tran teamed up to go unbeaten on the weekend. The duo were tied for first but, after officials considered games between the two top teams, the title went to the Western team who had beaten the pair earlier in the season.

The team titles will be decided two weeks from now in Kingston. The U of T men are currently in third place but the top four teams who have only one point seperating them.

The women are ranked fifth and will probably not make the cut for the playoffs despite a much improved performance this past weekend.

Figure Skating

The Blues placed third overall Friday at Queen's in the last invitational competition before the OWIAA championships in two weeks.

U of T, the defending provincial champions, finished with 91 points, behind Queen's (125) and Western (107). York was a distant fourth with 48 points.

Blues Notes

In the individual events, Vivian Woodley scooped up a first-place finish in Intermediate Singles for the Blues and Daniela Sciarra finished second in the Senior A Singles. Despite injuries, Kris Pasternak and Laurie Secko won the silver medal in the Intermediate Similar Pairs.

In the Dance events, Toronto continued accumulating medals, as Lisa Jones, Lisa McGilvary, Heather Pollard and Kim Yamamura won the Original Set Pattern event. In the Variance Dance, Pollard and Yamamura danced into second-place. In the team event, twelve of the skaters pulled together to win a bronze medal in the Precision event.

Toronto will try to be the first team to win the title two years in a row at the OWIAA championships at Western on February 15th and 16th.

Curling

The Ontario curling championships were held this past weekend in Toronto's Avonlea rink.

The Blues finished their second consecutive winless year with an 0-10 record. The women were 3-9 overall.

Fencing

U of T hosted the OU/OW tournament on January 25, and posted impressive results.

In the women's foil, the Blues defeated Ryerson 5-0 and Trent 5-1. In the women's epee, Toronto defeated Trent 5-0. Helena Podgrabinski finished 1st in the foil and Leslie Maugans 2nd in the foil. Kim Crawford, last year's female athlete of the year, finished 1st in the epee, and Lilly Janssen 3rd.

In the men's foil, the Blues defeated Trent 5-1 and Ryerson 5-0. Mike Sheasby placed 1st, St. John O'Neill 2nd and Joon Kim 3rd. In epee, the Blues beat Ryerson 5-1, but lost to Trent 5-2. Darcy Gates placed second.

In sabre, the Blues defeated Trent 5-1. Don Guy was 1st, Andy Mason 2nd and Amer Mirza 3rd.

Women's Hockey

The Blues continued their winning ways with a 2-0 shut-out over the York Yeowomen on Tuesday night. The women are headed to Boston for a tournament this weekend.

Men's Swimming

U of T swimmer, Deke Botsford, finsished third in the 50m backstroke in World Cup in Milano, Italy.

Football

Offensive lineman Chris Morris and running back Lorne King head off to Calgary this weekend to partake in the 1992 CFL College Player Evaluation Camp.

Morris, a two-time All-Canadian and 1990 J.P. Metras Award winner as the top offensive lineman in the country, and King, U of T's all-time leading rusher are among the fifty players who will attend the two-day camp.

Incidentally, the Chicago Bears have expressed an interest in Morris after his solid performance in the East-West Shrine Bowl two weeks ago.

Bears officials were at U of T yesterday to meet with Morris who is reportedly "a big Chicago fan".

Bill Tobin, vice-president of player personnel for the Bears, told the *Toronto Star* that, "He has the size we look for." and added, "He's attracted our interest enough to go study him in Toronto.

Track & Field

Michael Smith, Canada's best hope for a gold medal in athletics in this summer's Olympic Games, is entered in Sunday's annual international pentathlon at the field house.

Smith will be competing against Thorsten Dauth of Germany, American Drew Fucci, Norwegian decathlon champion Even Hytten, Irish record holder Carlos O'Connell and Canadians Garth Peet and Richard Hesketh.

Track Rankings

Men	Women
1. Windsor	1. Windsor
2. **Toronto**	2. Western
3. York	3. **Toronto**
4. Alberta	4. Queen's
5. Manitoba	5. Manitoba
6. Western	6. Saskatchewan
7. Saskatchewan	7. UBC
8. Sherbrooke	8. Sherbrooke
9. Calgary	9. York
10. Guelph	10. Alberta

Compiled by Patrick Ho

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Upcoming schedule

Date	Team	Opponent	Venue	Time
Jan. 31	W & M Volleyball	Queen's	Sports Gym	6 & 8 pm
Feb.1	Men's Squash	OUAA team chmp	Athletic Centre	10:00 am
Feb. 1	W & M Swimming	York/Ryer./Wat.	Ath. centre pool	3:00 pm
Feb. 2	Track	Intl. Pentathalon	Fieldhoouse	12:00 pm

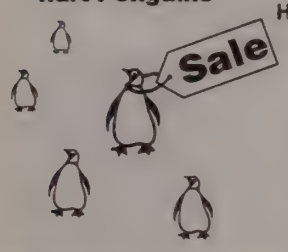
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The VARSITY

VOLUME 112, NUMBER 37, MONDAY, FEBRUARY 3, 1992

TAKING A VOW OF POVERTY (EXCEPT FOR JOHN WHO FOUND A JOB) SINCE 1880

"What is tenure? A lifetime vow of poverty?"

Profs reject salary freeze

BY MAYLIN SCOTT
Varsity Staff

The thought of freezing their salaries is sending a chill down the backs of U of T's Faculty Association — and leaving other members of the university community cold.

With the recent provincial announcement of record low funding increases of 1 per cent to universities, salary freezes have been touted as one way to cushion the financial blow and save university jobs.

But Arthur Rubinoff, vice-president of UTFA — which represents university professors and librarians in contract negotiations — said they will not consider giving up a four per cent salary increase for next year.

"If we break this contract, we might as well not have a contract ever again," he said. "No contract will ever be binding again. Anytime the university has budget problems, they'll come to us and ask us again to take a pay cut.

"Why should we suffer just because the university is underfunded? Our members are underfunded. We earn 18 per cent less than other Canadian professors and we didn't create the problem."

Earlier this month, U of T president Robert Prichard and all senior administration and faculty earning $102,500 and over, agreed to freeze their salaries for the 1992-93 year. Judith Eichmanis, president of U of T's Staff Association — whose members earn an average of $35,000 — expressed interest in January of a cooperative university freeze.

"I think we know (the administration) is coming to ask us to freeze our salaries," she said in an interview last month. "But it has to be a university-wide effort. If UTFA isn't going to consider it, our unions aren't going to either."

But Rubinoff said professors were being penalized, while students were getting off easy.

"What is tenure, a lifetime vow of poverty? Why is it that tuition has fallen to only 19 per cent of the costs of a student's education?"

However, not all faculty agree with UTFA's position. Astronomy professor Stefan Mochnacki, himself a tenured professor, said all faculty making $40,000 or more should freeze their salaries.

"The fact is that the sacrifice and pain required would be less for us," he said. "Most of the faculty are full professors earning $70,000 to $80,000 a year. The number of people in the lower end are newly appointed professors or those on a contract basis."

He said layoffs would only be a short term solution and would hurt the university.

"Any cuts there would very seriously hamper operations. We wouldn't be able to teach as well without the support staff and layoffs only mean more work for all of us."

But Rubinoff said U of T would not be able to attract or retain top faculty if a salary freeze was implemented.

"This is the most expensive city in Canada, maybe in North America. You need high salaries to be competitive or you get mediocre faculty."

Mochnacki disagreed.

"I spent Christmas in the States and they are having the same problems as we are. The number of vacancies there has decreased. I wouldn't be concerned in the short term. This is purely an emergency situation. It's quite clear that we're coming out of the recession already, but the public perception right now is that it is time for restraint."

Mochnacki said he believes many professors would be in favour of a salary freeze.

"I've talked to a number of people and they are quite supportive of the idea. The Faculty Association thinks the government is pulling a bluff, and if they stick it out, they will get more money, but there is no

See Salary, page 5.



Mark Lyall

U of T's Michael Smith falls short of world record but jumps high to win pentathlon.

SAC budget asks for levy increase

BY NANCY HOWDEN
Varsity Staff

The Students' Administrative Council will be looking for an increased student levy and decreased programming to pull itself out of its financial hole.

SAC approved a financial recovery plan at its last board meeting to reduce its deficit of $260,000 accumulated over the last three years. It is a multi-year plan aiming at reducing the deficit by 1996. Recommendations for deficit reductions included:

- ❑ asking students for a levy increase of $2 for 1992-93, $2 for 1993-94 and $1 for 1994-95
- ❑ changing by-laws to force all future councils to balance their budgets
- ❑ allotting 10 per cent of student fees to reducing the deficit
- ❑ freezing executive salaries
- ❑ reducing Orientation expenses to a maximum of 5 per cent of student fees and planning a break-even Orientation
- ❑ reducing programming and administrative expenses
- ❑ scheduling for payment of long term loans and generating alternative revenue

SAC president Peter Guo said the deficit was not the fault of this year's executive.

"For our year, Pete and (vice president) Bart's (Arsenault) year, our budget is going to a $50,000 surplus, but we're carrying over a deficit of $260,000 from the last two years. What we're doing is taking the $50,000 and putting it towards the deficit. We said let's show next year's executive that you can be financially responsible."

Michol Hoffman, University Affairs commissioner, said it was a good plan.

"I think it's realistic as long as people are responsible," she said. "We've installed a purchase-order system so everyone has to be accountable and nothing can slip through the cracks anymore. For example, if an offer on a band night comes up, no money comes out until an order comes in first."

SAC Services commissioner MaryLouise Kearns agreed.

"I think it's something that's been needed for a long time. It's something SAC needs in order to survive."

But the SAC executive could not say how binding the by-law changes requiring balanced budgets would be on future SAC boards or what the punishment would be for breaking them.

"The by-laws are just there," said Guo. "Any self-respecting SAC president wouldn't go against them. I think if you break a by-law, you could be brought up by the law."

Kearns said they would explain the situation to the new SAC executive at the end of the year.

"We'll explain that what you've got is a choice. SAC will survive the next five years or SAC is going to drown. If they go over budget, that happens."

Hoffman said she didn't like the idea of salary freezes for the SAC

See SAC, page 5.

Abortion clinics still under attack

BY AGNES BELLEGRIS
Varsity Staff

Toronto abortion clinics are still under attack, four years after the Supreme Court of Canada struck down the law making abortions illegal.

On the afternoon of Jan. 24, the Morgentaler clinic on Harbord Street was set on fire, resulting in $5,000 worth of damage. Three days later, a woman posing as a patient threw a stink bomb in the middle of the reception area. And earlier this month, Campaign Life — a pro-life group — established a storefront office next door to the Cabbagetown Women's clinic.

Workers at the abortion clinic say members of the pro-life group have been harassing women as they enter the clinic.

Dr. Henry Morgentaler said he believes the violence is coming from a group of people who are frustrated.

"They are acts of people whose cause is lost," he said. "They are crazy. This is speculation, but perhaps they want to commemorate the Jan. 28 Supreme Court decision on abortion."



The fight ain't over yet.

But he said the actions have not had any negative effects on his practice.

"We are functioning as usual and it is not something that has disrupted the clinic at all."

Carolyn Egan, spokesperson for the Ontario Coalition for Abortion Clinics, agreed with Morgentaler.

"It shows the frustration of anti-choice individuals because they are losing their battle. They are now trying to intimidate staff and patients through violent means."

But Jim Hughes, national president of Campaign Life, said although he was aware of the attacks on the Morgentaler clinic, the real damage was being done inside.

"Whatever happened is nowhere near the violence employed in the abortuaries," he said.

Hughes said his organization was not responsible for the incidents.

"No pro-lifer person associated with Campaign Life would have done that. At Campaign Life we are non-violent," he said.

Barbara MacFarlane, a nurse at the Cabbagetown Women's Clinic, said having a Campaign Life office next door is not pleasant.

"It makes us nervous," she said. "It adds stress on our clients, but we warn them of protestors and if they're scared to come in, we will come and get them at their request.

"When something happens to

See Clinics, page 5.

Inside

Job hunting: start early, page 3

Students beware! Administrators are selling the campus out from under you, page 7

The a to z's of your #1 beverage, Coca-cola, with a refreshing pit-stop on contraception, page 8

Smith just misses pentathlon record, page 16

HART HOUSE

So many things to so many people

Upcoming Events

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Thursday, February 6, 1992
Hart House Theatre is pleased to present Robert Russell in his role as Charles Dickens. Tickets are $15.00, $10.00 for students and are available at the Hart House Theatre Box Office or by phone at 978-8668.

CHOIRS

From the University of Western Ontario, Queens University, McMaster University, and the University of Toronto Hart House Chorus present Vaughn Williams' Benedicte, with orchestra, conducted by John Tuttle. Concert is at Metropolitan United Church (corner or Queen and Church), Toronto, on Sunday February 9th, at 3:00 p.m. Tickets are $7 and $10, available at the door.

HART HOUSE THEATRE PRESENTS
THE SECOND CITY NATIONAL TOURING COMPANY

Hart House Theatre has traditionally been both the home and host to many of Canada's funniest men and women. This tradition continues on February 13th at 8PM, when Hart House presents The Second City National Touring Company. Tickets are $15, $10 for students and are available at the Hart House Theatre Box Office or by phone at 978-8668.

THE COMMITTEE ON HOMOPHOBIA AT THE UNIVERSITY OF TORONTO
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LESBIAN GAY BI
awareness week

February 1 - 8, 1992

KEYNOTE SPEAKER: KYLE RAE
4 pm WEDNESDAY FEBRUARY 5, Room 103, McLennan Physical Labs, 255 Huron St.

SATURDAY, FEBRUARY 1

Homo Hop, sponsored by LGB-OUT 9:00 p.m., The Hangar, 100 St. George St.

MONDAY, FEBRUARY 3

Panel: "Experienced Lesbians" 4:00 pm, Room 105, F. Norman Hughes Pharmacy Building, 19 Russell St.

Panel: "Discussion on Homophobia," sponsored by the U of T Sexual Harassment, Education and Complaint Office. 7:00 pm, ISC, 33 St. George St.

TUESDAY, FEBRUARY 4

Panel: "Living Colours: Cultural Diversity and Media Representation" 4:00 pm, Room 105, F. Norman Hughes Pharmacy Building, 19 Russell St.

Lesbian Film Night. Admission Free! 8:00 pm, Room 2172, Medical Sciences Building, 1 King's College Circle

WEDNESDAY, FEBRUARY 5

Panel: "Myths & Realities of Bisexuality" 1:00 pm, Room 105, F. Norman Hughes Pharmacy Building, 19 Russell St.

Keynote Speaker: (see above)

THURSDAY, FEBRUARY 6

Panel: "Lesbians, Gays, and the Law" 4:00 pm, Room 105, F. Norman Hughes Pharmacy Building, 19 Russell St.

Panel: "Canada's Obscenity Law: In Need of Reform?" sponsored by the U of T Criminal Law Students' Society and U of T Out in Law. 6:30 pm Faculty of Law, 78 Queen's Park

Gay Film Night. Admission Free! 8:00 pm, Room 2172, Medical Sciences Building, 1 King's College Circle.

FRIDAY, FEBRUARY 7

Panel: "Gay- and Lesbian-Bashing" 4:00 pm, Room 105, F. Norman Hughes Pharmacy Building, 19 Russell St.

Queer Coffeehouse. 7:30 pm, Sylvester's (2nd floor), Graduate Students' Union Building, 16 Bancroft Ave.

SATURDAY, FEBRUARY 8

Women's Dance, co-sponsored by the University of Toronto Women's Centre and LGB-OUT. 9:00 pm, The Hangar, 100 St. George St.

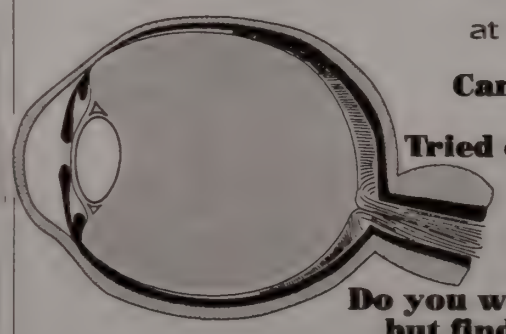
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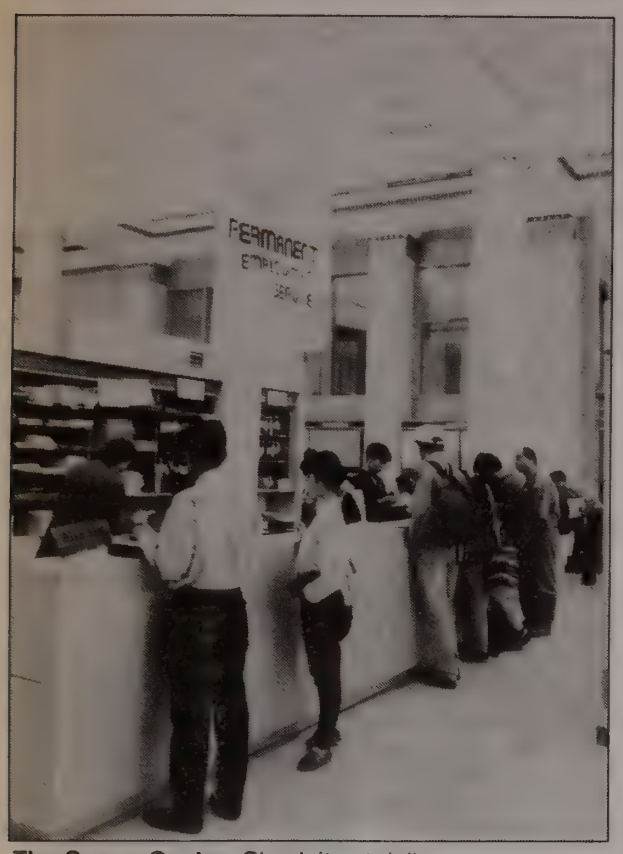
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The Career Centre. Check it out daily.

Students urged to start job hunt

BY CARMELINA MAIONE

Students should start looking for a summer job now, if they don't want the long, hot summer to lead to a cash-strapped fall, say counsellors at the Career Centre.

The number of companies participating in the Centre's Feb. 11 job fair is down to 44 from 50 last year, but Biljana Carter, coordinator of summer, part-time and temporary employment services at the Career centre said this doesn't reflect on the job fair as a method of finding employment.

"Of course it would really be nice to have as many companies participating in the fair this year as we had last year, but the drop isn't as significant as it could be. In terms of getting employers to come on campus, we're attracting more to the U of T job fair then compared to other universities.

"As well, this type of job fair is geared to companies hiring large numbers of people. An employer that has only four or five positions to fill, wouldn't want to participate in a job fair that would leave them with 4,000 or 5,000 applications."

While the overall economic situation may be desperate, the student summer job market doesn't have to be, said Carter.

"It is difficult but I wouldn't want to say the situation is desperate. The economy is certainly suffering, there is no denying it. But businesses are still operating. They still need employees. There is still a large market for positions in the service industry, for example."

Students said their difficulties finding jobs last summer are forcing them to start earlier this year.

"I started to look really late, and couldn't find anything. I ended up stuck with just my part-time job," said a third year geography student. "You have to start early because there aren't that many jobs to begin with."

Jim Papdouris, a first year science student, agreed.

"The earlier, the better," he said. "Last year I walked into a place and got a job, but this summer, I want a job working in a hospital. If I start early, I'll probably get something, but if you start at the last minute, who knows?"

Robert Karulas, a second year environmental science student, is playing it safe and working for Parks and Recreation like he did last summer.

"Lots of my friends didn't even get jobs last summer, they took some summer courses instead. I feel really fortunate to be able to go back to that job. I've been looking for part-time work since September, and haven't found anything yet."

Carter said students need to have patience and perseverance.

"I know of students who've sent out 30 or 40 resumes and gotten only one reply. You have to be prepared for that and not get discouraged by it.

"It's important to check the notice boards in the career centre

See Remain, page 5.



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Foreign recruiting restrictions relaxed

OTTAWA (CUP) — Due to shortages of qualified Canadian candidates, the federal government has relaxed restrictions on universities recruiting professors from abroad.

In a Jan. 15 decision, universities can now advertise outside of Canada to fill vacant positions in some areas of engineering and computer science, nursing and rehabilitative medicine. Previously, universities had to exhaust a search for qualified Canadian applicants before being permitted to advertise elsewhere.

High international demand for instructors, and higher pay in the private sector is luring away potential university teachers, according to a Nov. 1991 report by the Association of Universities and Colleges of Canada.

AUCC policy analyst Robert Davidson said the new policy will shave about 18 months off a university's search for an instructor. There are simply not enough qualified teachers in these fields in Canada, he added.

"If Canadianization means filling these jobs 100 per cent (with Canadian citizens) then it cannot be done," he said.

Howard McCurdy, the NDP critic for advanced education, said the situation is going to get worse.

"There will be serious problems in the science and engineering industry because of the shortages and the increased competition with the U.S for high quality professionals," he said.

"The universities and colleges are overcrowded, funding for research has been cut drastically and the level of salaries are far below what the private sector offers."

Before the revision, only positions in management and administrative studies had been exempt from the advertising restrictions.

Global week examines justice

Columbus' arrival in North American will be the starting point of an examination of human rights and global justice this week.

U of T's Global Development Network, a four year old student volunteer group, is organizing "Beyond Columbus: Alternatives for our Global Future," a series of events commemorating Global Development Awareness Week.

"We're using Columbus to draw attention," said Tonya Hancherow, chair of GDN. "We're using the whole 500-year celebration to see what he represents.

"Columbus is a symbol of neo-colonialism," she added. "It is epitomized in the big businesses of the world that are exploiting countries for profit. We want to show that it continues today and that there are alternatives to it."

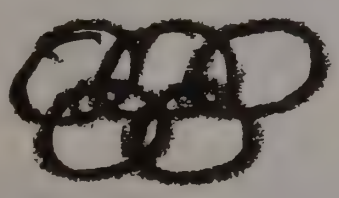
The week will feature lectures and workshops on Canada's foreign aid and human rights policies, the Brazil Earth Summit, technology and development and consumerism and lifestyles. On Thursday, Oxfam will be hosting its annual Hunger Banquet at Diablo's. A full itinerary of events can be picked up all this week in the lobby of Sid Smith.

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EDITORIAL

Faculty whining

The U of T Faculty Association is refusing to allow the university to freeze its members' salaries.

We can't, UTFA cries. It's not our fault. We didn't do it. Why should we be punished for it?

There *are* legitimate questions to be asked about the effectiveness of freezing faculty salaries as part of a bid to fight underfunding and prevent layoffs.

Unfortunately, UTFA isn't asking them.

The faculty association is acting like a spoiled child. Its public face on this matter resembles that of an infant having a temper tantrum. And so does its logic.

It's too bad, really. The entire community requires UTFA to give serious consideration to the university's economic woes. Other groups are, other groups have already agreed to consider freezing their salaries. But UTFA is just curling up into a defensive and spiteful ball and yelping "Let someone else do it."

It's not fair to UTFA's members. Some of them are willing to freeze their salaries, recognizing that in a recession, everyone has to make some sacrifices and faculty are better off than most.

Most professors have probably not given much thought to the matter. And, certainly, UTFA has not gone out of its way to give them the opportunity. Rather, the UTFA executive seems to be dealing with the whole issue in its usual cavalier and non-consultative fashion.

Frankly, they need to consult with someone. The arguments they're advancing are pitiful.

UTFA says if they give in on this issue, the administration will never honour another contract.

Now, nobody could deny that U of T is a ruthless and unsavoury negotiator. The labour history of this institution makes for disturbing reading.

But the fact is that taking a salary freeze now would strengthen the faculty association's hand — both morally and financially — later. The university and the province have obvious and major budget problems at the moment. If UTFA co-operates for one year, they'll find themselves in a position to dictate terms later.

"We saved your asses last time," they'll be able to say to the administration. "Now we want to be paid back."

UTFA fails to see why they should be punished for something that isn't their fault.

No, it's not their fault. But neither is it the fault of the students or the staff association. And if the university doesn't cut expenses, staff will be laid off and enrollment will be cut. Department funds will be cut, entire faculties will suffer. Sure, faculty salaries may increase, but teaching quality will decline.

It's easy for tenured faculty — who are guaranteed of keeping their jobs — to talk so airily.

Students are only contributing 19 per cent of their education, says UTFA. Increase tuition, they cry.

Well, students don't have tenure. Students use food banks, take part-time jobs and work their asses off all summer just so they can get an education. Students can't afford to pay more tuition. And if professors don't realize that, maybe they should actually try talking to their students once in a while.

UTFA claims qualified professors will go to the US if salaries are frozen.

But the US is in a recession too, and academic job openings are no longer as plentiful as they once were. And any freeze will only be an emergency and temporary solution.

It's time UTFA realized it's part of a larger community at this university. It has a responsibility to throw its weight behind efforts to control economic damage.

The VARSITY
U OF T'S TWICE WEEKLY STUDENT NEWSPAPER 25,000 COPIES

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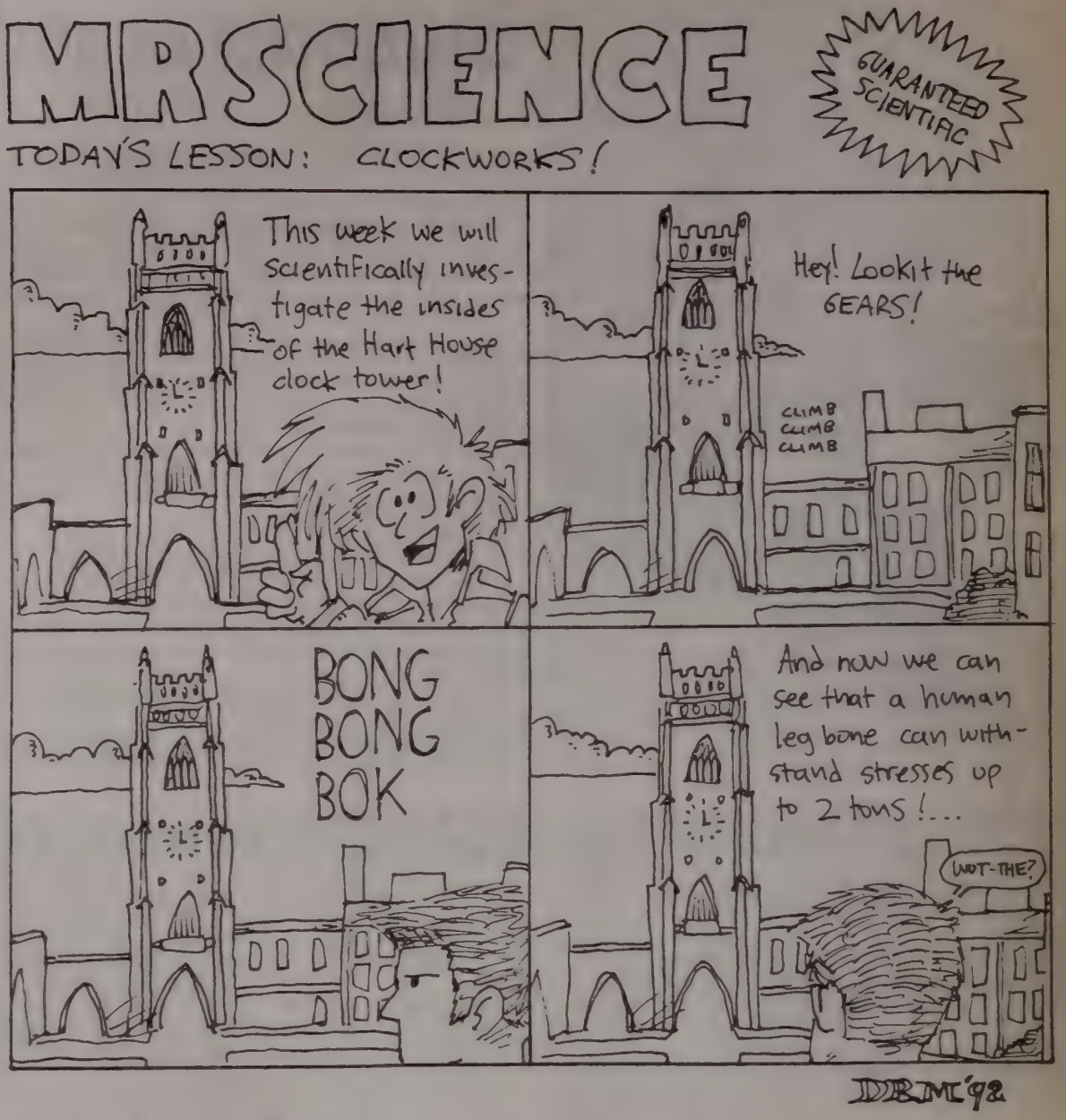
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Irredeemable liar tells all

Tragic truths trouble Tim

Laurier, for example, is characterized [in Mr. Long's last column] as producing "village idiots" and Windsor is best known for its "murder victims". Not only is this a blatant lie, but it has the potential to foster images that will take years to break down..."
-Letter to *The Varsity*, January 27

Timothy Long

People who know me well (my parents, my clergyman, the night staff at Taco Bell) know that I place infinite faith in the reading public at large. That is to say, I don't believe that it's possible for people to misread my work; it's only possible for me to miswrite it, leaving my words open to interpretations which I never intended. It was thus with apocalyptic revulsion that I read the above letter and realized that yes, my last column had been full of blatant lies and that yes, I had indeed fostered images that would take years to break down.

Now, you're going to have to bear with me while I explain just why these revelations threw me so. First of all, I had always been fairly secure in the belief that I had never fostered anything other than a neurotic self-loathing and an admiration for the lovely television actress Joyce DeWitt. But "images that will take years to break down"? The very term made me sound like I was trafficking in contraband velvet paintings of dogs playing cards.

I had always been fairly secure...that I had never fostered anything other than a neurotic self-loathing and an admiration for the...actress Joyce Dewitt

Second of all, I had never in my life been accused of disseminating a "blatant lie". Oh sure, ten or twelve people usually write in after every column suggesting that I'm spreading "unalloyed falsehoods", "devastating untruths", and "notions untainted by any known strain of reality". But to call me a blatant liar is to rip my entire worldview asunder.

In fact, after re-reading the accusatory letter fifteen times (Oh, who am I kidding? It was more like 150 times) I finally decided that mine was no more personality quirk, that I was genuinely suffering from a debilitating pathology, and that my entire future as a well-adjusted, truth-telling citizen depended upon my obtaining counselling *taco pronto*.

My mind cast about for counselling options, and instinctively settled on an ad I'd seen in the back of *Now* magazine: "Lonely ladies ready to talk to you!" Ready to talk to me? About my fear that I had become an irredeemable liar? Count me in! Unfortunately, my first call didn't go so well:

-Hi. This is Diane. Who is this?
-Tim... no, Jim. My name is Jim.
-Oh hi, Jim. How old are you?
-Ummm. 35. 35 years of age.
-Oh really? What year were you born?
-Oh, I was born in the late fifties, around just about ninety-fifty... six. 1956. Why do you ask? Do I not sound 35?
-No.
-How old do I sound?
-Like about, ten.

After an awkward pause, I hung up. It was just so obvious that Diane and I could never forge any sort of relationship based on mutual trust and respect. I was feeling a little shy at this point, so I decided to call a line offering "exciting taped messages". What I wanted was an inspirational message which could help me get through a profound period of self-doubt in my life. What I got was the breathy voice of someone who claimed, inexplicably, to know me:

Hi. This is Melinda. I've always liked your smile, ever since you moved into the apartment next door. I'm at your door right now. I don't have that ten dollars I owe you, but I was wondering if I could pay you back some other way...'

And then it went on. It was a pleasant enough little story (you would never, in one million years, guess how it ended), although I must offer two small criticisms:
1.) I do not know, nor have I ever known, anyone named Melinda.
2.) I would have preferred if she had amended her narrative to something like, "I've always liked your smile, and have never, ever believed that you are a blatant liar who fosters images that will take years to break down."

My foray into the world of phone counselling left me a little less lonely but no less contemptuous of myself for besmirching the good names of Windsor, Wilfrid Laurier, and the other fine small universities all over Ontario. In the end, my only excuse is that I was educated at a large, inferior university, where we never learn anything other than how to distinguish between blatant lies and meaningless satire.

Clinics operating as usual

continued from page 1.

one of us, it happens to all of us. One reason for the increased attention to the abortion issue could be because of some of the overflow coming from the United States on abortion.

"The fire at the Morgentaler clinic came right after the US Supreme Court agreed to re-open the case of Roe v. Wade (the case giving American women the legal right to abortion, decided in 1973). If the case wins, American laws for abortion could be changed to require spousal or parental consent and a twenty-four hour waiting period for abortion after consultation with a doctor."

Hughes said Campaign Life is currently working with politicians at a grassroots level to create new legislation for abortion.

"We provide counselling for women and make them aware of their options. We help women seek alternatives and help them to stop from killing their babies," he said.

Police said they have not caught the arsonist who set the fire at the Morgentaler clinic, but say six youths were seen running away from the scene.

Sergeant Lisa Hodgins of Metro Police said there is nothing police can do to stop pro-life protestors as long as their actions are legal.

"As long as (pro-lifers) do not impede a woman's way physically or otherwise from entering (the clinics), as long as they are not on private property preventing people from getting through, and as long as they don't utter death threats, their actions are legal," she said.

SAC levy doubted

continued from page 1.

president's salary at $21,000.

"Future executives won't be delighted with it but it's something that has to be done," said Hoffman. "Commissioners will be harder hit, nothing against Bart or Peter, but it's hard to live your life on only $9,000 for the whole year."

Kearns said she doubted the student levy would pass. SAC asked for an increased student levy of $2.25 in each of two years, on last year's ballot and lost.



Pizza Pete

"The awful thing is, I don't think people have the money right now," said Kearns. "I would vote for it, because I've been involved in SAC, but if I were the average student I wouldn't. It depends on how the subject is approached. If we have an educated voter, aware of the issues at SAC, it might pass."

But Guo said more money will mean more services for students.

"We're certainly not asking students to chip in $2, $2 and $1 towards the deficit. Only $.20 will go towards the deficit while the other $1.80 will go towards programming. We hope they will recognize the responsible position we're taking and that it is in their best interest in the long run."

Guo said spending on programs will have to be trimmed and more sponsorship — such as SAC's current deal with Pizza Pizza — will have to be found for high price items such as Orientation.

"This was the first year SAC's given out free pizza," he said. "We're doing something for the students."

Salary freezes

continued from page 1.

way that a special exemption will be made for universities."

Michael Finlayson, vice-president of human resources, said the university will be meeting with employee groups in the next few weeks to discuss the situation. He said faculty make up 50 per cent of the university's salary pool, which in turn makes up 80 per cent of U of T's operating budget.

"We recognize we've got agreements and agreements are agreements. We will of course abide by them. But the combination of agreements and government announcements are going to pose problems."

Rubinoff said UTFA would listen to the university's strategy when it was presented.

"I'm not going to give them the answers, I'm not paid enough," he said. "One thing we can not do is acquiesce to these budget cuts. What the Rae government wants us to do is cannibalize ourselves. We're not going to do that."

Remain positive say counsellors

continued from page 3.

regularly. We get new job listings daily. You have to do the leg work, send out resumes, get in touch with the people you want to work for, and most of all, you have to remain positive."

Carter said the Career Centre is offering job search seminars and resume critique services. The Job Fair will be held Feb. 11 at University College from 10am to 2pm. Companies scheduled include tree-planters, the Armed Forces, student painters and window cleaners, summer camps, Canada's Wonderland, Toronto Dominion Bank and the Blue Jays.

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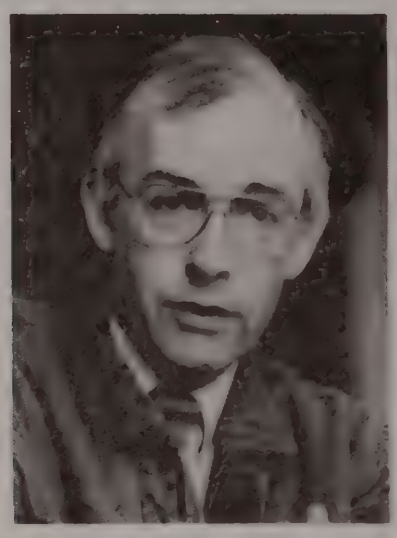
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IS FAITH IN GOD REASONABLE?

A Debate

Convocation Hall
Tuesday, Feb. 4
7:00 PM

FREE ADMISSION



JOHN BOWEN, M.A. (Oxford) was educated in English and Education. He also studied Theology at Trinity College, Bristol.

JAMES R. BROWN, Ph.D, (University of Western Ontario) has been in the philosophy department of the U of T for the past ten years.

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4:10 pm	ADVENTURES IN SPIRITUALITY: East Meets West. with Grace Hill (ISC Cumberland Room)	THE GOSPEL ACCORDING TO CALVIN & HOBBES: Seven Reasons Why We Avoid Truth. with John Bowen (SS2117)	MATT GROENING'S LIFE IN HELL: Is There A Way Out? with John Bowen (SS1074)	GUIDES, GURUS AND GOD: Do All Roads Lead To God? with Dr. Thomas Choy (ISC Cumberland Room)	
7:00 pm	**CHOOSING YOUR ADVENTURE** **How To Figure Out What You Believe About Life and God.** **with John Bowen (Northrop Frye Hall, Room 003)**	**IS FAITH IN GOD REASONABLE?** **A Debate Between Dr. Jim Brown and John Bowen.** **(Convocation Hall)**	**THE HUMAN MISADVENTURE:** **The Heart of the Human Problem.** **with John Bowen (Earth Sciences Auditorium)**	**THE MOST EXCELLENT ADVENTURE:** **Following Jesus in the 90's. Coffee House to follow.** **with John Bowen (Earth Sciences Auditorium)**	

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SCHOOLS FOR SALE

How university administrators are making deals with the private sector to sell the land under students' feet

by G. Bruce Rolston

At York and University of British Columbia, the answer is condos. At U of T's Victoria College, it's luxury hotels, and at the novel University of Guelph, it's a 187-hectare gravel pit.

Universities across the country are looking for quick cash schemes to cope with massive reductions in government funding. Whether they are building new programs, servicing their debts or just trying to keep their heads above water, selling or leasing the ground under students' feet has become an increasingly popular way out.

This is nothing new. Universities have been active players in the country's real estate markets for a century and a half.

What *is* new is the sense of urgency. After a decade of government neglect, no parking lot, playing field or student residence is sacred. Campuses, once elitist institutions immune to the more base influences of society, are now littered with bank machines, fast food joints, and corporate calls to buy, buy, buy.

But these days, even selling off university land endowments — donated by the government or the occasional private philanthropist — seems fairly innocuous. Much more frightening to many students and academics is anything that smacks of the private control of thought.

At McGill, for instance, the recent 'purchase' of an environmental ethics research position by Hydro Quebec still raises doubts among students who see little connection between the builders of the James Bay projects and ethics.

Scholars For Dollars

Deals between the private sector and university administrators or faculty members are now commonplace at universities across the country. But many research and development initiatives at universities have strings attached: investors in scientific and professional faculties are less interested in education and sharing research findings than in financing private research that will give them a head start on their competitors.

"The primary reward for researchers and research institutions involved in such ventures is money rather than public and professional recognition,'" states a 1990 Science Council of Canada discussion paper outlining the growing trend of corporate influence in university research.

"The industrial payoff in these joint ventures is exclusive scientific information that can be used to make innovative products no rival can match."

Thus far, Canadian universities have yet to sink as low as their American counterparts, where private foundations pour tens of millions of dollars into colleges to hire neoconservative, pro-business scholars.

"Sure some universities need money, but you don't give away the farm," says John Harris, who has written on the corporatization of Canadian campuses.

Selling the farm. To Canadians raised in a still strongly Calvinist culture, selling land still bears the stigma of ultimate folly. They unconsciously associate real estate with permanence, continuity, eternity, seeing land as a very extension of the body.

One small group on campuses has rid itself of this old-fashioned belief. For university development officers, 'selling the farm' isn't just an unfortunate necessity, it's their job.

In the 1980s, many colleges set up their own development companies, staffed by professional real estate agents. These outfits, like UBC's Real Estate Corporation and the York University Development Corporation (YUDC), exist solely to sell university land to the highest bidder.

In the mid 1980s, with real estate prices at an all-time high in many parts of the country, some colleges made a bundle: the YUDC sold five hectares (10 football fields) for $33 million.

Admittedly, these projects are not breaking new ground in the dealings between universities and developers. Most of Canada's downtown campuses, like Toronto and McGill, relied on revenue from this sort of sale for funds when they were still firmly in the suburbs of their burgeoning metropolises. And the land universities are selling is land they're not likely to have much use for.

At suburban campuses like York and UBC, this sort of development has become a 'necessary evil.' They actively encourage projects like high-rise condominiums on university land far from the main campus area. York officials say it was more or less expected that its 230 hectares of unused land would be used as an asset to be sold when the price was right — and the college needed the money.

Milking The Land

Much more alarming are developments that actually intrude on the campuses themselves, robbing them of green space and occasionally even student facilities.

U of T's affiliated colleges are a good example of the new, teeth-clenched determination to milk the land for all it's worth.

Victoria and St. Michael's 'universities' are separated from the main U of T campus by Queen's Park. Predominantly undergraduate arts colleges, they receive their funding from the usual trio of government, alumni, and students.

At Victoria, where the faculty specializes in literary studies, there is no possibility of receiving private research contracts or the government-funded applied research centers that some other schools can rely on to see them through the funding crisis. Using their prime downtown Toronto real estate was regarded as the school's only alternative.

Despite four years of opposition by students, local residents, and Toronto's city council, the college administration managed to lease out a large portion of its land to a huge private developer for $1.5 million a year. The developer plans to construct a 10-storey luxury hotel on the site — once used for student residences — furthering the gradual encirclement of the campus by high rise construction.

"We never really had any significant use for the land anyway," says Larry Kurtz, Victoria's bursar. "The income from it can pay for a lot of worthwhile things for an academic community."

What Kurtz doesn't mention is the 'worthwhile things' the developers will be demolishing: a gymnasium, theatre space, and two parking lots. Student leaders remain skeptical that their administration will fulfill its promise to reproduce all these facilities underground with the profits from the deal.

"If that's the case, why demolish them in the first place?" says one student council member.

At the increasingly claustrophobic Victoria College, this sort of intrusive development has profoundly affected patterns of student life, robbing the institution of its very identity.

At York University, where the YUDC's land sales on the undeveloped edges of campus came under little criticism, many objections have been raised to the recent *York Lanes* development, which put a full-blown shopping mall in the heart of the institution's main campus.

University administrators defend the mall as an addition to student life on the suburban campus.

"It gives students commercial facilities they wouldn't otherwise have," says YUDC president Brett Biggs.

While the ability to buy a pair of Reeboks on the way to Geography may seem attractive at first, critics are quick to point out that commercial developments like the mall reduce the university's image, from a single-purpose institution devoted to learning to a group of pretty buildings around a mall. Critics at York have also panned the mall's shops for preying on cash-strapped students.



Coming soon: Highrise luxury on Victoria campus. *Mark Lyall*

Old Leftist

But not all intrusive development needs to be negative. At Toronto, many students supported the Metta Co-op housing project, which wanted to plant a residential high-rise in the middle of campus. On a campus which seems particularly barren late at night, the housing project promised to contribute to both friendliness and round-the-clock- safety. Instead, the administration talked the provincial government out of the plan, because it violated "the integrity of the academic precinct," according to Toronto vice-president for development Gordon Cressy.

Cressy, who describes himself as an "old leftist," opposed the Metta project, but has no qualms about current university plans to examine the leasing of the entire north end of Varsity Stadium to commercial interests. The plan, which would shrink the stadium lengthwise by 30 metres, is described in a preliminary report as only the first step in a process "to realize [the property's] greatest value."

"You shouldn't give up your birthright easily," says Cressy.

That may mean he suffers pangs of guilt over the potential erosion of campus integrity. More likely, Cressy just plans to charge his football field tenants exorbitant rent.

It's not just urban universities that suffer from intrusive development. At the University of Guelph, the conversion of 187 hectares of university-owned farmland into a commercial gravel pit met with marked opposition from students, faculty and alumni. As at York and U of T, administrators paid little heed to objections a gravel pit would be not only an eyesore, but an environmental hazard as well.

Writing in *This Magazine*, John Harris calls the situation a "public relations fiasco."

Harris says more than money is at stake.

"It's intent. Universities are supposed to be a good mix of intellect, ideas, and imagination."

In the age of underfunding, it's proving difficult to put a price on these facets of the university experience. Victoria College's hotel, York's mall, Guelph's gravel pit, are all examples of universities, selling or leasing an undeveloped asset with little consideration for the effect it has on the very spirit of academic life.

However, attempts by students, often in combination with local governments, to erect barriers to commercial development, are ruthlessly fought out in the courts. Guelph's legal bill for overriding the wishes of its own community was more than $1 million.

Eroding Academics

The stereotype of the ivory tower as a healthy atmosphere for unfettered academic pursuit is rapidly eroding in the face of ever-growing pressure to take corporate money in exchange for research, land, or whatever. University development offices operate as if a college was just one more player in the market, whether that market is in research and development, real estate or fast food.

The idea that universities are a public birthright, to remain sacrosanct for generations, has been replaced with a determination to maximize the use of all assets, regardless of the consequences for academia and student life.

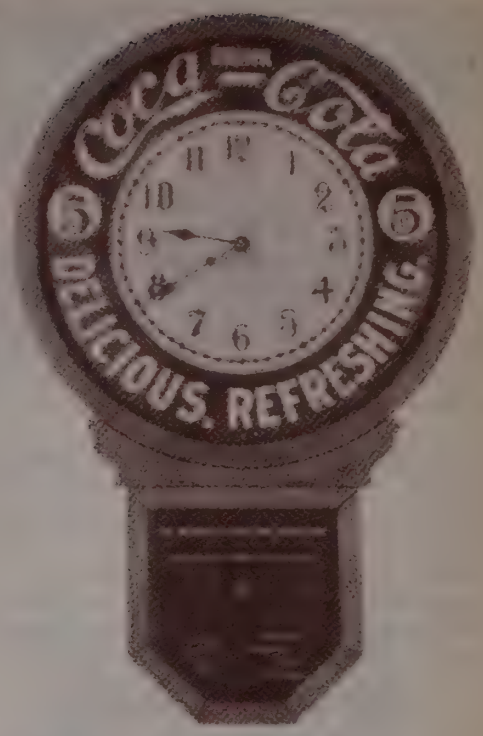
Universities own some of the highest-priced real estate in the country and the private sector is eager to buy into the untapped student market. The bottom line is that in the current funding climate, universities are doing all they can to help with the sale.

VARSITY OPEN HOUSE
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VARSITY
ALL FOOD REVIEW
MONDAY EDITION
FEBRUARY 3, 1992

The down-home good times rock 'n' roll true blue and always hip conquest of the world by America in a bottle

Coca-Cola
Trade Mark Reg



BY JOHN TESHIMA
Varsity Staff

Liquid candy.
The nectar of pop culture.
Nourishing the body just as TV nourishes the soul.
The elixir of America.

A Brief Biography

In 1886 John Pemberton, an Atlanta pharmacist, unveiled a mysterious syrup containing extracts of coca leaves and cola nuts. His bookkeeper Frank Robinson, clearly an artisan of manifold talents, coined the name Coca-Cola and also designed the flowing Spencerian script logo.

Diluted with carbonated water, Coca-Cola initially became a popular nostrum for relief of headaches and hangovers. However, when Asa Candler purchased the rights to the tonic in 1889, he shifted the emphasis over to Coke's refreshing rather than therapeutic qualities.

Coca-Cola was exclusively dispensed in drugstores until 1899 when Candler, evidently no Nostradamus, sold Benjamin Thomas and Joseph Whitehead the right to bottle Coke stateside for the astute price of *one dollar*. Now with a conveniently portable container, Coke had the means to become ubiquitous.

Ernest Woodruff purchased the Coca-Cola Company in 1919 for $25 million, a testament to Coke's increasing success. In the ensuing decades, Coke cultivated an image of quality and tradition, perhaps it's greatest strength.

Coke Conquers The Globe

In expanding its overseas empire post-WWII, Coca-Cola initially encountered some opposition, particularly from Communists who strongly (and correctly) associated Coke with the capitalist American way.

Belgian Communists labelled Coke as a forerunner of fascism. They also claimed it was a laxative.

Austrian Communists warned that a Coke plant could be transformed at a moment's notice into an atomic bomb plant.

Italian Communists accused Coca-Cola of causing new diseases such as coca colitis.

When Coke hit China it experienced some difficulty converting Coca-Cola phonetically into Chinese characters. The first attempts translated as "female horse fastened with wax", or even more enticingly, "bite the wax tadpole".

(After trying again using Mandarin characters, the translators arrived at "can mouth can happy".)

The New Coke Fiasco

Throughout the 70's, Coke was beset with a variety of adversities. These included a protracted run-in with the Federal Trade Commission over bottling rights, executive bickering, haggling with bottlers over the price of syrup, and misguided attempts at diversification.

In the process, Coke forgot about the competition. And in 1975, Pepsi pulled ahead in supermarket sales. (Coke still led in overall sales, in part due to its monopoly over fountain business in chains such as McDonald's.)

More damaging was the unveiling of the Pepsi Challenge in 1975.



To Coke's flabbergasted dismay, it could not refute the claims made by the Challenge. People *did* prefer the taste of Pepsi (de gustibus non est disputandum).

By the beginning of the 80's Coke was getting jittery. The Pepsi Challenge had made Coke question its secret formula. So Coke put its chemists to work.

By 1984 they had come up with a flavour that was consistently beating Pepsi in blind taste tests. Thus, on April 23, 1985, Coca-Cola announced that a new Coke would be replacing the old.

After three months of escalating outrage, the company humbly admitted it had made a mistake and announced it was bringing old Coke back.

Coke's major error was concentrating solely on the taste of its product. They neglected to consider what Coke represented to Americans. People didn't care how good new Coke tasted (and interestingly, even after it was released, new Coke was preferred in taste tests), they cared about losing what had become an American institution. Like the flag, baseball, and the hot dog, Coca-Cola was sacred and not something to be tampered with.

By the end of 1985, Pepsi was the number one brand, no matter which way you sliced it. Neither combined sales volume nor market share for new Coke and Coke Classic equalled Coke's 1984 numbers.

As an interesting footnote, according to a 1986 article in *Nature*, Coke Classic really isn't the old formula. While old Coke included sucrose as a sweetener, both new Coke and Coke Classic contain only fructose and glucose. In other words, we've been had.

Coca-Cola Contents

The cola nut is a West African fruit with putative stimulating effects. To offset its bitter flavour, Pemberton added a secret blend of oils and flavours. This mix has proven to be the bane of chromatographers everywhere, who have been trying unsuccessfully to decipher the Coca-Cola formula.

Coca leaves are the source of that venerable nose candy, cocaine. Alert logicians might correctly surmise that Coke once did contain cocaine (although in negligible amounts). Thus Coke acquired various disreputable monikers including "dope" and "shot in the arm". However, due to increasing public pressure, Coke switched to using cocaine-less spent coca leaves in 1904.

Coca-Cola actually contains precious little coca or cola extract, a fact that led to accusations of misbranding by the U.S. government in 1909. Coke's defence included pointing out that Grape-Nuts contained neither grapes nor nuts.

Beating The Rap

Given the litigious nature of our southerly neighbors, it is no surprise that Coke over the years has been assailed by a multitude of civil lawsuits. Most involve claims of discovering various bonus ingredients, for example insects, in bottles of Coke.

To deal expediently with these avaricious plaintiffs, the Coca-Cola Bottlers Association provided a "bottle-capping kit". With this technological marvel, any defendant could give a courtroom demonstration of how to uncap a bottle, insert a choice foreign object, and reseal the container, all in nine E-Z steps.

When such chicanery did not prove adequate to convince the jurors, Coke would switch to the tack that any inadvertent additives, while totally gross, were not necessarily harmful.

For this cause Coke enlisted a variety of fearless defenders, each of whom would risk life and limb to ensure victory for the bottler.

A professor of bacteriology captivated an Oklahoma City courtroom by unflinchingly downing a bottle containing a dead mouse. "Tasted a little musty," was his understated comment. To deal with claims of shards of glass in bottles, Coke turned to an Atlanta plant superintendent who ate glass for a hobby.

However the indefatigable champion for Coca-Cola was one Perry Fattig, a museum curator. He averred that any entomological extras would be killed and rendered harmless by the Coke. To convince any skeptics, Fattig resolutely consumed some 10,000 deceased critters, including fleas, flies, earthworms, wasps, and beetles. And for his coup de maitre, he munched a live black widow.

Coke And Contraception

The identity of the ingenious (or perhaps desperate) woman who first used Coca-Cola as a contraceptive douche has been lost to the mists of time. However her legacy lives on in couples whose fervour takes precedence over their precautions.

Out of a small New York town comes the apocryphal story of a schoolgirl who had been successfully using the Real Thing for months, and then became pregnant. When her boyfriend was questioned he burst into tears and said "It was all the fault of that damned Pepsi-Cola!" Apparently one steamy night no Coke was handy. So these naive fools opted for the competition, and ended up paying a hefty price.

Since more reliable methods of birth control have become widely available, post-coital douching with Coke has seen an alarming decline in popularity. However the practice still is still extant in some developing countries, and has recently sparked some fascinating biological research.

A 1985 article in the *New England Journal of Medicine* reported on the effects of Coke on sperm motility. It claimed that Coke Classic was five times more potent than new Coke, and Diet Coke was even more devastating. These effects were attributed to Coke's acidic pH (2.7).

Scientists, never ones to let a claim rest, threw their efforts into confirming or disproving the above conclusions. A 1987 article in *Contraception* found that Coke was nine times more effective than Pepsi (although Schweppes bitter lemon beat them both).

Unfortunately, in the same year an article in *Human Toxicology* came along to rain on everyone's parade. It concluded that none of the various Cokes or Pepsi could decrease sperm motility to less

See Real, page 12.

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You eat? You broke? Then you're in luck...
A guide to cheap fooderies just for you

BY DEBORAH SCHLOW

After ten years, off and on, as a student in Toronto, one thing I've learned is how to ferret out cheap, good restaurants. I have been prevailed upon to share some of my favorites with other students at U of T, so I now offer some capsule reviews of eight eating establishments, all of which conform to a student budget, together with the place to go for the most fantastic ice cream in Toronto. Most of these places are within reasonable walking distance of campus, and those that aren't can be easily reached by TTC — if you can afford the fare.

The Asklepeion (350 Bloor Street West, just west of Spadina), may not have quite the same atmosphere as the Greek restaurants on the Danforth, but it comes close. Once you have navigated past the tavern to the restaurant level, the Greek specialties here won't let you down — and to set the record straight once and for all, they do not add MSG to the food here. I am a huge fan of the souvlaki platters, which can be had with beef, pork, chicken or lamb, all equally good ($7.95-$8.95). These prices may seem a bit steep, but the portions are enormous, with a large skewer of meat, Greek salad, rice, the garlic-yogurt sauce called tzatziki, and the best roasted potatoes in the city. One of these platters will keep you satisfied for an entire day. The lamb chop and roast lamb platters (both at $7.95) are also worth every penny. The breakfast specials aren't bad, either.

Bowls A Stuff At Pearl

Another place I visit often, and one which I think is too often overlooked, is **The Pearl House** (92 Harbord Street). The trick to enjoyable eating here is to move beyond the Chinese fast-food lunch combos and to try the more traditional Vietnamese cuisine. The vermicelli noodle dishes, or bùn, are especially good. A bowl of this noodle dish makes a filling meal for lunch or dinner, and an inexpensive one, as well (all can be had between $4.50 and $5.95). I am particularly partial to the Lemon Grass Beef with Vermicelli. This is a generous serving of salad and noodles topped with spicy Lemon Grass Beef and stir-fried vegetables. Order it with a spring roll and extra hot sauce for a savory dish to brighten up these endless, bleak winter afternoons.

If you want to try some real Italian pizza for a change, and escape from the pizza chain joints that encircle U of T, head a little further south and west of campus to **Bitondo's Snack Bar and Pizzeria** (11 Clinton Street, 1 1/2 blocks south of College Street). This is a hole-in-the-wall place, in the middle of a quiet, residential street. You'll recognize it by the flashing lights in the window. Most people take out their pizza, but there are a few tables for eating in, too. The decor here is ultra-modest, but then so are the prices. Don't expect the usual kitchen sink of toppings; there are only five or six here, and each costs about $.75 to add to the basic pizza. The small pie has eight slices and is more than enough for two. A small, cheese and tomato sauce pizza costs $5.00. The pies go up in size to extra-large, for about $14.00. Even with all the trimmings, the prices can't be beat. This is great pizza. Avanti!

On the other side of the university, there are several worthwhile places on the Yonge Street strip. A recent discovery is **The Goulash Pot** (15 Hayden Street, 1 block south of Bloor). This is a tiny Hungarian cafe, seating only about twelve, and it is usually crowded, so come early. The goulash soup here is incredible. It comes in small or large servings ($3.50 and $6.50), and it is a perfectly spiced concoction of meat, potatoes, dumplings and paprika in a rich beef broth. The veal sandwich is lightly fried, and despite the cliche, it almost melts in your mouth. Typical Hungarian main courses, such as veal paprikas or beef Stroganoff (between $6.95 and $8.95) give you lots of food for your money. This makes a nice change from the Hungarian places on Bloor.

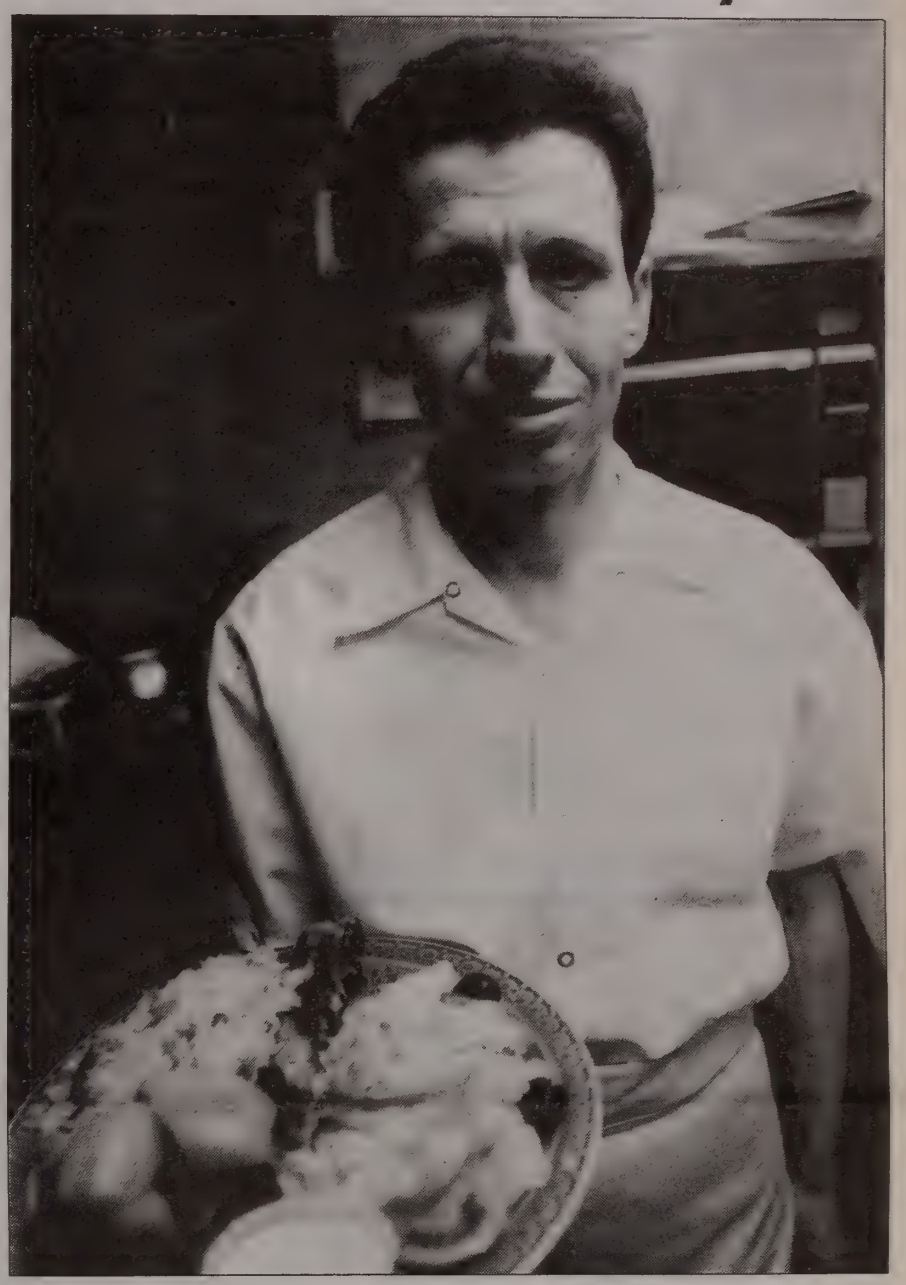
Indonesian Lunch Bargain

A little further to the south on Yonge Street is the **Indonesia** (678 Yonge Street). This restaurant is a bargain only at lunch. Between 11:00 a.m. and 3:00 p.m., they offer about fifteen combination specials, most of which are between $4.75 and $6.95. Some of these are beef or pork satay, several Indonesian fish specialties, beef rendang, or beef semur, which is my personal favorite. All specials come with a choice of fried rice or fried noodles, sweet and sour cabbage, and the delectable Indonesian salad, gado-gado.

If all this international cuisine becomes too much for you, and you find yourself yearning for Mom's Home Cooking, head for **The Brothers Restaurant** (698 Yonge Street). This is the Canadian restaurant par excellence. It offers all the standard sandwiches and burger platters, but go there for the daily specials. These are wonderful. There are six or eight each day, including choices such as chicken pot pie, baby beef liver, pot roast, and fish and chips. All are about $6.95. All come with a choice of appetizer, a choice of potatoes, vegetables, tea or coffee, and a choice of jello or delicious rice pudding for dessert. Best of all, the service is friendly and the food arrives at your table almost as soon as you've closed your menu.

If you still crave oriental fare, further down Yonge Street is **The Salad King** (1 Gould Street, right across the street from Sam the Record Man). This is one of the numerous Thai restaurants which have opened in Toronto in the past year, with the difference being that this one caters to students, being located near Ryerson. Study the snapshots of the food in the doorway, make your selection, and go in and order. Thai specialties such as Hot and Spicy Shrimp, Hot Chicken with cashews, and the national noodle dish Phud Thai all go for 5.95. There are several vegetarian specials, with names like Oh Boy, Emerald Curry, and Evil Jungle Prince. How names like that and a $4.95 price tag, how can you pass them up? Thai food is highly spiced, so specify how many peppers worth you want when you order. I go for three or four, but I'm known to live dangerously in this respect. Most people are happy with one or two. This place is a treasure, and no, I don't know why a Thai restaurant is named Salad King.

My last recommendation is on the strip of Indian restaurants on Gerrard Street East. This is out of the way, but worth the trek on the TTC. One of the best is the **Motimahal** (1422 Gerrard East). This is not a fancy place. It is run like an Indian McDonald's. You order from the menu behind the counter, get a number, and pick up your food when it's ready. There are always several different curries available, both meat and vegetable, and all under $5.00. Delicious tandoori chicken can be had in quarters, halves or the whole bird ($2.50, $5.00, $10.00). There are plenty of Indian breads and condiments to complement your meal. I invariably have the Vegetable Thali, an assortment of vegetable curries — your choice or they'll do it for you — with rice and the addictive fried bread called poori ($5.95). If you have a sweet tooth, you'll love the desserts, which are sold by weight. If you want a somewhat more formal dining experience, try the **Madras Durbar**, directly across the street.



At the Asklepeion the Greek food anthem is always Opa! *Mark Lyall*

Yum Desserts Yum

Speaking of dessert, if you are an ice cream fanatic, you must run, right now, to **Dutch Dreams** (78 Vaughan Road, just north of St. Clair). This is a small place, with a few tables in the back, and it has, without question, the best ice cream in Toronto. They make it all themselves. There are always at least twenty flavors of ice cream available and the owner will whip up a fresh fruit frozen yogurt in any flavor you can think of, including ginger and cantaloupe. There are several decadent sundaes and ice cream combinations to choose from, if you want more than just a cone (and the cones are huge and beautiful, at about $1.95). There is a wicked Belgian waffle, topped with your choice of ice cream or yogurt, fresh whipped cream, and fresh fruit; or there is its counterpart, a crepe stuffed with ice cream or yogurt and topped with hot chocolate sauce, whipped cream, and fresh fruit (both at $3.75) Sundaes and other confections are available from $3.50 on up. Wait until you see this place. Tell them I sent you.

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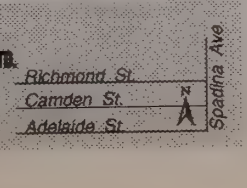
U OF T JACKETS



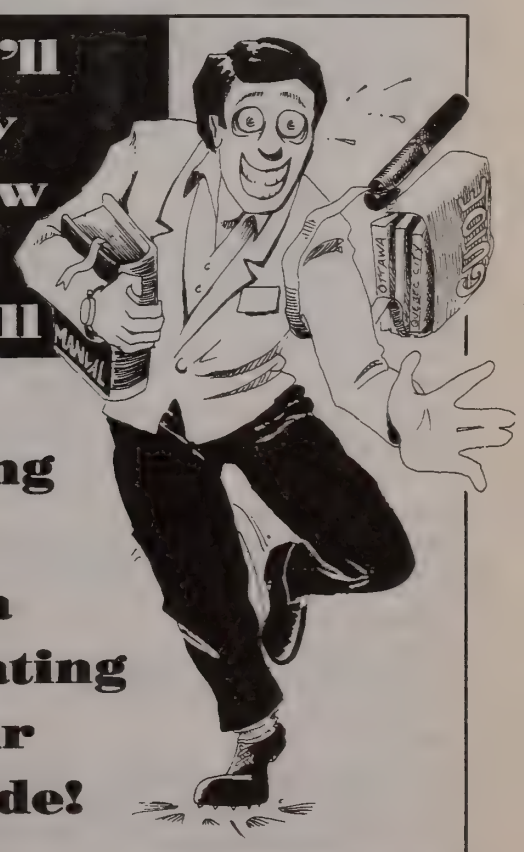
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ARTIK

A checkout list to the fine art of grocery shopping

BY MAYLIN SCOTT
Varsity Staff

Some say that the practice of creating culinary delights is a delicate and exquisite art. Others put it down to an exact science—knowing precisely what the difference between a dash and a smidgeon is, and more importantly when to use which, with what ingredient.

Well, I say pickled gooseberries.

It's simply a matter of economics — and shopping.

The real food connoisseur is that talented person who expertly understands the financial intricacies of getting the food to the cutting board — after all, if you don't have the materials, you ain't got no homebaked potato muffins. And if you don't have the money to buy food, you ain't got no dough.

Students are the prototype food connoisseur because they are poor. Living away from home and on a tight budget, with constant cravings for something more than dinners in foil trays and eating out at greasy spoons, the motivation and enthusiasm exists for trying to stretch a measly monthly budget into the closest approximation of Mum's home-cooking.

And as I live equidistantly between a Loblaws and a Dominion store and had the good fortune some years past to win a 10 piece set of French cookware in a radio contest, I feel overqualified to give my expert opinion on grocery etiquette — because if anyone has the impetus to take up the culinary experiment, it is undoubtedly me. So I offer up as fare, the following tips on making the most of your digestive dollar.

The Saturday Start:

Rush out at 7am every Saturday morning to examine in detail the food inserts in the Toronto Star. These offer the specials for the following week at each major food chain and will be invaluable for cross-referencing with your weekly grocery list and your available coupons (see below).

The Coupon Caper:

There are coupons and then there are coupons and it is important not only to use them, but use them wisely. You must first distinguish between the different species and know the appropriate time to present them to a tired cashier. Coupons come in all shapes and values. There are the ones hooked in folds in Saturday inserts for specific specials; there are ones that are mailed to you and lie rolled up in screen doors and at the bottom of the mailbox which are for generic, common place items; there are the ones that you clip out of magazines like Homemaker and finally there are coupons you can clip out of daily newspapers (not Saturday), that are found in the front and life sections. Some grocery stores, especially in the suburbs, have a coupon exchange program where you add coupons you don't want and pick up the ones you do. Usually these are unsupervised, so you could even pick up one extra if no one's looking.

Being in possession of all your coupons can be confusing and organization is the key. You must have a coupon carry-bag, preferably a portable file folder. I suggest organizing them alphabetically. Start by grocery store and have sub-directories for food groups and grocery aisles followed by the products, which must then further be subdivided by expiry date. This will undoubtedly save time at the check-out counter.

Plan ahead:

If you know that butter at Dominion only goes on sale the third week of every second month and Loblaw's Italian loaf drops $.20 in price the second week of every third month, while the corner store sells bread and jam, cheaper than both of them, nine weeks out of ten, know thy stores accordingly and you will always have butter on your bread. Buy in bulk and stock up. Butter fits just as well as orange juice cans on the door shelf in your freezer. And it only takes 2 hours to thaw.

Know your neighbour's travel plans:

Imported foods never go on sale. So buy your Marmite (the sophisticated and delicious yeast spread that every ignorant Canuck thinks is Bovril) whenever it is on the shelf. Better still, tell the next person you know who is going to London to pick up several of the large 500 gram jars (not sold in Canada) and smuggle them back in their suitcase. Even with the exchange rate, you'll save at least 43 cents/pence.

Don't let words go to your stomach:

No-name pasta is no different from President's Choice pasta or Deluxe pasta or Recession Fighting pasta or Extra Special pasta, not to be confused with Italian Style pasta. Buy the brand name. And use your coupon.

Following these tips will not only fill your refrigerator and kitchen shelves with the makings of many a fine meal, but will have taught you to be wise in the ways of monetary meal management. Not only will you eat better, you'll drink better with the money you save, and you'll read better books, and wear better clothes, and be able to start saving for your first mortgage payment.

Now if I only could learn to cook.



Mark Lyall

I'm all lost in the supermarket.

Students will have to get up early and walk far for true grocery bargains.

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Feb. 11	1. Sisters in the Struggle 2. Home Feeling: Struggle For a Community (two showings: 12:00 pm & 6:30 pm)
Feb. 18	Some American Feminists
Feb. 25	1. Black Mother/Black Daughter 2. Older, Stronger, Wiser (two showings: 12:00pm & 6:30 pm)

49 ST. GEORGE ST. (just north of College St.)

Official Languages Monitor Program*

Under a program funded by the Department of the Secretary of State of Canada, the Ministry of Education in conjunction with the Council of Ministers of Education, Canada, invites students to apply for the position of second-language monitors (French or English) for the academic year 1992-93.

Monitors (Part-time)

Official-languages monitors must be full-time postsecondary students usually studying in a province other than their own. They will work between six and eight hours per week under the supervision of a second-language teacher. Some francophone monitors will be assigned to French schools outside Quebec. For eight months participation in the program, they will receive at least $3,500 and one return trip between their home and the host province.

To be eligible for part-time monitor duties, students must have completed at least one year of postsecondary studies or will have completed such studies by the end of the 1991-92 academic year.

Monitors (Full-time)

Full-time monitors must have completed at least one year of postsecondary studies. Duties consist of assisting second-language teachers (French or English) in rural or semi-urban areas usually in a province other than their own for 25 hours per week. Some francophone monitors will be assigned to French schools outside Quebec. Monitors will receive up to $11,200 for 10 months of participation. They will also receive two return trips per year between their home province and the host province. They may also receive a settling-in allowance of up to $770 and a maximum of $1,110 for commuting expenses within the host province.

Application forms and program brochures may be obtained from placement offices in postsecondary institutions, or at the address below:

Manager, Monitor Program
Ministry of Education
Education Liaison and Exchange Branch
14th Floor, Mowat Block, Queen's Park
Toronto, Ontario
M7A 1L2

Duly completed application forms must arrive at the address indicated in the information package, postmarked no later than February 14, 1992. Qualified candidates will be required to attend an interview.

**(applies to men and women equally)*

Ministry of Education Ontario
Council of Ministers of Education, Canada
Department of the Secretary of State of Canada

Debate

DOES GOD EXIST?

NEGATIVE	AFFIRMATIVE
Dr. JAMES BROWN Professor of Philosophy University of Toronto	MR. MICHAEL HORNER M.A. Philosophy, University of Toronto

Friday, February 7
8:00 p.m.
Bayview Glen Auditorium

Steeles | Bayview Glen | Bayview | Leslie

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David Cronenberg and William S. Burroughs invite you to lunch.

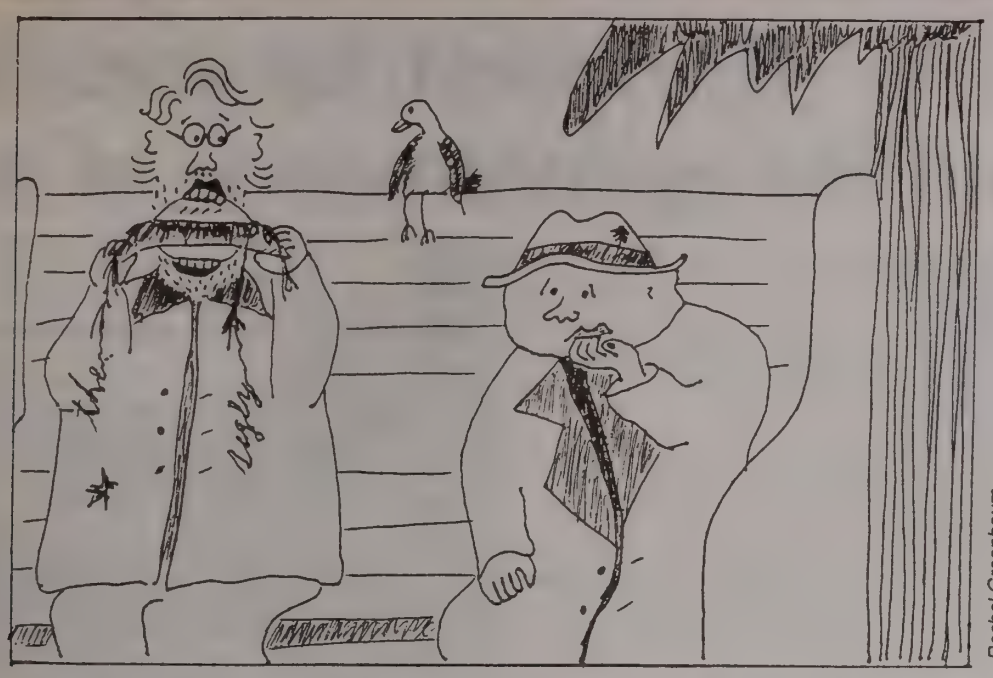
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– Bill Harris, SHOWTIME

"A STUNNINGLY SURREAL TOUR-DE-FORCE!"
– Lawrence Frascella, US MAGAZINE



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NOW PLAYING CHECK LOCAL LISTINGS



Rachel Greenbaum

The ugly sandwich

BY TERRENCE DICK
Varsity Staff

I was working as a lifeguard in East York like I did every summer. The season had been mild though, so much of my time was spent in the aimless company of my co-workers. They played cards while I made astute observations about the size of the clouds and we were merry. We were a happy bunch and only a few of the patrons bothered us. There were the regular pool rats but they were my friends too. Sometimes pretty girls came to the pool and lay in the sun and the time passed by less preponderantly, but mostly I talked with eight-year-olds about TV and New Kids on the Block.

One of the guards was named John. He had a lumbar spinal operation in the early seventies after he misjudged a dive and collided with that old coot who would paddle widths too close to the diving board. The old guy just grumbled and shook him off while John ended up with a constant tingling in his toes. I found out later that the guy he hit lost his position as a Boy Scout leader after allegations of child molestation. That snapped something in his head, he quit his job and checked into a mental hospital. When he came out they wouldn't hire him back to his old job driving an ambulance and he started petitioning the mayor on a yearly basis for permission to start his own Scout troop.

Now John enjoyed my perverse sense of humour. He was the only one who laughed when I lit a Kewpie doll on fire and launched it into the school parking lot beside the pool one slow Sunday afternoon. He did some stuff that scared me, though. One day a lost bird somehow got onto the pool deck and kids were playing with it, trying to grab it. I didn't mind until John got hold of it to take it outside and put it in a tree. First he showed it to me but I didn't want it near me because birds have special diseases that you can get and I didn't want any bird germs and I told him. But other than that it was cool.

The vaguely terrifying tale of an ugly meal, good lovin' lost in the pool and the end, again, of fishmongering innocence.

One of the best times we had was during lunch and this thing got so good it ended up being a tradition, let me tell you. At first John forced me to, but eventually I got hooked and as long as I had sufficient time to recover I didn't mind. There's this chain of Italian eateries called San Francesco or something, and I didn't know this but you can get sandwiches there and John and I would always order these things called Ugly Sandwiches. Now not all the locals have this option but the one near the pool did so if you're ever in the neighborhood...So, anyway, you order a veal sandwich and you ask for extra mushrooms, extra cheese, extra hot and extra UGLY. Now this last bit isn't so big. It just consists of them spraying lotsa sauce on your sandwich so it comes out of this space-age silver-foil paper like a serrated spleen and looks a mess. This just adds character. The essence of the sandwich lies in the bed of hot peppers that are weaved into a mat that lies under the slab of veal. You don't get to see this unless you open the sandwich up and look, and let me tell you, it's scary. It might make you want to stop, but NO! So you eat the sandwich.

Also, it's best if you have a slushie when you are eating this thing because then you can follow this pattern which will throw your body into a series of oscillating extremes that is not unlike the whacked out feeling little kids get when they spin around in circles for hours, but without the nausea. First you take a bite of sandwich and it's usually really hot if you've got a good sandwich so you run around and grab your slushie and take a big suck on that but it's too cold so you get a headache and that horrible pain in your chest you get when you've had too much cold slushie that you usually have to just wait for it to go away but you've got this hot sandwich so you take another bite.

And then when you're done you're in this stunned state and it's bad if you're lifeguarding and have to go on shift at this point because all you feel like doing is lying down anywhere and letting this evil head subside in your body. And if you're lucky that's what you do and people look down on you and say "Hey" and you just wave like you're in outer space or under water or somewhere.

And the fun's not over. Well, actually it is because all that's left is internal damage that's done to your bowels that will reveal itself in the slush stools you'll produce over the next couple of days, so don't expect to be regular. You got pay the price for such good lovin'. And talking about good lovin', it was the one time I was eating such a sandwich by myself, which is as recommended as getting stoned by yourself which is, if you ask me a sadder task than any, on some park bench outside of San Francesco's that this old coot began harassing me about eating in the street and how when he was a kid he'd never even eat ice-cream in the street because his mother didn't let him. I was about to pound this dust bag into a much less verbose sort of mulch when he fell to his knees before me and started sucking my fingers. With his falsies clamped to my digits he turns up to me and begs, "Please, Please, I'm begging you. Stop before it's too late." It was too late already. I was hooked.

He took me to his apartment and served what he claimed was coelacanth but could have been some lymphatic carp hocked half-price from the back alley of a loose fishmonger. He told me of his plan to make the greatest soup in the world out of the bones of the Elephant Man. He told me he was living proof of good loving gone bad.

I left with a bad taste in my mouth.

Your own must heed crucial guide to flatulence

These are the things which make you fart, and what kind of farts they will give you.

Cheap Beer — nasty, wet bubbly short gun-shot farts. Smell: like yesterdays party.

Broccoli — self identifying.

McDonald's Food — solid, concrete brick like farts; entirely odourless, but painful. Will build up, then explode.

Chili (or other things that involve members of the kidney, lentil, fava, and lima genus) — primarily doom laden echoing things that billow down a pant leg and might leave wet spots. The smell: Unbearable to all around you, yet with an exotic after-taste reminiscent of cumin.

Cheap Whiskey and Spicy Italian Sausages — this unlikely combination is not as rare as you might imagine. It's potent nature is such that what you smell could very well be the last thing you sniff in your gastricly pained existence. Consult your physician. Buy a gas mask.

Souvlaki and Gyros — the flatulence will spread like a meningitis plague; silent and deadly. The smell: So garlicky you can taste it, but mainly like your small intestine died three months ago.

******

How to control your farting propensity and limit damage to your social/family/love life: Farting, despite some people's assertions, does not turn on prospective mates. So, the thing to do is practice controlling your sphincter. Five minutes everyday is enough to make sure you never have to pretend an embarrassing odour isn't yours ever again. There is also 1-800-fartgaffe for more advice about support groups and exercises and field trips in your era..

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Medical Science Auditorium,
King's College Circle
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3 photographic essays for the Bev Best award
6 colour prints for the Hart House colour print award
the Gilbert A. Milne Trophy will be awarded to entrant having the highest total acceptances
closing date for entries, Friday, March 6, 1992, 12 noon
entry forms are available at the Hall Porter's Desk, Hart House
open to all members of Hart House

'IT'S HOT!
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Tuesday, February 11, 1992
University College, East & West Halls
10am - 2pm
University of Toronto - Career Centre

Academic Dons at Trinity College
Up to eight (8) Academic Dons are required for the academic session 1992-93 to offer academic counselling and support to undergraduates of Trinity College in a variety of disciplines in the Humanities, Physical, Life and Social Sciences, Computing and Commerce. For further information please contact Professor C.J. McDonough, Dean of Arts, Trinity College, 6 Hoskin Ave., Toronto, Ontario, M5S 1H8 (Tel.: 978-8454).
The College is an equal opportunity employer.
Three (3) Residence Dons for St. Hilda's College are required for the academic session 1992-93. For further information please contact Dean Elizabeth Abbott, Dean of St. Hilda's College, 44 Devonshire Place, Toronto, Ontario, M5S 2E2 (Tel.: 978-2254).
Applicants should be enroled in a graduate or a professional program or pursuing post-doctoral studies.
Applications must be submitted by March 2, 1992

BY STEVE HAYWARD

The quest for meatloaf, and the quintessence of meat

Meatloaf is more than the name of a band.

Meatloaf is the most existential food.

Some people would like to teach the world to sing in perfect harmony. I would like to teach the world how to make meatloaf, the right way.

There exist foods which are easier to make (cheese sandwiches) and there are foods which are more pleasing to the palate (fettuccine alfredo). There are foods which are more ascetically pleasing (carrot souffle) and there are foods which are better for you (prune pie). But meatloaf transcends mere concerns of taste and nutrition; meatloaf is food for thought.

The origins of meatloaf are understandbly vague. Would you want to be known as the first person who tried to make a loaf out of meat? For this reason, I suppose, no one will ever know who invented the most existential of foods. I imagine there was a lot of drinking involved with the contrivance of the first meatloaf. This impression is at it's strongest when I contemplate the meatloaf as it first comes out of the oven. It is more than a little scary looking. Thus, I conclude that the person to eat the first meatloaf had to be drunk. I also believe that this person was in some way affiliated with University of Western Ontario, but again, there is no evidence.

One of the main reasons for the popularity of meatloaf is the name. Listen to it. Say it aloud. Say it to the person next to you. Say it every morning when you wake up for six months. No matter how you say it, the sound is the same...it is a mysterious sound. The meatloaf is to food what the platypus is to animals; a bridge between the bread-world and the meat-world. You are caught in a food paradox, like the poor innocent souls in the Chunky Soup commercials. Meatloaf is the subject of similar controversy everywhere, as people wonder, "Is it a meat made like a bread, or is it a bread made out of meat?"



Meat, acres of meat.

But I digress. Let us move on to the real meat of the article, the recipe. This is how you make meatloaf:

2 lbs (about 1 kg) lean ground beef

2 eggs

1 1/2 cups bread crumbs

3/4 cup Ketchup (*this is the most important ingrediant. A meatloaf without Ketchup is like a pizza without the cheese*)

1/2 cup warm water

1 package onion soup mix (*"What?" I hear you exclaim in disbelief. "Onion soup mix? Will that make my meatloaf taste like onions?" No it won't. In fact, everything tastes a little better when you throw in a little onion soup mix...it gives it that groovy taste. Expressed in symbolic logical notation: onion soup = groovy taste.*)

Mix ingredients thoroughly. (*Do this with your hands. You can't mix meatloaf with a spatula, or in a blender. You have to do it with you hands. This may seem messy, and even a little repulsive, but there is no other way. But be careful, once your hands are dirty, you may feel like throwing the ground beef at someone. It is a fact that meatloaf has been outlawed in Winnipeg due to the preponderance of The Meatloaf Feuds, in which a family from one side of the tracks throws meatloaf at a family from the other side of the tracks. For these and other reasons, suffice it to say that one is safest when one makes meatloaf alone.*)

Pat into the loaf pan (*You can figure this one out yourself.*)

May be topped with tomato sauce and/or two strips of bacon (*You may also top it with peanut butter, but then you are responsible.*)

Bake at 350 degrees for 1-2 hours.

Serves Six.

Of course, all that I can do is give you the recipe. There is no guarantee that the meatloaf will come out properly. Anything can happen. More than any other food, meatloaf requires a leap of faith on the part of the cook. You can not look into the oven and be able to tell whether your meatloaf will turn out or not. Instead, the moment of truth arrives when you actually take it out of the pan and try to eat it, no sooner. The most existential of foods, it requires a gastronomical suspension of the tastebuds. You never know the truth about the meatloaf until it is too late. Instead, you must believe in the meatloaf. You must transcend the absolute certainty of all other foods and accept the meatloaf precisely because there is no certainty involved with it. Do not fight the absurdity of the meatloaf, feel it. Truth is subjectivity, and subjectivity is meatloaf.

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For Arts and Science students who have completed at least two years towards a B.Sc. degree, with a B+ average. Preference will be given to 3rd year students interested in a research career. Students will participate in theoretical and investigative aspects of basic research. Apply by letter before February 12, 1992. Include resume, transcripts and names of two professors for references.

Send application to: Professor C.-H. Siu, C.H. Best Institute, University of Toronto, 112 College Street, Toronto, Ontario M5G1L6

U of T Sexual Education and Peer Counselling Centre

PRESENTS

SEXUALITY AWARENESS WEEK

FEBRUARY 3-6

Visit the Information Booth at Sid Smith and attend these fascinating discussion groups at the International Students Centre (33 St. George St.). For information call 591-7949.

MONDAY

Homophobia Panel Discussion
an informal discussion with local gay-rights activists (7:30-9:30pm, ISC)

TUESDAY

HIV/AIDS: Going Beyond Sensationalism
guest speakers and informal discussion will help widen our perspective of the AIDS Crisis (7-9:30pm,ISC)

WEDNESDAY

Relationships Discussion Group
an informal group discussion about relationships today (7-9:30pm,ISC)

THURSDAY

Sexual Harassment
a feminist analysis, with speakers from S.H.R.E.W (Sexual Harassment Resisters Everywhere) (7-9:30pm,ISC)

Co-sponsored by SAC STUDENTS ADMINISTRATIVE COUNCIL UNIVERSITY OF TORONTO

No, can't beat the real thing

continued from page 8.

than 70% of a saline control within one hour.

A most egregious bummer for those who had more than one use for a shaken bottle of Coke.

Other Auxiliary Uses

The French have used this versatile beverage to clean furniture.

Not to be outdone, New Englanders have removed tar from the chrome trim of cars with Coke.

One resourceful American put out an automobile fire by shaking up a handy case of bottles and squirting the contents over the flames.

The folks at Coca-Cola used to distribute a pamphlet called *Cooking with Coca-Cola*, which included a recipe for Fruited Pork Chops that called for 4 ounces of this precious beverage. Other treats included baked hams basted with Coke and Coca-Cola Fluff, which consisted of Coke, lime gelatin, and whipped cream. D-lish.

Miscellaneous

All the Coca-Cola ever sold would take about 23 hours to flow over Niagara Falls.

One sadistic set of parents christened their child Coca-Cola.

During WWII, Japanese radio fiendishly tortured Marines in the Southwest Pacific by endlessly extolling the virtues of an ice cold Coke.

Of the beverage names that copycatted the Coca-Cola syllables, the most intriguing was Klu-Ko Kola. One wonders whether caramel colouring was an ingredient of this product.

The Coca-Cola family: Coca-Cola, cherry Coke, Coca-Cola Classic, Fanta, Sprite, A & W, TAB, Fresca, Nestea, Canada Dry, Schweppes, Minute Maid, Five Alive, Hi-C, Lymon, Mello Yello, Ramblin, Bright & Early, and any diet or caffeine-free versions thereof.

Not wanting to extend its trademark at the time, Coke named TAB by using a computer to select a word than had no meaning and had no association with the flagship product.

Coca-Cola bottles used to have the city where the bottle was first filled stamped on the bottom. In a game called Far Away, the winner would be the one to discover a bottle that had journeyed from the most distant location. Perhaps the all-time champion was a bottle from Rangoon, Burma that turned up in Lewiston, Maine.

A swarm of bees in Mineral Springs, Texas laid claim to an open barrel of Coca-Cola syrup, and subsequently produced Coke-flavoured honey.

Coca-Cola Conclusion

Coke is a perfect symbol of America. It exudes an aura of indomitable vitality; it radiates an unabashedly swaggering self-confidence; it champions the capitalist way wherever it conquers — all with an undeniably appealing cheesy panache.

And it tastes great.

QUEEN STREET BLUES

Chicago's DINER

GREAT FOOD! CHEAP PRICES!

MONDAY
10 wings
$1.95

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HUGE Burger!
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Chicago's Diner also features Live entertainment seven nights a week.

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HART HOUSE

ELECTIONS

NOMINATIONS

OPEN: February 5, 1992, 10 a.m.
CLOSE: February 26, 1992, 7 p.m.

Your opportunity to run the University's most exciting social, cultural and recreational centre.

HOUSE. MUSIC. FINANCE. ART. LIBRARY. FARM. RECREATIONAL ATHLETICS.

Find out how you can get involved. Come to a KICK OFF CELEBRATION on Wednesday FEBRUARY 5, 11:30 a.m. to 2:00 p.m., Rotunda, Hart House. Free Coffee and Cake.

Nomination forms available at the Hart House Programme Office.

ELECTION DAY: Thursday, March 5, 1992

The soup's on: A page of hot liquid idiocy

On hot or cold and dry or concentrated or none

BY RAPHAEL LEWIS

"You look like you've had enough sex. However, you could use some soup." -- Jackie Mason

Soup is one of the most basic elements in the human experience. It can be found on tables and in beards from Toronto to Minsk to Honolulu, or for those of you who are scientifically inclined, between Au and Ei on the periodic table.

For students, though, soup can be the product of parental labour, gelatinous not so ready-to-serve ooze one finds in a can or a dried mucus-like powdered substance. It is these latter, less delectable forms that unfortunately find the easiest route to our stomachs and thus are the focus of our survey.

RAMEN, ICHIBAN, MR NOODLE: The only cheaper way of eating soup is by dumping cat hair and bread crusts into tepid water. I recently saw Ramen selling at a corner store for 5 packets for a buck. Now, I have no cupboard space. You can even eat the noodles uncooked, but you'll get thirsty and probably make a nice picnic for the roaches with the crumbs. A couple of warnings for the newly converted. First, check the 'best before' dates. For some reason, these things are always past their prime and yet seem untainted. Perhaps finally I've found the source of my new-found sexual stamina... Second, the directions inform the ingestor that adding "meat" could heighten the experience. Don't believe it. Beef jerky and bologna avec Ichiban left me in a M*A*S*H unit outside Etobicoke for a month.

PROGRESSO: Can't go wrong here. The Dalai Lama of digestion once told me from his mountain top home that Progresso Minestrone is the closest thing to nirvana since sliced pizza. I recently wrote a missive to Mamma Progresso and asked about the possibility of mass-marketing Bubbi's matzoh ball soup, but all I got in return was a postcard that read, "Va fa'n culo." I guess that idea was ahead of its time.

CAMPBELL'S: This is the soup that has transcended all class and racial boundaries. Everyone eats this shit, though everyone doesn't always remember to add the extra can of water. ("Why is this so salty?") In attempting to be the instant soup for all occasions, Campbell's has come-up with some pretty bizarre ideas. Cheddar cheese soup, for example, is anything but my first choice when I come home with the sniffles. Also, Campbell's "Super Stars" still hasn't managed to perform its duty as a pick-me-up. Suffice it to say that I shouldn't wed my mental health to my appetizers. Incidentally, Chunky soup (a Campell's brainchild) is good but it costs too much and there is no way in hell you can eat the whole can with a fork. Their Chicken a la King is a joke, by the way. Not even Don King would eat this.



Double, double, toil and trouble.

LIPTON CUP-A-SOUP: Okay, their chicken noodle is just like mom used to make, but there's really no substance to it. Perhaps that's why Lipton is coming up with "Concept Soups." For example, french onion soup with real cheese draped over the packet for that oh-la-la meal you'll not soon forget.

EPILOGUE: If you're sick of the instant shtick, I highly recommend Saigon Palace's brisket. How the Vietnamese got a handle on Jewish soul food I'll never know, but all the power to 'em. Also, Satay Satay on Bloor St. has Hurricane soup which kicks. Or, may I suggest my own Beer soup....

On Warhol, Campbell's

BY MATTHEW KAMINSKY

I was watching Arsenio Hall the other night. Lately, this has been occurring with undue frequency; living in a home without cable, it seems difficult to avoid tuning into shows that should be, as Kruschev might have said, shovelled into the garbage heap of history. During this particular episode of tele-addiction reigning supreme over my consciousness, something happened.



I saw a commercial for Campbell's tomato soup. Soon afterwards, in an odd display of the power of television advertising, I felt compelled to listen to the album Lou Reed and John Cale released to commemorate the death of Andy Warhol. And as you should all well know, Warhol, Campbell's soup and death is a potent mixture.

The music started playing and then I started thinking about soup cans. Campbell's tomato soup cans. Before long, they started taking on magical symbolic properties. I understood what the point of painting them might have been; not an aesthetic statement, or an attempt to reify high culture or to diminish what had once been de riguer in the world of art. No.

Soup cans are just very modern. Preparation of their contents takes almost no time. Highly processed, tomato soup is an artificial stew of chemicals and over-synthesized vegetables. The 20th century Canadian's mind and body. It bears no resemblance to its constituent ingredients, except in one respect: It is red, the colour of blood and anger and traffic lights when you're in a hurry to get to work. What an analytically rigorous expose of our society's ills, I thought, painting soup cans on canvas.

Tomato soup will be the food that those lucky enough to survive a nuclear war will have the pleasure of eating. Blood red tomato soup, but not with saltines. In a basement or bomb shelter, people all over the world will be having soup. Campbell's tomato soup, non perishable, in vacuum sealed cans. Slurping it up, without adding heat or water. Hoarding it, killing for it, dying for it. Selling their bodies for it. Until there is only one can left.

I see Adam and Eve standing over the last soup can, Eve with can opener in hand. They share it, then start to starve. Two weeks later, Adam takes the top of the soup can and severes the veins on his wrists with it. Eve slurps the blood, then dies the following day.

Bubby's Chicken Soup

Get a chicken. Add enough water to cover dead poultry. Boil it till the scum rises to the top of the pot. Pour it all out — leave the chicken. Fill it up with water again. Throw in three carrots, one onion, plenty of salt and pepper. Simmer for at least three hours, occasionally spooning out more of the scum and oily spots which will rise to the top. Good soup, yeah.



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Deadline: Fri. February 7

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Information: 979-2856

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Varsity Classifieds cost $8.50 for 25 words ($3.25 for students -- student rate not applicable for any business), and $6.50 each for six or more ads. 20 cents for each word after 25. Additional **bold type** $2.00. Drawer rentals $10 per month. No copy changes after submission, no telephone ads. The advertiser agrees that the publisher shall not be liable for damages arising out of errors in advertisements beyond the amount paid for the ad, based on the severity of the error. Submit in person or send with payment to **Varsity Classifieds, 44 St. George St., Toronto, Ont. M5S 2E4**. Deadlines: Monday issue - Thursday noon, Thursday issue - Monday noon. Enquiries 979-2865.



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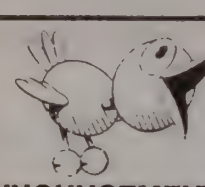
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ANNOUNCEMENTS

THE TORONTO ART THERAPY INSTITUTE and the Institute for Arts and Human Development at the Lesley College Graduate School in Cambridge, Mass. have completed arrangements for a co-operative program of studies leading to a masters degree in expressive arts therapies. Students and graduates of the Toronto Art Therapy Institute 2 year diploma program, are eligble to apply to the Lesley College Masters degree program in the Expressive Art Therapies where their graduate-level training at the Toronto Art Therapy Institute will be given credit as part of the Lesley Masters program.
To complete their Masters degree, students spend two summers at Lesley College for five week periods. If you would like to receive further information about this joint effort, please contact our office and a staff person will be pleased to talk to you. 216 St. Clair Ave. West. Tel: 924-6221.

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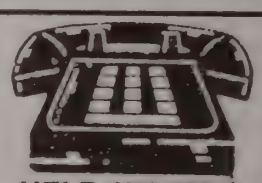


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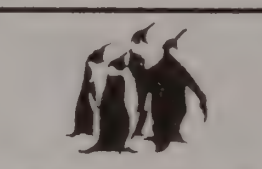
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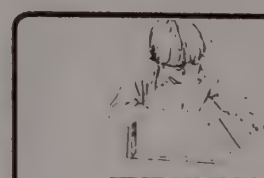
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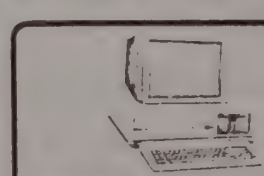
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VARSITY EVENTS CALENDAR

Deadline is Thursdays at noon. Limit three entries per group a week. Submissions must be 25 words or less, or they will NOT be included.

Monday, February 3

WOMEN'S COMING OUT GROUP -- Lesbian/Bisexual Coming Out Group meets every Monday at 7:00 p.m. at the Women's Centre (49 St. George). All Womyn! Ph. 978-8201. Women's Centre.
STRESS? DISTRESS? LEARN TO RELAX -- with Lauren Goldhamer, sponsored by the Counselling and Learning Skills Service and the University Health Service. 11:00 a.m. to 11:45, and 12:00 to 12:45 p.m. Hart House Activities Room.
BOCHNER EYE INSTITUTE -- U of T Vision Week. Public Information Seminars. Bonus draw: one year's supply of disposable contact lenses. 30 Prince Arthur. Free.
UNITED COALITION AGAINST RACISM -- General meeting and Movie "Out of the Blue" by Richard Fung on Police Violence and Racism Discussion following. International Students Centre. 5:00 p.m.
INTERNATIONAL DEVELOPMENT STUDIES UNION (IDSU) -- The Earth Summit: Brazil '92 - this information session will examine the process and potential outcome of this pivotal meeting of world leaders. Scarborough College, rm. 314. 7:00, Free.
OPIRG -- Referendum group meeting to help OPIRG organize for their upcoming campaign. Food and drinks available. 455 Spadina, room 201 (at College above Tip Top Tailors). 5:30 p.m.

Tuesday, February 4

WOMEN CENTRE AT U OF T -- Presents Black History Month Film Series, February 1992. Every Tuesday at 6:30 p.m. Feb. 4: African Women Market Series: 1. Unnatural Causes, 2. African Women Market. 49 St. George St.
VARSITY CHRISTIAN FELLOWSHIP -- Is Faith in God Reasonable? A debate between Dr. Jim Brown and John Bowen. Convocation Hall, 7:00 p.m.
VICTORIA UNIVERSITY LIBRARY -- Lecture: The Writing of Virginia Woolf's A Room of One's Own. By Professor (Emeritus) S.P. Rosenbaum, U of T English Dept. Alumni Hall, Victoria College, 71 Queen's Park Crescent. 4:15 p.m.
STUDENT CHRISTIAN MOVEMENT -- The Churches and the Middle East Peace Process. Phone 979-9629, Doug du Charme. SCM Resource Centre, Hart House, main floor. 7:00 p.m. Free.
JEWISH STUDENT'S UNION -- Women's Rosh Chodesh Minyan discussion. Jewish Students' Union, 604 Spadina Ave. 923-9861. 8 a.m. Free.
OPIRG -- Environmental Group Meeting. For all people wishing to get involved with OPIRG. 455 Sapdina Rm. 201. 5:15 p.m. Food and drinks available.
UNIVERSITY OF TORONTO SCHOOL OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE -- Presents a lecture by Jorge Silvetti on the recent works of the award-winning firm Machado + Silvetti, Boston. Mechanical Engineering Building, King's College Road, Room 102. 7:00 p.m. Admission free.
GLOBAL DEVELOPMENT NETWORK (GDN)/ SAC -- Environment and Development: Conflict or Coexistence. Debates Room, Hart House. 2:00 p.m. Free.
AMNESTY/PEN/GDN/SAC -- Human Rights Today: Are we beyond our brutal past? Debates Room, Hart House. 7:00. Free.
SPEAK OUT FOR THE RIGHTS OF WOMEN -- Mass postering campaign against the anti-feminist backlash. U of T Women's Centre, 49 St. George St. Bring buckets, brushes, paste or tape. 4:00 p.m.

Wednesday, February 5

CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 2:00 - 5:00 p.m. Pre-register at the Counselling Office or call 978-8010 for more information.
GRADUATE CENTRE FOR STUDY OF DRAMA -- Leonce and Lena by Georg Buchner. Translated by Anthony Meech. The Robert Gill Theatre, 214 College Street, 3rd floor. February 5 - 8 at 8:00 p.m. Feb. 9 at 2 p.m. Admission, Reg. $8, Student/senior $6.
JEWISH STUDENTS' UNION -- Jewish Women's prayer group meets this month for prayer and discussion. Free breakfast. JSU, 604 Spadina Ave. Starting at 8:00 a.m. For more info. 923-9861.
CAREER CENTRE -- Assertiveness Workshop. Do you say yes when you really want to say no. This 2 session workshop focuses on taking control of your career direction and decision. Career Centre Seminar Rooms. 10:00 - 12:30 p.m. *** Pre-register at the Counselling Office or call 978-8010 for more information.
CAREER CENTRE -- Career Talk: What to do with a degree in Science? Come here speakers discuss what they have done with their degree in science. Medical Sciences Bldg. Rm. #3154. 5 - 7 p.m. No cost.
JEWISH STUDENT'S UNION -- Discussion group: everything you always wanted to know about Judaism but never wanted to ask. U.C. Room 326. Noon. Free.
GLOBAL DEVELOPMENT NETWORK (GDN)/SAC --Opportunities in Global Development Fair (11-4 p.m.). People Taking Action (1:00 p.m.). Medical Sciences Lobby. 11-4. Free.
FACULTY OF MANAGEMENT/GDN/SAC -- Is Big Business of Today The Columbus of Yesterday? A debate on the role of multinational corporations in third world development. Management Bldg. Rm 722. 4:00 p.m. Free.
U OF T INTERNATIONAL SOCIALISTS -- Public Meeting: Fighting the Backlash Against Women: A Socialist Strategy. Sid Smith, Room 2131. All are welcome. 4:30 p.m.
VARSITY CHRISTIAN FELLOWSHIP -- The Human Misadventure: The Heart of the Human Problem. With John Bowen. Earth Sciences Auditorium.

Thursday, February 6

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
STRESS? DISTRESS? LEARN TO RELAX -- with Lauren Goldhamer, sponsored by the Counselling and Learning Skills Service and the University Health Service. 1:00 p.m. to 1:45, and 2:00 to 2:45 p.m. Hart House Activities Room.
WOMEN'S STUDIES -- Paula Gunn Allen, Lakota Pueblo/Sioux. Professor Native American Studies, University of California (Berkeley). Transformations: Twentieth Century Native Women's Literature. New College, rm 1017. 7:00 p.m. Free.
UNIVERSITY OF TORONTO FRENCH STUDENTS -- Present Le Malade imaginaire by Moliere. Continues until Feb. 8. 8:30 p.m. St. Michael's Theatre, 121 St. Joseph St. Tickets $7.50, Students $5. Reservations 926-7135.
UNIVERSITY OF TORONTO ENVIRONMENTALIST COALITION -- General Meeting to discuss the future of UTEC and Environmental issues on campus. 44 St. George, 3rd floor. 4:00 p.m. Free.
HART HOUSE THEATRE -- Presents The Best of Times, The Worst of Times. Robert Russell appears in his role as Charles Dickens. Tickets are $15, $10 for students and are available at the Hart House Theatre Box Office or by phone at 978-8668. This performance is sponsored by The Bulletin.
FACULTY OF MUSIC -- The Thursday Noon

Continued on page 16.

VARSITY SPORTS
MONDAY EDITION
FEBRUARY 3, 1992

Women win in four but men lose in five

Queen's hands Blues first loss of regular season

BY TED GRAHAM
Varsity Staff

The Queen's men's volleyball team recently went to Cuba, the land of revolution, and it seems they brought back information on how to stage a coup of their very own.

For the first time in two years, since Queen's last won the OUAA East title, the currently third place Golden Gaels upset the first place and formerly undefeated Blues in a five game affair (15-6, 7-15, 5-15, 15-7, 15-10) at U of T.

Volleyball

The earlier half of Friday's double header at U of T saw the women's team take a four game match from Queen's by scores of 15-9, 12-15, 15-6, and 15-8.

The men's match showed upset from the very beginning.

In the first game the Gaels jumped out to an early 5-2 lead and the sluggish Blues couldn't get any closer than a 7-4 margin. Before long Queen's was up by a game.

Rookie setter, Mart Matsoo, shaken by a few questionable double hit calls that he collected in the first game, seemed unable to run the regular offence.

"I think those calls really killed his confidence." said Stanko.

But all the momentum that Queen's had gathered in the first game dissapated rapidly in the second.

Although the Gaels were able to jump out to an early 3-0 lead, right side hitter, Marc Habash, pulled out some of his offensive weapons including a couple of aces thanks to a troublesome spike serve.

With Habash back on track and Dan Hill in as the new setter, the Blues were able to subdue the previous excitement of Queen's and carry their own momentum into the third game. Leading 8-0 in the third it looked like U of T had been toying with the Kingston squad all along.

Despite winning the third, U of T couldn't carry that momentum in the fourth game making numerous hitting errors and scrambling for otherwise easy balls.

Outside hitter, Marc Dunn, after being fed a steady diet of outside balls in the first three games had accumulated 18 kills. But in the fourth and fifth games the Golden Gaels held him to just two effectively eliminating a large part of U of T's offence.

The fifth game, played in rally point format, was fairly even until a U of T service error gave Queen's a freebie pushing their lead to 9-7.

Poor passing didn't help the situation as the Blues gave up free balls on numerous occasions in the fifth. By that time U of T had dug themselves in too deep a whole and were unable to get back into the match.

The win cleared an ecstatic Queen's bench cleared as players came running out on the court to embrace each other.



Amanda Evison excelled for the Blues

"You'd think they had won the world cup or something." said U of T head coach, Orest Stanko.

Queen's head coach, Brenda Willis, was quite happy with the win but didn't consider it that much of an upset.

"In the fall we lost 15-12 in the fifth set to Toronto and we were without Scott McDermitt, our captain, who was out with a sprained ankle. So we beat them here at full force." said Willis. "A lot for U of T depends on how well they serve. If their serving really tough they're tough to beat because we don't get to run our offence. Fortunately they were serving a little easier in the fourth and fifth sets because they had been making so many errors."

Stanko and his players showed obvious displeasure with the loss.

"This is a disappointing loss because we could have sewed up first place." said Stanko. "Queen's took advantage of what we gave them."

In the women's match, rookie, Amanda Evison, playing for the injured Laurie Lasseline, notched 18 kills to lead the Blues.

Playing in her third position since joining the team, Evison did an outstanding job filling the outside position left vacant by a knee injury to Lasseline.

"When Laurie was in power she got a lot of balls so I have to expect a lot as well." said Evison. "I think I showed them today that they [the team] can rely on me."

Although Blues head coach, Kristine Drakich, was quite pleased with Evison's performance, she wasn't surprised.

"She's quite capable of it [playing well]. I think sometimes she underestimates her abilities."

Both men's and women's teams head to Quebec City next week for a highly competitive tournament at Laval University.

Men's Hockey on six-game win streak

BY MARK PALI
Varsity Staff

The U of T men's hockey team must have thought they were playing someone else, because the visiting Guelph Gryphons sure didn't look like themselves.

The Blues had their way with the Gryphons last Wednesday at Varsity Arena, and received abundant offense from some rather unlikely sources.

Winger Mike Cundari scored two goals and added a pair of assists, while linemate Daryl Cole got two goals and three points, as Toronto posted a surprising 9-2 victory.

The third member of the line, Ted Wilson, contributed four assists to the win, which lifts the second-place Blues to a 10-5-2 OUAA record, and extends their unbeaten streak to six games.

In the opening period, U of T came out with a vengeance, and established a 2-0 lead before the six-minute mark. Guelph's vaunted offense failed to materialize in the early going, and was dealt a costly blow when high-scoring centre Dan Haylow was ejected from the game midway through the first period.

Haylow was given a major penalty and a game misconduct following a vicious check on Toronto defenseman Mark Dunning.

On the ensuing power play, Scott McKinley put the Blues up 3-0, by which time the Gryphons must have known that their seven-game winning streak was in grave danger.

U of T didn't let up in the second, as centreman, Doug Cherepacha, scored the first of his two goals, and Cundari struck for his first of two, making the count 5-1 midway through the contest.

After Guelph cut the Toronto advantage to three, the Blues promptly responded with two more goals a minute later to effectively bury the Gryphons.

Toronto added a pair in the third period for good measure, and skated off with the shockingly easy victory, which understandably made U of T head coach, Paul Titanic, a happy man.

"We were rolling right from the start of the game, and it seemed like everything was going our way" Titanic said. "The play of the fourth line (Cundari, Wilson, Cole) was particularly impressive, and I also felt that our team played very well defensively."

Jamie Coon and Dean Haig had the other Toronto goals, while sharpshooter Rob Arabski scored twice for the Gryphons, whose number ten CIAU ranking may be in jeopardy after such a lopsided defeat.

Meanwhile, the Blues continue to improve, and will try to solidify their second-place position with a game at Ryerson tomorrow night, before returning home for a pair this weekend. Toronto will take on top-ranked UQTR on Saturday, before facing Ottawa on Sunday. Both games are scheduled for 3pm at Varsity Arena.

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MAPLE — Saturday, February 8
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2 p.m. Musicians and Dancers Registration
12-2 p.m. Specialty Acts, Technicians, Characters, and Escorts



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Just misses world record

Smith easily wins pentathlon

BY PATRICK HO
Varsity Staff



Mike Smith had a field day. *Mark Lyall*

Michael Smith fell just short of setting a new world record in the pentathlon on Sunday at the Athletic Centre, but his reaction was typical of Canada's best track and field athlete.

"The world record in events like this is great to have, but it's not really that important to me personally," said Smith, who won the Mars International Pentathlon with 4,420 points, 20 points less than the world record set by Christian Plaziat of France in 1990 at U of T.

"My coach Andy (Higgins) thought I could come close to it and perhaps even break the world record so it was nice to get a score to back up (his confidence)."

It's that kind of laid back, yet fiercely competitive, attitude which makes the decathlete — a silver medalist at last year's World Track and Field championships in Tokyo — extremely popular with the kids. Indeed, he was swarmed by children after his last event looking for autographs and a chance just to say hi to the popular 6-foot-6 Kenora native who trains out of U of T.

Smith finished well ahead of the German goliath Thorsten Dauth, who had 4,178 points. Drew Fucci was third with 4,015 points, Richard Hesketh was fourth with 3,865 points and U of T's Garth Peet had 3,692 points. Carlos O'Connell rounded off the field with a score of 3,423 points.

Smith, ranked number two in the world in the decathlon, began the day running the 60m hurdles in 8.05s just a few hundredths of a second off his personal best.

With the rhythmic applause of the supportive crowd behind him, Smith unleashed an indoor personal best of 7.43m in the long jump to put him twenty points off the record pace.

Smith heaved 14.93m in the shot put, and then jumped 2.07m in the high jump which meant that he needed to run the 1000m in 2:37.56 to break the world record.

With fellow U of T teammate Garth Peet setting the pace for him, Smith started out strong and it looked like he had a very good chance but he faded near the end finishing in 2:39.40.

"The WR besides your score is always a nice feeling but the decathlon is where I'm at and that's what I'm striving for — to do my best there," Smith said to the horde of media surrounding him after the awards presentation.

"Anything like this is really a warmup to the outdoor season. It's a really a good indication of where you are training-wise.

"Today, I had no very exceptional events but no terrible events either. That's what I wanted to come here to do which was be consistent and that I was."

The field was not as tough as it could have been with current world decathlon champion American Dan O'Brien and former Olympic gold medal winner, Daley Thompson dropping out, but Smith did not feel their presence would have pushed him to a world record.

"I like to have the competition but at the same time, I really concentrate on what I'm doing," Smith said.

Higgins was very pleased with Smith's performance, saying he was gratified with the results in just his first meet of the season. But he did not see this meet as one where they can go back and see what events Smith has to work on.

"If you put too much emphasis on your weaknesses, you'll lose your strengths so you got to work on everything," said Higgins.

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VARSITY EVENTS CALENDAR

Continued from page 14

Series features the University of Toronto Chamber Singers, Doreen Rao, conductor, performing an all Mozart programme. 12:10 p.m. Walter Hall, Edward Johnson Building. Free.

JEWISH STUDENTS UNION – Lecture "The Tabernacle in Midrash & Mysticism" with Rabbi Baruch Feldstern. Jewish Students' Union. 604 Spadina Ave. 923-9861. 5 p.m. Free.

CAREER CENTRE -- "How To Get Hired in a Tough Market" A panel of employers and alumni discuss successful job search strategies for the 90s. Robert Gill Theatre, 3rd floor. Koffler Student Services Centre. 12:00 -2:00 p.m. Free. Pre-register at the Career Centre.

GDN/SAC -- Consumerism and Lifestyles. Find out what you can do to actively change the planet. Sidney Smith 1069. 2:00 p.m. Free.

OXFAM/GDN/SAC -- Hunger Banquet. Diablo's. 7:30 p.m. $5.

U OF T COALITION AGAINST THE CUTBACKS – First planning meeting to build a fight-back against the cuts. Students, Faculty, Staff are encouraged to attend. Graduate Students Union, basment. 4:00 p.m.

VARSITY CHRISTIAN FELLOWSHIP -- The Most Excellent Adventure: following Jesus in the 90s. Followed by a coffee house. With John Bowen. Earth Sciences Auditorium. 7:00 p.m.

Friday, February 7

ASSOCIATION FOR BAHA'I STUDIES -- "What does Baha'u'llah's Say About Marriage and Family Life?" Potluck dinner followed by informal discussion. International Student Centre. 6:00 p.m. to 10:00 p.m. Everyone welcome.

VICTORIA'S FILM SOCIETY -- Jean Cocteau's masterpiece of magical filmmaking - "Orpheus". Northrop Frye Hall, room 003. 7:00 p.m. Free.

COUNCIL OF CANADIANS/SAC -- Talk and presentation by Mel Hurtig, author of bestselling book "The Betrayal of Canada". Medical Science Auditorium. 1 King's College Circle. 7:30 p.m.

STUDENT CHRISTIAN MOVEMENT "Praise God for the Joy of Sex" an informal discussion on the "Song of Solomon". 979-9629. SCM Resource Centre, Hart House, main floor. 5:00 p.m. Free.

Sunday, February 8

WOMEN'S CENTRE -- Acquaintance Rape Support Group. For more info call 978-8201. U of T's Women's Centre, 49 St. George St. 7:00 p.m.

FACULTY OF MUSIC -- The University Chamber Singers and Orchestra perform a concert entitled "In Celebration of Mozart", featuring several of Mozart's liturgical works. 8 p.m. St. Thomas' Anglican Church (Huron & Bloor). Tickets $8/$5 - Box Office 978-3744.

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The VARSITY

VOLUME 112, NUMBER 38, THURSDAY, FEBRUARY 6, 1992

HOME OF THE LARGEST SPORTS AND OPINION SECTIONS SINCE 1880, OR AT LEAST SINCE REVIEW TOOK OVER

Human rights complaint filed against fraternity

BY WYNNE HARTVIKSEN
Varsity Staff

The Committee on Homophobia has filed a complaint with the Ontario Human Rights Commission against a U of T fraternity for discriminating on the basis of sexual orientation.

The complaint, filed Tuesday, accuses Phi Kappa Sigma of having a policy against allowing gay members. The Ontario Human Rights Code makes it illegal to discriminate on the basis of sexual orientation.

Peter Raynes, a member of the Committee on Homophobia, said his organization went to the Ontario Human Rights Commission after the fraternity refused to deny a member's statements that the fraternity does not allow gay members.

"A member of their fraternity, who represented himself as a spokesperson, iterated a policy against gay men," he said. "Since the chapter hasn't rescinded the statement, it stands as public policy. It speaks for them because they haven't come forward."

On Jan. 31, 1991, a member of Phi Kappa Sigma told a representative of the committee that any member of the frat who came out as a gay man would be "kicked out of the residence the next minute". He further stated this was the policy of the frat.

But Phi Kappa Sigma insists they have apologized for the incident and made their policy of non-discrimination clear. Chris Morino, president of Phi Kappa Sigma, sent out a letter on Jan. 31 of this year outlining the frat's constitution and stating that it "does not discriminate in any form".

"The letter states where we stand. We don't discriminate and that's all," said Morino. "We are not homophobic."

The letter was sent to the Student's Administrative Council, members of the campus media and David Neelands, vice-president of student affairs, but not to the committee. Both the letter and the frat's constitution do not specifically address discrimination on the basis of sexual orientation.

Peter Guo, SAC president, said he is satisfied, after reviewing Phi Kappa Sigma's constitution, that the fraternity does not discriminate on the basis of sexual orientation.

"It doesn't seem that they have a homophobic attitude in their mandate whatsoever. From talking to members of the fraternity, I don't see them as being blatantly homophobic," said Guo. "I think in their letter they've stated they don't discriminate on the basis of anything."

But Guo admitted he had not yet read the letter.

Members of the Committee on Homophobia said Guo had not responded to their concerns about the fraternity since they raised the issue with him last fall.

"I haven't heard from the frat nor from SAC," said Piet Defraeye, Secretary for the Committe on Homophobia. "In fact the SAC president has been particularly negligent in confronting the issue. Peter Guo has been humming and hawing and puffing and pawing but no action.

"We only want SAC to make the fraternity confront the issue in a satisfactory way."

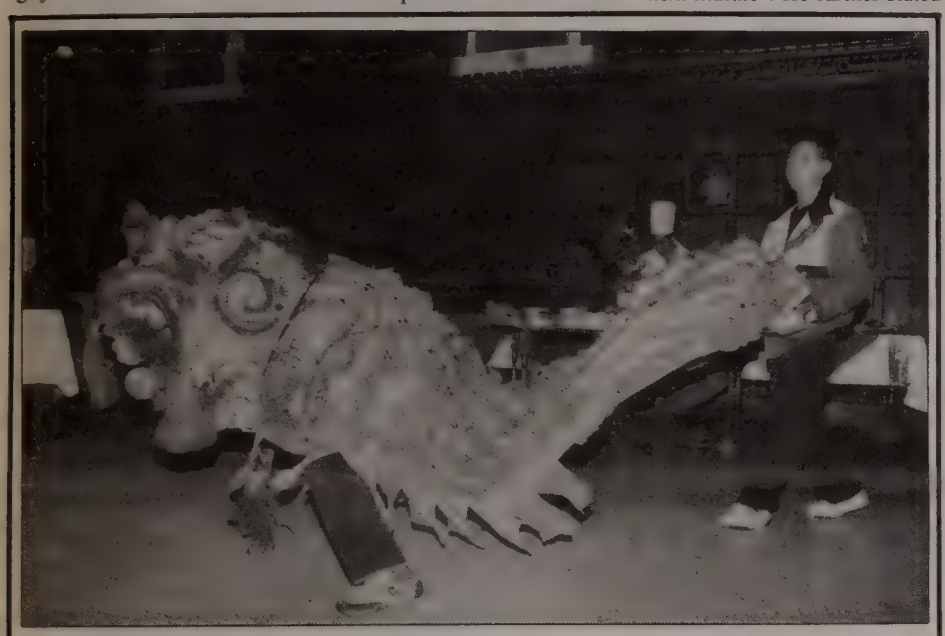
Raynes said the Committee had become concerned with apparent conflicts of interest on the part of SAC.

"We've heard some things recently that explain the difficulty in getting things out of SAC. There seem to be council members associated with the fraternity."

Defraeye added the committee had sought legal advice before filing the complaint and had been advised they had solid ground for the action.

But Morino is confident the fraternity won't have a problem.

"We have to have done something to be taken to the Ontario Human Rights Commission and as a fraternity we haven't done anything."



Traditional Chinese New Year's Dance performed at Hart House.

February 4 saw the Chinese Year of the Monkey swing into place.

The Chinese New Year is the biggest holiday in China and is celebrated by hundreds of Chinese students at U of T.

"It's like our Christmas," said Sherwin Wang, a member of the student Mandarin Cultural and Social Association.

The Chinese Lunar Calendar — 2,637 years older than our own — is starting another twelve year cycle. Each cycle is named after an animal. The twelve animals — rat, ox, tiger, rabbit, dragon, snake, horse, ram, monkey, rooster, dog, and boar — are said to have paid homage to Buddha.

The traditional Festival of Lanterns, often duplicated in Toronto's Chinatown, involves a parade where a lion leads his dancers through the streets. The Lion's never-ceasing motions are supposed to scare away evil spirits and bring prosperity.

BY TIZIANA PACE

U of T food bank to open soon at Women's Centre

BY MAYLIN SCOTT
Varsity Staff

U of T will be the next Canadian university to set up a food bank on its campus.

In the past few months, several universities including the University of Alberta and Dalhousie have organized food banks, while cities such as Montreal have reported an increase in food bank use by students.

Toronto's Daily Bread Food Bank recently reported 4,000 students were using its services.

U of T's food bank will begin operating this month.

"It's a pilot project from February until the end of June," said Shenaz Stri, co-ordinator of the Women's Centre which is providing space for the food bank. "We're basically collecting boxes right now and we're hoping to start it by February 25.

"We're also going to be doing political education over why people need the food bank."

The project was developed by the Women's Centre, the Association of Part-time Undergraduate Students and the newly formed U of T Parent Support Group.

Deanne Fisher, APUS liaison, said the food will come primarily from faculty, staff and student donations. The organizers plan to deposit donation boxes around the St. George campus.

"I think a lot of people would say, why shouldn't students use food banks in their own communities," she said. "But for many people, the university is their community and the one that they feel most comfortable in. If you use the university community as a model, then why shouldn't we be providing a food bank?"

Gordon Cressy, vice-president of university relations, said while he couldn't speak for the rest of the university, his staff would be glad to set up a donation box in their building.

"I hope in the long run food banks go out of existence," he said. "But if U of T shows concern about the community then that's something that we should do. If there's a need we're fine, if there's not, it'll go out. It's an idea worth exploring."

The food bank will be open on Tuesdays from 10am to 9pm, starting Feb. 25., at the Women's Centre at 44 St. George St.

Manning floats education vouchers

BY MATTHEW ROCKALL
Canadian University Press

OTTAWA — Students will get vouchers worth $3,000 to attend the college or university of their choice if the Reform Party forms the next government, says Preston Manning.

During a recent series of speeches at Ontario universities, Manning outlined his party's policy on federal funding for post-secondary education.

Instead of giving the provinces the $2 billion they currently receive for universities and colleges, the federal government would issue "advanced education vouchers" to individual students.

"The effective choice and bargaining power of students will be increased because they will now have the power to 'spend' their voucher wherever they get accepted," Manning said.

He said students will feel empowered by actually possessing a tangible piece of paper, instead of having other people shuffle it for them. However, students will have to come up with the rest of the money to cover books, rent and living expenses, Manning said.



Preston Manning *Mark Lyall*

But Caryn Duncan, a researcher with the Canadian Federation of Students, said marketing wars could erupt between schools competing for students.

This would be an extra expense schools don't pay now, aside from being a questionable activity, she said.

"The CFS has had a longstanding policy against vouchers," she added.

She also noted federal post-secondary transfer payments to education total $8 billion annually. Of that, only $2 billion funds colleges and universities. The rest is given to the provincial government in the form of tax points and student assistance subsidies.

The Reform Party has not outlined its plans for the other $6 billion. It has not said whether it would continue to offer student assistance programs.

Duncan also questioned the logistics of installing such a program. If the amount of money going into the system is the same whether it goes to the student or the province, then why bother to change it, she said.

The Reform Party exercise would be a political move to create a higher profile for federal funding, she added.

Mark Hudson, press officer for the federal Secretary of State, the ministry responsible for university and college funding, said the voucher idea is an old one.

"This has been talked about for 10 years," he said. "The problem is you need the provinces on your side and they're not interested."

Inside

Smoking policy still hurting cafeterias, page 3

2,000 tonne Anvil crushing metal, page 11

Out of the factories, into the libraries, page 11

Meningitis – it's back, page 13

SECOND CHANCE MINISTRIES
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Working mothers blamed for societal ills

York wants scientific paper pulled

TORONTO (CUP) — York faculty and staff are demanding the retraction of a "scientific" article which blamed working mothers for mass murder and cheating on exams.

The Canadian Journal of Physics printed an article in its Sept. 1989 edition by University of Alberta professor Gordon Freeman that attributed societal ills to mothers employed outside the home.

Some faculty and staff have addressed a petition to the National Research Council, the federal agency which publishes the CJP, calling for an assurance "that this kind of misuse of a government-supported academic journal will not happen again."

"Under the subject of science, the article is utter rubbish," said physics professor Stan Jeffers, who signed the petition.

Selma Zimmerman, York's advisor on the status of women, started the petition. She said the journal should be reprinted without the article.

"While it sits there, it can be used as a reference and it authenticates the procedure and it validates the contents."

Ralph Nicholls, CJP editor and a York physics professor, said he has no intention of retracting the article.

"This issue is over as far as I'm concerned," he said. "The protest is largely motivated by political correctness. None of the people who signed that [the petition] made any attempt to talk to me about the matter, and that's vulgar."

Freeman's article was published in a special issue comprised of papers presented at a conference on chaos theory.

After Freeman confirmed that his paper was presented at the conference, it was refereed and then published in the journal.

Nicholls said it was subsequently discovered the paper had not been presented.

B. Dancik, editor-in-chief of the NRC, published a disclaimer last June stating the Freeman article "does not comprise science and has no place in a scientific journal."

But Nicholls said he would not remove the article from the journal.

"To republish the issue, from an academic standpoint, is absolutely wrong," he said. "Because it [the article] isn't quantitative, it does not mean that it is not science."

Zimmerman compared the article to hate literature and said it should not remain in circulation.

"Freeman's opinion is an attack on women's personal freedom. This can be looked upon as inciting a kind of hatred and violence against women."

The petition demands the resignation of Nicholls as CJP editor but, according to NRC officer Steve Prud'homme, Nicholls' six-year term is up Mar. 31.

Jeffers said York's physics department has dissociated itself from Freeman's views.

Shit hits the creek

VANCOUVER (CUP) — Two large piles of manure collected from barns at the University of British Columbia are leaching into a campus stream.

The Animal Science Department, which operates the barns, can't dispose of the offending manure properly because it has no money, said acting department head Jim Shelford.

"The department is so underfunded by the university administration that it is unable to deal with the manure at the present time," he said.

Agricultural waste generated in B.C.'s lower mainland — where the university is located — cannot be dumped into the Greater Vancouver Regional District's sewage system. The waste is supposed to be handled in an environmentally-responsible manner.

Usually, solid and liquid wastes are separated. The solid matter is composted with sawdust to produce an organic fertilizer, while the liquid waste is stored in holding ponds and later sprayed onto fields before planting. Both methods serve to return the animal waste to the land.

Part of the problem at the university is the leaching into the creek, where contaminants from the manure end up in the stream and on surrounding beaches. And, the animal waste could also be seeping into UBC's storm drainage system, which empties directly into the Pacific Ocean.

Solving the problem of the seeping manure would give the university a chance to show how ecologically minded it can be, said UBC professor Richard Beames.

"The university could demonstrate how animal by-products could be handled and converted into ecologically desirable end products," he said. "A compost project could be designed without bringing in outside consultants, and it would cost the university nothing."

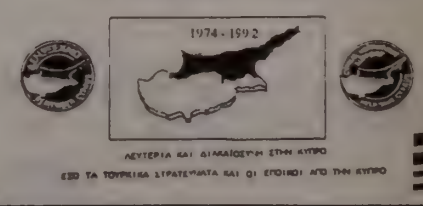
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Smoking ban clears cafeterias

BY JOHN ORCHESON

U of T's smoking policy is proving dangerous to the health of university cafeterias.

Smoking is currently banned in all university cafeterias and was blamed for a 15 per cent decline in cafeteria sales last year, but the university has no plans to change its policy.

Robin Toderian, director of residence, food and beverage services, said U of T cafeterias are losing customers to off-campus restaurants.

"They're going to want to go where they can smoke," she said.

But she said the university plans to stick to its no-smoking ban.

John Livesey, senior food service director for Marriot Food Services — which runs cafeterias in New College, Robarts, Med Sci, Sandford Fleming and Dentistry — said he is concerned about the effect of the smoking ban on cafeteria revenues.



Puff, puff the disobedient student. *Min-Sook Lee*

"We are at a disadvantage — our potentials are smaller.

"In order to smoke, it is often forcing people to leave the building. They have to dress up anyways to go outside so it's just another inducement to go out for dinner."

But he said he sees no way around the problem, although the GST and the recession have also contributed to the losses.

"We have to live by the rules that have been established," he said.

But not all smokers are leaving campus cafeterias. Last fall, student smoking patrols were hired to monitor designated non-smoking areas and tell those who were smoking to butt out.

Elizabeth Leesti, executive assistant in Human Resources, said the patrols were utilized for four weeks as a short-term project. She said the patrols were somewhat useful as they pointed out to smokers they were violating the law. As far as enforcing the ban, however, they were ineffective because they had no authoritative power to enforce the no-smoking policy.

"The smokers ignored them," she said. "There is no plan to run the patrols again."

Michael Finlayson, vice-president of Human Resources, said fines might be handed out to smokers who violate the policy.

"It's a last resort. We would like people to honour the rights of non-smokers voluntarily."

But some students continue to object to the policy.

"The ban is unfair and it's not properly enforced," said Paul Adams, a fourth-year St. Mike's student.

"They should have smoking cafeterias and non-smoking cafeterias," said Tracey Mollins, a fourth-year Woodsworth College student.

Native student gets extermination threat

WINNIPEG (CUP) — A threat to "exterminate" an aboriginal student at the University of Manitoba has pushed the administration to establish a group to deal with campus human rights violations.

Margaret King, a fourth-years student and member of the U of M Native Students Association, said she was threatened after taking the parking space of another car in a university lot Jan. 10.

The man in the waiting car got out and pounded on her window calling her a "fucking bitch" and "fucking Indian," King said. She stayed in her locked car with the windows rolled up until he left.

She returned to the car later in the day and found a note which read, in part, "Better look over your shoulder bitch, you never know what good citizen might exterminate you."

King has filed a complaint with city police, who are looking for the man.

Public pressure since King's harassment has forced the university to look into developing a human rights policy, said David Murphy, vice provost of student affairs.

A working group made up of students and staff will develop the policy, he said.

Brian Fijal, head of the working group, said the group will do educational work as well as hear grievances. Currently, there is no mechanism to deal with complaints of racial harassment.

Since the report on King was publicized, the NSA has been flooded with mail and phone calls. Not all of the calls were supportive.

"One caller said because we are a minority, we should be on our best behaviour," King said. "A letter said I deserved it."

Florence Bruyere, U of M native student advisor, said incidents of racism "go in cycles."

"When the economy is down, people go at us because they think we get our education free."

Montreal assault policy criticized

BY KRISTEN HUTCHINSON AND CATHERINE JHEON
Canadian University Press

MONTREAL — Montreal police have a new sexual assault policy, but many of the city's women's groups are critical.

The policy requires Montreal police to publicize cases of sexual assault against women in their homes by men unknown to them.

Police constable Angéle Joyal said the policy hasn't been implemented yet because no such cases have been reported in past months. The next case that occurs will be publicized, she said.

Women are criticizing the policy for its narrow scope.

"To only focus on homes is stupid," said Sylvia Di Iorio of the McGill University's sexual assault centre. "Rapes also occur in cars, parks, parking lots, shopping centres, everywhere."

Eighty-seven per cent of assaults occur between people who know each other and 13 per cent occur on the street, said Kelly Gallagher-Mackay of McGill's Walk Safe Network.

Joyal said the policy doesn't mean sexual assaults outside the home won't be announced. While police are only obliged to publicize assaults occurring in the home, they may still alert the public about others. Each police station's director will decide which cases to publicize.

The policy was drafted following a series of attacks in women's homes in Montreal's West Island last year. A public outcry resulted when police failed to issue warnings until several more assaults had occurred.

"The policy is important, for the first assault would be publicized instead of waiting for two or three to occur," said Joyal. "This will help women to protect themselves."

Joyal said assault in a woman's home would be more likely to be premeditated than assault on the street. In such cases, women should be warned to take precautions, she said.

Women agreed the police initiative was in some ways positive and encouraging.

"Although the policy represents such a minuscule step for women, it's a big step for the police," said Gallagher-Mackay.

Joyal said the assaults would be publicized through all local media, including community newspapers, but police will not poster in areas where reported rapes have occurred.

A Toronto woman who was raped is suing the Toronto police force for failing to warn her she was a potential victim of a serial rapist. If her case is successful, it will open the door for other lawsuits of a similar nature.

University College DONSHIPS

Donship applications are now being accepted at University College.
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You may use the student telephone service at any time to check your degree request.



EDITORIAL

Frats and SAC ignore the issues

It's Lesbian, Gay and Bisexual Awareness Week at U of T.

For a lot of people, that means a chance to confront the issues of homophobia and to show people the realities of being gay in today's social and academic cultures.

To the Phi Kappa Sigma fraternity and the Students' Administrative Council, it means pretending gays, lesbians and homophobia don't exist.

On January 31, 1991, a member of the fraternity told a representative of the Committee on Homophobia that the frat had a policy against allowing gay men to join. And he said that any member who came out would promptly be kicked out of the frat.

Now, it's entirely possible for a frat member to be homophobic without the entire frat sharing those views. And it's entirely conceivable that such comments were just a pea-brained bigot's way of getting some kicks.

But if that were the case, then why has the frat not publicly repudiated its member's statements?

Instead, various frat members have babbled on about their constitution and how they don't discriminate against anyone. They've written letters to just about everybody on campus saying they're great guys who would never dream of discriminating against anybody.

But their constitution doesn't mention sexual orientation and their letters don't mention sexual orientation. They have not actually contradicted their member's statements and they have not actually said gay men are welcome. Indeed, the very thought of even saying "gay man" seems to induce severe laryngitis.

SAC, too, has refused to take any stand on the issue. The Committee on Homophobia approached SAC in the spring, requesting that it refuse SAC services (eg use of the Hangar) to Phi Kappa unless the frat did something.

The frat did nothing except send a letter to SAC. The letter explained what great guys they were and how they would never dream of discriminating against anyone.

For SAC president Peter Guo, that was enough. He was satisfied. They're a great bunch of guys who would never discriminate against anyone, he said. I know, he said, their letter said so.

Unfortunately, he also said he hadn't read the letter.

The president of SAC, and the SAC board in general, has a clear responsibility to take these issues very seriously. SAC has the power to make it very clear to the fraternity that homophobic and discriminatory behaviour is simply not acceptable.

But SAC has passed up the chance.

Peter Guo, who has a clear mandate to represent all undergraduate students, just sits around and twiddles his thumbs on the issue.

It's too bad. SAC had a chance to make a clear statement against homophobia and discrimination. Instead, they've left everyone wondering if they really give a damn about human rights.

The VARSITY
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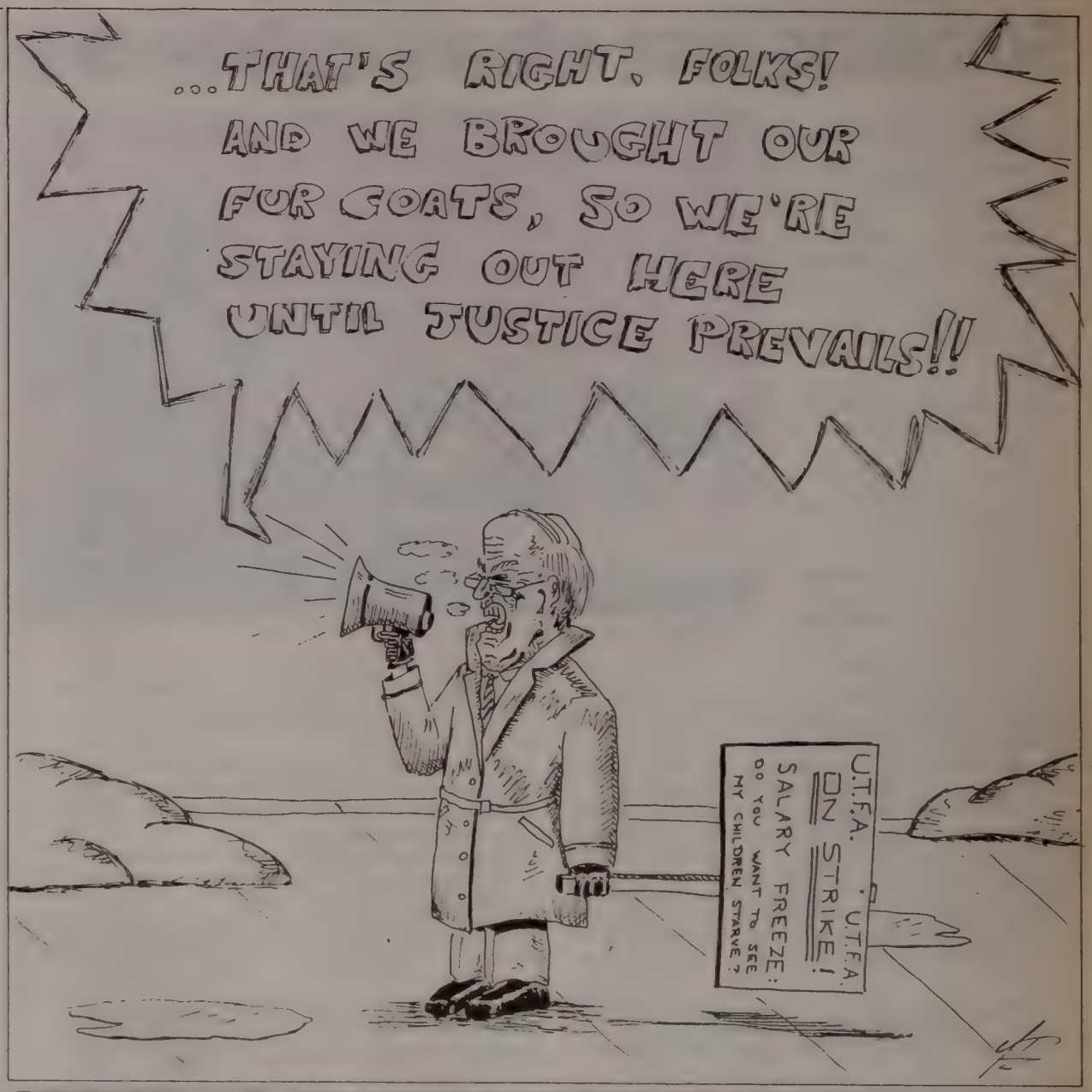
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Second class mail registration number 5102.

Staff meeting today at 4 pm -- 44 St. George St.



back talk ... letters to the varsity

Pro-choice

Choice or Full Choice?

Abortion is the basic right of women, a right that should be totally unobstructed and absolute, regardless whether the baby is born or not.

Babies are not human beings, their "protection" was just invented in order to subjugate women. The objective scientists have already proven that. Dr. Morgentaler has very strongly pointed out that an adult is like a completely built house, and destroying one brick is not the same as destroying a house. The essential ingredients of a human being are reason, social justice and feminism.

The exploited position of women — one that has been steadily worsening in the last several thousand years — can be greatly improved if they achieve a stronger bargaining position vis-a-vis men. If men know that their children can be aborted, they are going to think twice about physically or mentally abusing women.

We all know how men who are nice to pregnant women suddenly change after the birth. Why? Because they know that the law strips women of their right to choose after the birth. That's why women should have a permanent right to choose whether they want the child. Temporary choice is not a real choice.

Chris Malcolm
Vic I

Pro-choice 2

I felt that I ought to respond to Dorthy Cumming's rather one-sided letter regarding how rude she feels pro-choicers are at rallies, etc. While she has the right to express her feelings about this issue, I must take exception to some of her remarks.

When emotions run high, nasty things can be said in the heat of the moment. There seems to be such a wide gap between both camps that calm, reasonable debate seems impossible. However, I do take exception to her notion that all pro-lifers are saintly victims of pro-choice abuse.

During aboriton-rights demos, I have been accosted by cross-toting people screaming at me that I was a baby-killer and a slut, brandishing bibles and placards in my face...well, you get the picture.

At one rally, a somewhat overheated young man attempted to physically attack a group of women who were doing nothing more offensive than walking with the other marchers. Hardly "responsible" or "intelligent" behavior.

Dorothy, I respect your opinion, even though it differs completely from mine. But don't absolve pro-lifers of any harassment or wrongdoing whilst painting the pro-choice movement as obnoxious zealots - and that is unfair.

Vashty A. Hawkins

God bless

I write the following statement in response to an article written on January 16, 1992. Specifically, I would like to comment on the statements, "We think all strate (sic) men are rapists (and dead men don't rape again)" and "Jesus was a flaming queer who sucked the cocks of all his disciples (except for Judas)", for these two quotes concern and trouble me.

Although many men and Christians — I included — must have been insulted, this isn't what truly troubles me. Instead what concerns me is the emotion which brought about such violent thoughts.

Many people say words which they do not mean, and I cannot help but doubt that any person could truly place Jesus in such a context and believe it. But religious damnation and preaching is not my intention. Rather, I wish to present to you — the readers — ideas which might help solve this complex and highly emotional issue.

What is the issue? In the case of the article in point, it is rape, specifically date rape. Now, we must ask ourselves what is the true problem? Obviously, the problem is the inequality of the woman within the relationship with a man who refuses to respect the feelings of the woman. But is inequality simply confined to date rape?

Can we not see inequality throughout society? My point is that date rape is not simply an issue within relationships, but can be seen in how we view others, how we treat others, and how we perceive this seemingly simple concept, which turns out to be actually very complex. Therefore, I hope you might agree that date rape can be seen as a person viewing another person at a level unequal to themselves. Hence inequality.

So what stirs people to write such violent statements? I believe — for I am not a woman and cannot claim otherwise — that the above quotes were brought on from frustration. Frustration which came as a direct result of abuse from a man or men. Many of you will say that this is obvious. True, this is obvious.

But I would like to remind you that it is inequality which is truly at the heart of the matter and not specifically man himself. Now do not believe that I am defending the male ego, for I believe date rape, and any form of action which produces inequality in human relationships to be sick and vile.

I — just as all of us are — am guilty of treating a person, race, or religion unfairly and unequally. Instead, I would like to emphasize the problem is not simple, and the problem is not merely restricted to men. We, as a society, are to blame either directly or indirectly for cruel and unjust actions which we humans do. For our social world is made up of men and women who — as many people try to deny — interact with the rest of the world.

Please let me make it clear. I do not condemn anyone, for I am — just as we all are — to blame for the tragedies of society in some direct or seemingly insignificant way. With the above statement said, I offer a small idea.

I — as all people have — have suffered pain and hurt in some way or another. But I would like to tell you now, it is pain which gives me strength, and it is my pain which gives me wisdom. And it is this wisdom and strength that men who mistreat women will never have. For those are the lessons and possessions that no person can buy and more importantly, no person can take.

I offer you ideas. I am a Christian, and I will not make you believe that Christianity is the answer. Instead I ask you to explore not religion but ideas, and other ideas which the Bible might offer.

God Bless.

James Chan
CCF Committee

Surface

Re: "Queen's Surface Attacked for All Women's Issue"

As a victim of gaybashing, I can certainly relate to the need expressed by women at Queen's

See Back Talk, page 5.

back talk ... letters to the varsity

Continued from page 4.

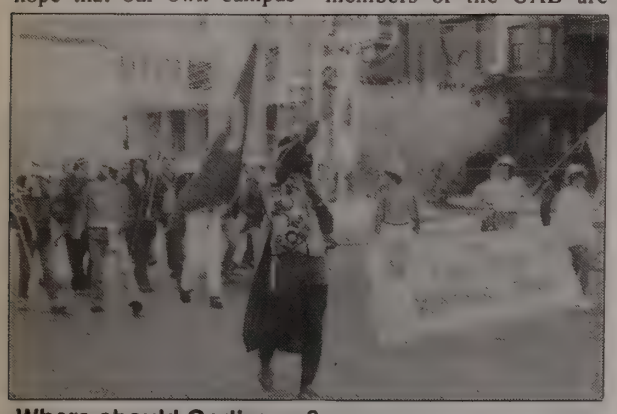
University to arm themselves in self-defence.

However, I find it sadly ironic that some of them have reacted by in turn victimizing gays. By publishing a poem in Surface containing the line "Jesus was a flaming queer who sucked the cocks of all his disciples (except for Judas)," the female editors lower themselves to the level of those who wrote them a letter threatening to "rape you dykes".

Here we have proof positive that oppression can be practiced by victims. The editors of *Surface* undermine the integrity of their paper and the value of its opinions by printing such homophobic material. Let us hope that our own campus editors will demonstrate a higher level of social consciousness than those at Queen's.

Drew Mineault
U of T Committee on Homophobia

Editor's Note: According to the editors of Surface, not all of whom are women, the poem in question was written by a gay male.



Where should Godiva go?

Women

I would like to correct the impression left by the article "Women Urged to Run in Elections" and the *Varsity* editorial of January 20.

Michol Hoffman, SAC's University Affairs Commissioner, was discussing the need for more women to participate in campus politics, and was quoted as saying "Only two women sit on the University Affairs Board (UAB), and I wish more would apply."

Of course, this statement is wrong: 44 per cent of the voting members of the UAB are women. According to Ms. Hoffman, she actually said that there were two female students on the Board (A recent by-election has now added one more).

Thus the *Varsity* editorial saying the UAB is "overwhelmingly male" is quite mistaken, unless 56 per cent of the Board being male counts as "overwhelming". By that criterion, free trade was "overwhelmingly" supported in the last federal election, even though over 57 per cent of Canadians were against it.

Many factors influence the number of woman who are on the Board. Along with gender balance, there are other balances that must be maintained. About half of the voting members of the UAB must be members of the Governing Council, the others must be chosen from nominees of various campus constituencies. Each Board must have a specified number of staff, faculty, students and administrators. These constraints make getting a gender balance more difficult.

This is part of the reason why the gender balance among female students on Council and its Board fluctuate a lot from year to year. Still, things have not been so bleak for female students as the editorial suggests. Of the eight elected student Governors, for the last three years, these are the percentage who were women: 1991-92 - 25 per cent, in 1990-91 - 50 per cent, and in 189-90 - 50 per cent.

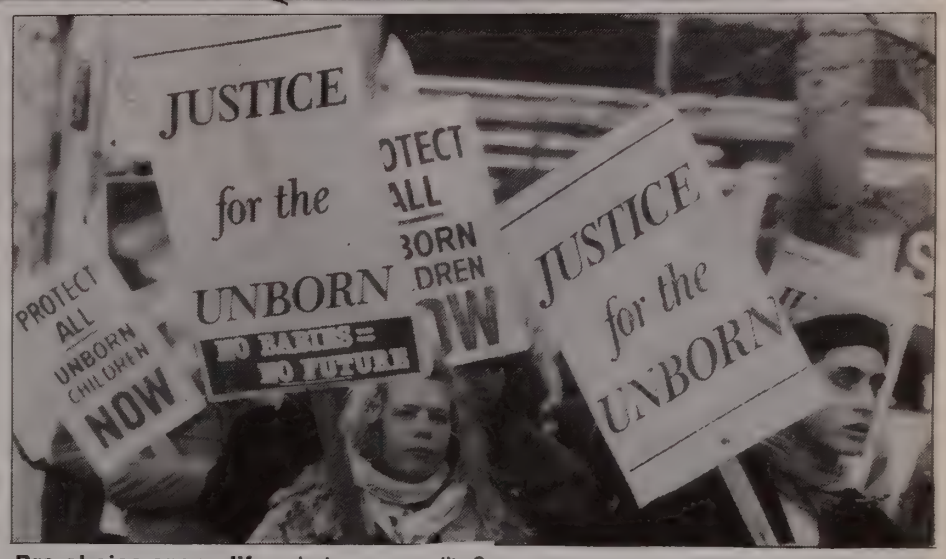
As for the University Affairs Board discussion of the Sexual Harassment Policy, the *Varsity* makes it sound like the experience of one new member reflects the experience of all women on the Board. Many new members feel uncomfortable in speaking, especially at the beginning of the year.

Board members have legitimate disagreements about some aspects of the Sexual Harassment Policy, and debate has been intense. Nor has there been unanimity among women on all of the issues. However, all Board members and visitors have been treated with respect, and open debate has been encouraged.

As for the comment that "women have proven in the past that they can run rings around men", on Council, this is only true is one accepts your implied definition of an effective student Governor. In my view, being an effective student Governor means more than being a "constant thorn in the side" of the U of T president. A more non-partisan assesment would show that women such as Daina Groskaufmanis, Rachel Barney, and Claire Johnson, and men such as Brian Burchell, Tony Clement and Rick Maritin have all been very effective student Governors.

The initiative taken by SAC and APUS to get more women involved in campus politics is commendable. Sadly, the *Varsity* may have made it less likely that women will seek office by creating such a misleading and negative picture of the experience of female students on the Governing Council.

Barry McCartan
Chair
University Affairs Board



Pro-choice or pro-life, who's more polite?

Godiva

Re: "Lady Godiva's Fate Left for Open Forum" which appeared in the January 27, 1992 issue of the *Varsity*.

I find it ironic that Brian Campanotti is sensitive about how the removal of the Lady Godiva emblem will "take away (the engineer's) spirit bit by bit" while failing to consider how the continuing objectification of women through such symbols consistently erodes a woman's spirit.

My suggestion to Mr. Campanotti is that he, and the members of the Engineering Society, use the dismantling of the emblem as an opportunity to show their commitment to eradicating violence against women. What a symbol of hope that would be.

Mr. Campanotti, when thinking of people's spirit, think

See Back Talk, page 6.

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

DONSHIPS NEW COLLEGE

Applications for donships are now being accepted at New College.

Application forms are now available from:

Dean of Women, Wilson Hall, 40 Willcocks Street, Toronto, M5S 1C6. Telephone: 978-8875

Dean of Men, Wetmore Hall, 21 Classic Avenue, Toronto, M5S 2Z3. Telephone: 978-2464

Applicants should be enrolled in a graduate or equivalent programme or engaged in post-doctoral studies at the University of Toronto.

Completed application forms should be submitted on or by February 28, 1992.

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back talk ... letters to the varsity



Correcting misconceptions of women politicians

Continued from page 5.
of all of us.

Karen Murray

Godiva 2

Re: "Lady Godiva's fate left for open forum", January 27, 1992.

The opinion expressed by Brian Campanotti, EngSoc's External Affairs Commissioner in regards to the symbol of Lady Godiva in the Faculty of Applied Science and Engineering, is quite typical of a male point-of-view.

The image of Lady Godiva representing the Engineering "symbol" is outdated and stereotypes male engineering students as insensitive and sexist towards the small minority of female engineering students.

According to Mr. Campanotti "the issue is improved taste, not women in Engineering" for the open forum regarding the Lady Godiva symbol. How can taste be improved when the symbol of Lady Godiva represents a naked women riding atop of a horse with breasts covered by strands of hair? His idea of image improvement is by making the next ordered batch of t-shirts have hair covering Lady Godiva's breasts instead of the presently uncovered breasts. Mr. Campanotti expresses hope that this will make the "band's reputation more tasteful". Tasteful for whom?

Obviously, though the Engineering Society has recognized a dispute over the suitability of the Lady Godiva symbol, it saddens me that there are still opinions holding that such a degrading symbol is not even considered sexist but thought of as traditional spirit not be changed.

Engineering readers may think that my reaction lacks insight into the true Engineering spirit. However, my experience as a first year female engineering student (90-91) left me feeling isolated from the predominately male engineering population.

It's more than an issue of t-shirts and the symbol of Lady Godiva. It is the overall attitudes towards females in academic situations and society.

I suggest that the Engineering Society consider seriously the implications of what the Lady Godiva symbol represents and move on to true improvement by taking the step of abolishing this symbol.

Helen Kim
Vic I

Reform

Re: *Varsity*'s coverage of Preston Manning and the Reform Party.

"Inaccurate, misleading, and biased journalism is a serious problem for the Globe and Mail in its coverage of the Reform Party." This quote comes from a letter in the January 27, 1992 edition of the *Varsity*, from the pen (name) of its own editor, Krishna Rau.

Unfortunately, I have not read the *Globe and Mail* article that Rau mentions. But I have read the *Varsity*'s coverage of the Reform Party, and it is exactly the kind of journalism of which the *Globe* is accused.

Don't get me wrong, I'm not defending the *Globe*. I don't even read that newspaper. I just think that Rau should put his house in order before he starts to criticize others.

I am referring to the January 23, 1992 edition. "Inaccurate, misleading and biased" are perfect words to describe Gloria Mottahedin and Nicole Nolan's front page story.

Mottahedin and Nolan state that Manning's address was "fraught with interruptions". In fact, there was only one, by Brian Major, during the opening of his speech. The balance of Manning's speech proceeded smoothly.

Mottahedin and Nolan claim that Brent Patterson told Manning that the Reform Party no-privilege policy on Quebec was "cultural genocide", to which they claim Manning replied "I think we'll all get along better if we can mutually respect our freedom of speech."

Both of these quotes are essentially correct, but they were not spoken concurrently.

Manning's abovementioned reply was to Brian Major's initial interruption, an hour before Brent Patterson's accusation.

And when Brent Patterson did refer to the no-privilege policy on Quebec as "cultural genocide", the response was not from Manning as Mottahedin quoted, but rather a room full of laughter.

Also, Mottahedin and Nolan must have been seeing double that Tuesday, for there were less than 25 protestors in front of Hart House that morning, not the quoted 50. For what reason do they exaggerate the size of the protest?

Then we come another misrepresentation, this time in Dave McKee's "Reform Party perpetuates inequalities" of the same date. McKee claims that he tried to rebut Manning's answer to his question on multiculturalism, and Manning turned to someone else, having had enough of McKee's challenging grassroots intellect.

McKee did not attempt any sort of rebuttal, but rather politely sat down after asking his question, disallowing Manning to quickly cut away as he claims.

If McKee wishes to foster a "maverick do-good protector of the underprivileged" notion of himself in his own mind, that is fine. But, Mr.McKee, do not create fiction to satisfy your ego, and have it passed off as fact in a campus newspaper.

McKee then goes on to use this imaginary event as proof of the Reform Party politics retreating into "pathetic, individualistic finger-pointing". It seems quite clear that the only one guilty of being pathetic here is McKee, retreating to fiction when he does not possess fact.

The *Varsity*'s own mandate states that it "will not publish material attempting to incite violence or hatred towards particular individuals or an identifiable group."

Was the January 23rd issue then exempt from this noble ideal? The mandate still appeared on page 4 of that very issue.

Or is it current *Varsity* policy to selectively apply its rules only to groups which it wishes to support, instead of applying them fairly and equally. Who said "biased journalism is a serious problem."

Finally, in Rau's January 27 letter, he testifies "that not a single placard, chant, or speaker condemned the appearance of Reform Party leader Preston Manning." Did he turn a deaf ear to those shouts comparing him to David Duke and calling for him to go home?

By making these factual misrepresentations and tainting the truth, the *Varsity* and its writers have shown a clear void of integrity in their "inaccurate, misleading and biased" coverage of the Reform Party, and leave me the questioning the validity of everything that Rau's *Varsity* prints.

Taivo Evard
Eco&Soc IV

Editor's Note: First, Krishna Rau and Raghu Krishnan are two completely separate people and have been for about 25 years. Rau had nothing to do with the content of the letter. Had Mr. Evard bothered to take the elementary precaution of checking either with Krishnan or The Varsity, he would have learned that was the case.

Had Mr. Evard bothered to compare the styles of Rau and Krishnan, he would also have noticed a marked difference.

Had Mr. Evard bothered to even consider East Indian nomenclature for a second, he would have realized that all the names in question are very common in India. The odds of two people having similar names are very high. Oddly enough, a lot of white people have similar names too.

Second, The Varsity does not belong to Rau nor is it solely his house. The paper is run by an entire staff in a democratic manner.

And finally, speaking of getting one's house in order, perhaps Mr. Evard should examine the quality of his own piece on the Reform Party in another campus paper.

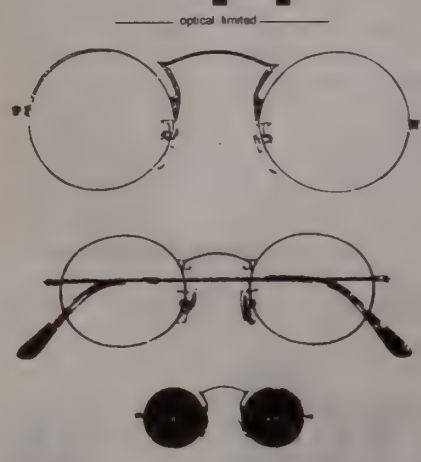


Manteca defends itself

Reform 2

Re: Caroline Nestor's

See Back Talk, page 7.

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back talk ... letters to the varsity

Continued from page 6.

"Reform Party would Change Canada" in the January 23 edition of the *Varsity*. She says she is "tired of listening to political promises that are not kept made by politicians concerned only with winning power."

Manning's popularity can be attributed to just that, for he is interested in gaining power using the fuel of bitterness Canadians now feel towards Brian Mulroney. His policy of voters deciding by referenda, and for the public's ability to recall MPs would turn Canadian politics into a popularity contest the likes of which had never been seen in Canada but can be observed in the U.S. Politicians would move away from party ideology and instead offer anything under the sun to flatter and tempt voters.

An example of flattery and vote buying tactics can be seen in Manning's deceptive education voucher policy. Does Nestor really believe that a $3,000 cheque can replace the government funding of universities? Nestor's "enhanced individual choice" really means individuals would face a huge bill. We would regress to a time when only the highly privileged could afford a university education.

People like Caroline Nestor, who yearn for a political panacea, always want more services and less taxes, and then wonder why they are disappointed. These "Reformers" should take responsibilty for who they voted for (in most cases, Brian) instead of blaming our political system and backing (more) right wing fanatics.

Finally, Ms.Nestor, I wonder how you think that abolishment of the Canada Health act will benefit students, or any other Canadians, except perhaps the wealthiest?

Caroline Edwards

Smoke

Let's clear the air about a few things.

Do people murder in the HANger?

Do they rape and pillage in the HANger?

How about stealing?

Then why do people smoke in the HANger?

You may be wondering why are we grouping smoking with all these hideous (fancy-smancy) crimes?

Well, the fact is, they are all against the law, and so too is smoking in the HANger.

What is being done about it? Nothing, Zero, Nada, Zip, and Zilch.

Now hear this all you tar lunged, bad breath-ed, yellow toothed, smoke spreading, selfish, inconciderate and non-law abiding patrons of the HANger:

Clear the air, no ifs ands or BUTTS.

Don't get us wrong, we don't care if you kill yourselves, just don't drag us down six feet under with you, you butt-sucking, yellow-fingered, ash-licking, t o b a c c o - i n g e s t i n g environmental assasins.

Start clearing before you start tearing.

Your Butts are numbered - you incredulous vermin.

Jason Goldshlager
Steve Gaines
Alex Babitsky

Manteca

While all of us in Manteca were pleased to find ourselves so prominently mentioned in your January 23rd edition, I feel I must clarify one or two points from that article. Ms. Webb, with whom I spoke at length over the phone, was unable to record our conversations, and as a result, misinterpreted several of my comments, the most important of which is this:

Manteca was not formed from a desire to be in a WHITE latin band. In point of fact, the first and several other incarnations of Manteca included both black and Latino players. We have been honoured with awards from the Black Music Association several times. The fact that most of us did not know anyone in the latino community made it hard for us to get into established salsa groups. This led to our starting up our own band.

Manteca would NOT consider adding lyrics as a marketing tool. We have been asked to do just that by most industry people in our lives. We feel we have created a strong and rather unique voice without words, and will continue to use this voice to reach as many folk as want to hear it.

Manteca would NOT rather play for ourselves than please our audience. What Manteca does do is play music we enjoy, and which we have happily found to be enjoyable to our fans as well. For us there could be no better situation.

I appreciate the oppourtunity to clear up these points. Let me close by saying Manteca had a truly wonderful time at Hart House on Saturday night. Thanks to all who shared it with us.

Henry Heillig

Teaching

I would like to address a very serious issue which is facing all undergraduates and faculty at the University of Toronto.

This issue has been an on-going dilemma for quite some time, but has come to the forefront in the past few years; this is the matter of quality teaching or lack thereof at U of T.

Professors are faced with trying to balance research with teaching; both require a considerable amount of time and effort. However, the general attitude of the administration has been to "put research first" and let teaching take care of itself.

In an effort to support teaching, the Arts and Science Students' Union calls for 'teachers' to have the same status quo and recognition as 'researchers'.

In an article in the Waterloo Gazette dated September 11, 1991; professors advised colleagues to "put your research first." Recently, tenured professors commented that the reality of securing tenure depends on producing research, not producing in the classroom. This fact is apparent at U of T. Excellence in teaching is undervalued by the lack of tenure provided to those in the teaching stream.

There are many startling examples which make both students and faculty aware of just how undervalued excellence in teaching is at this institution. For instance, in 1982, the Office of Educational Development was closed due to "financial considerations." OED was necessary as it initiated and provided centralized services to faculty and TAs for the improvement of teaching skills. These are services worthy of financial expenditures. By closing it down, the institution was stating that it was not as concerned with the area of teaching as it was with area of research. Since its closure, a void has been left.

It has been almost a decade without a service similar to OED for professors to go to enhance their teaching skills. Now, with the initiative of student organizations, a new service has been launched with the purpose of improving the status and quality of teaching. Teaching Development Service has been set up to enrich professors' skills through the use off teaching consultants, a resource library, TAs teaching tips manual and development seminars.

However, much more is required to improve and recognize the teaching area. This year has been declared the "Year of Teaching." While the initiative is fully commended, action must be taken to ensure that every year is a year for teaching. A further endeavour would be to support the teaching stream proposal. This would not only recognize the quality of teaching but also provide security for those whose main interest is teaching. Without a policy in place to address this issue, U of T jeopardizes their standard as an institution of higher learning.

Although, in policy, this institution affirms that it is committed to promoting teachers based on excellence in teaching, its practice has been the exact opposite. One noteworty case is that of Professor Elizabeth Trott, a professor of philosophy. In 1989, her contract with the university expired. She was not offered tenure even though she received overwhelming support from hundreds of students. In this case, it is obvious that the students' appreciation of Professor Trott's outstanding teaching abilities were discarded. I had the opportunity of being a student of Professor Trott which made my first year a much more rewarding experience. Her ability to teach with excellence when faced with an enormous class size is not an accomplishment easily achieved. Professor Trott is no longer at U of T. Some other institution now benefits from our loss.

From this example, a lesson can be learned. Teaching must be taken more seriously. It must be placed alongside research, not subordinate to it. There are professors at U of T who are strictly researchers; they are not required to teach. We strongly recommend that a policy be developed to hire and promote professors strictly for their teaching merits. It should be just as acceptable that some instructors are here solely for their teaching ability. They, too, should be allowed to proceed on a tenure-track at an equivalent pace to their research counterparts. If the university is truly interested in teaching, they will take this matter into serious consideration.

Rachel Deshaies
Executive Member
Arts and Science Students' Union



Teaching hundreds of students at U of T

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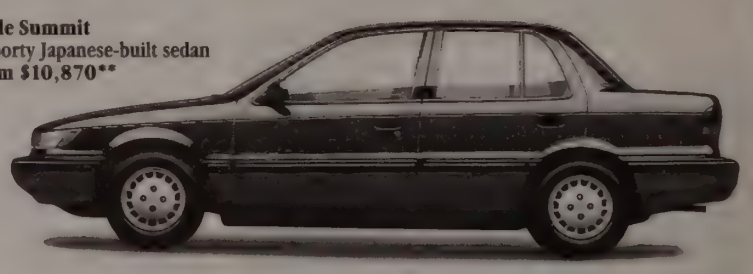
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Varsity GR 1992

VARSITY REVIEW
THURSDAY EDITION
FEBRUARY 6, 1992

Double Life is twice as arty as it shoulda been

BY STEVE GRAVESTOCK
Varsity Staff

The Double Life of Veronique
directed by Krzysztof Kieslowski
starring Irene Jacob

Polish film director Krzysztof Kieslowski first gained international recognition with *Short Film About Killing*, which won the Jury Prize at Cannes in 1988. The movie dealt with murder and the ethics of capital punishment. It caused a stir not just because it was extremely graphic, but because of its form — it mixed different genres such as melodrama, fantasy, and horror — and it was expertly crafted. Moreover, he was a moralist who eschewed glib judgements.

Audiences at the 1989 Toronto Film Festival were treated to an extensive retrospective of his work. The program firmly established him as one of the premier contemporary artists. Unfortunately, until now, only Festival audiences have been able to see his work. His new film, *Double Life Of Veronique* (whose star Irene Jacob won the best actress prize at Cannes for her dual role), will change that. It's his first feature to get North American release.

Kieslowski considers North American distribution to be very significant, though not just because it means entrance into a lucrative market. He simply wants people to see his work. As he says, "All distribution is important. Since I make these movies, it's important to me that people see them."

Kieslowski has moved towards international co-productions — *Double Life* was produced in Poland and France. (Krzysztof Zanussi, who's almost as well known a director as Kieslowski, produced the film.) This move has been motivated by necessity. Since the collapse of the Soviet Union and their satellite states, the Polish film industry — which nurtured many brilliant directors from Zanussi to Wadja to Richard Bugajski — is non-existent. Kieslowski commented, "Things have changed radically. There are no Polish films and so there is no Polish audience." Kieslowski is unruffled by this free market forced departure though. "There are some differences between making films in Poland and France. The most important is that you get a break for lunch." Kieslowski plans to continue working in France; he's already started three scripts.

Sadly, Kieslowski's worst film to date gets massive North American distribution.

Talking to Kieslowski about aesthetics and production conditions reveals the huge difference between the Polish and North American film industries. For Kieslowski, working in television isn't fundamentally any different from working in feature films. "TV and movies are exactly the same except that TV movies are less expensive and therefore you have to work much faster." He has a much rosier view of TV than North Americans raised on *Laverne and Shirley* and *The Cosby Show*. When I told him that it would be impossible, and probably inconceivable, to produce a series like his award winning *Decalogue* in North America, even on public television, he shrugged and said, "Maybe no one thought of it."

Kieslowski is rather reluctant to talk about his films, which isn't surprising if you've seen his superbly terse work. When I asked him how he would classify *Short Film About Killing* in terms of genre, he said it was a "realistic movie." He defined realism as "when what you see on the screen is what you see in real life." I offered up a long interpretation of the way art was viewed as destructive in *Double Life* and his only response was "Yes, that sounds right." He was even terser when I asked him to describe his long running collaboration with scriptwriter Krzysztof Piesiewicz. According to Kieslowski, "It's impossible to separate our contributions though *The Decalogue* was his idea."



Yeah, well, hugs and kisses ain't enough no more.

The real irony about *Double Life* being his first movie to earn a North American release is that it's his weakest work to date. The film offers up an extremely vague mysticism which links two women, both named Veronica; one is Polish and gives up everything for her art. This eventually contributes to her death. The other Veronica is French and benefits, magically, from the other girl's mistakes. The assertion that art can be destructive is entirely valid, but the story is ludicrously arty. Some of Kieslowski's earlier films had this sort of arty tone, but they were redeemed by his tough analysis of his characters' motives.

Here he seems to be coasting, relying on Irene Jacob's placid, Super Model of the World looks. (It's beyond me how she won the Best Actress prize at Cannes because what she's doing could hardly be called acting. It's better described as showing up to be photographed. If the Cannes judges stick to the standards that led to Jacob's victory, they'll have to re-name the prize the Super Hot Euro Babe award.)

The film isn't absolutely awful. There are some nice set-pieces and a beautiful score. It's very sumptuously put together, but it has none of the rigor that makes Kieslowski's stuff worthwhile.

Chilton's trendy teen status

BY CHRISTOPHER FREY
Varsity Staff

Alex Chilton
The Horseshoe
Monday, February 3

Being anointed a legend by college rock bands of the '80s carries mixed blessings. Having been lionized by the likes of R.E.M. and The Replacements, Alex Chilton, like '60s refugee Roky Erickson, has enjoyed a definite resurgence in recent years.

But evidently, being a legend also means that ticket buyers get to abuse you in the most perverse ways. It's no surprise Erickson is back in a state mental institution.

Chilton was only seventeen when he was in The Boxtops and scored a hit with "The Letter" back in the late '60s. A seventeen year old with a hit song enjoys all sorts of opportunities to get himself fucked up. Fortunately, Chilton managed to elude the trailer park dementia which swallowed up Erickson, though at times, as documented on albums like "Live in London", a frenetic haze seemed to mangle every sound his body created.

If you like that sorta thing, it was good. You just had to wonder about his health.

Last Monday night, he was loose, relaxed and the walking picture of rock'n'roll longevity. Confronted by a predominantly college-age audience who yodelled requests like they were programming their CD players, Chilton was caustic but benevolent. When he did succumb to their obnoxious requests, the results were somewhat lackluster: pale, by-the-numbers versions of "September Gurls" and "Bangkok". When you demand the obvious, you get the obvious.



Chilton was far more inspired riffing through his

See Children, page 10.

ARTISTS LEADING US INTO THE LIGHT AND DARK OF SACRED SPACES
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Cunningham's art questions common cliche

Pained look at perceptions

BY ROXANNE CHEE

seeing is believing?
by Susan Cunningham
Workscene Gallery
to February 15

Judging from the twelve original silkscreen prints that make up the inquisitive exhibition, *seeing is believing?* at Workscene Gallery, Susan Cunningham not only is a seasoned and accomplished artist but also a thoughtful, competent spokesperson for women-centred issues. A glance at her curriculum vitae further supports this, revealing studies in Japan, Venice, and Banff, as well as a prolific body of work including a 1990 show titled *Healing Images: In Memory of Fourteen Women in Montreal*.

Recognizing the print's wide-reaching ability to transmit artistic images and its democratic accessibility to the masses (next to film of course), Cunningham uses the medium to bring to public recognition her concerns about the feminine sex, "to look at representations of women in popular culture and to pose questions about how and why women are portrayed as they are ...simultaneously degraded and exalted .... but never *real* in popular representations."

Cunningham's injunction to the viewer is to look at images with a critical eye.

The display of works is carefully thought-out. At the entrance of the L-shaped room, and, preluding the print rotation, a pair of gigantic eyes glare at you from the *seeing is believing?* print for which the show is named. Pained cynicism jet out from behind the mascara-fringed lashes, the gunboat grey eyes, while the plucked brows form question marks. Clearly, the artist's injunction to the viewer, specifically the female viewer, is to look with critical eyes the images that surround, rather than blindly accept them.

In the work immediately following, "glass houses" explores the source of the images that dictate women's "maligned and/or glorified" states. Not surprisingly, the tenants of the glass houses are men. Pictured as a gold and black sky-scraper, the glass house is a symbol of male dominance, of male-ruled corporations, media and advertisement houses. The artist warns these progenitors and propagators of female representation (rather, misrepresentation), to cease, warning them of the consequences of throwing stones by reference to a popular saying "those who live in glass houses ..."

Cunningham's pre-occupation with the media's portrayal of women is apparent. Almost all the works on display utilize images commonly seen in popular culture, whether it be a typical fashion shot (*Glamour*), a comic book situation such as that of the frail female carried in the arms of the jungle-strong male (*Futility at the Front*), or a popular icon such as Olive Oil (*Some Women*). In all her prints, text and words, namely axioms, idioms and proverbs, is cleverly and selectively manipulated to create a slanted edge, thereby skewing "a predictable reading of the original image, often humorously, throwing the viewer back on her or his presuppositions."

Cunningham attributes her fascination with language to her other occupation—teaching English as a Second Language. The pervasiveness of words pulls the artist's images out of silence, giving them a voice, a rich vocal existence. Cunningham obviously understands the importance of the voice, its centrality in making concerns heard, and in ensuring the correctness of interpretations, for, she pencils into an untitled piece that examines lies, a line by poetess Adrienne Rich, "lying is done with words, and also with silence."



A sample of Susan Cunningham's work.

Certainly, the issues Cunningham raises about wage disparity (*Wage Rage*), the feminine sex's at once debased and celebrated roles (*She*), the tyranny of fashion (*Glamour*), the danger of men's attitudes, chivalrous or arrogant (*Futility at the Front, A Man's Home is His Castle*), have as their territory anger and rage. That she addresses these issues, and more, without fueling highly-charged, often bitter emotions does not mean that Cunningham's concerns fall on deaf ears. On the contrary, the altogether pleasing disposition of the prints is conducive to viewer education and appreciation. Their humour, witty intelligence, and unthreatening tenor invites close inspection and re-visits. In some cases, even ownership.

Final view: *seeing is believing?* is a gratifying and gracious display of language and imagery, colour and juxtaposed images, resulting in an art without venom, "cunning"ly crafted by Cunningham.

Rosnes' jazz reaches Top

BY CJ WREN
Varsity Staff

Renee Rosnes
Top O' The Senator
to February 9

According to Mark Twain, "few things are harder to put up with than the annoyance of a good example." Attending U of T's music programme on scholarship is one matter. Going on to a Canada Arts Council Grant in order to study in New York is enough to make the rest of us look like underachievers — sloths even. But jazz pianist/composer Renee Rosnes could hardly be blamed for her talent and dedication, much less her desire to play jazz in its veritable hotbed.


Renee Rosnes.

Rosnes draws praise from the critics of her technical precision and imaginative style. One of her early supporters was renowned jazz keyboardist Herbie Hancock. The two met at the 1987 Mt. Fuji Jazz Festival in Japan. Impressed by her playing, Hancock recommended her to Wayne Shorter, who then hired her for his quartet. This gig demanded that Rosnes absorb Shorter's challenging compositions while learning function and feel for a rack of synthesizers: all in one week's time. Not surprisingly, she proved equal to the task.

Hancock did her two other favours besides helping on the job front. He assisted in sponsoring her US residency when Immigration Department rules threatened to have her ousted from the States. He also sat in on her debut recording. This 1990 Blue Note offering called *Renee Rosnes* also features both playing and composition by Shorter.

The follow-up release entitled *For The Moment* involves her regular trio of bassist Ira Coleman and drummer Bill Drummond. This effort is said to deliver a sharper musical focus. As Rosnes explains, "Playing with a regular group allows you to develop your own voice by having the freedom to experiment and stretch."

It seems Rosnes developed this ability to stretch musically during high school, where she was first exposed to, and fired up by, jazz. Until then she had studied classical piano from the age of three and violin since age five. Rosnes was most heavily influenced by celebrated pianists Oscar Peterson, Cedar Walton and Herbie Hancock.

Born in Saskatchewan, raised in Vancouver and based in New York, Renee Rosnes returns to Toronto this week. She is playing until Sunday at the Top 'O The Senator. Her creative energy may inspire you to great accomplishments. It could also make you feel wonderful. Either way you can't lose.

Children by the millions look for Alex...

continued from page 9.

swampy, R'n'B soul train, rocking like a guitar primate with a Memphis boy heart, wearing his naive romantic lyricisms on his blue collar sleeve. The latter day boogie of *High Priest* wore best, opening with his sly demand "Take It Off Baby", and finishing with the raunchy mid-'80s anthem "No Sex". Having influenced a vein of pseudo-musical primitivism (Cramps, Tav Falco's Panther Burns) it's easy to forget that he remains, essentially, a pop crooner — looking boyish enough that he might just be permanently arrested at seventeen.

Forsaking the opportunity to work up a genuine antagonism towards his audience that he could feed off, he instructed one audience member, almost gently but still heartily, "Fuck You." Therein lies the secret to longevity and a happy life. You can call them names, just don't scare them.

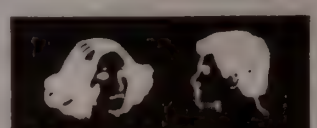
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BY CLIVE THOMPSON
Varsity Staff

Tom Wayman and the worksmithing of word-play

Tom Wayman
University College Union
February 10 at 4 and 7 pm

When Tom Wayman talks about the modern workplace, he turns McDonald's, Alcan, and General Motors into thinly disguised totalitarian states.

It's a pretty grim picture. But he's got a point.

"In the outside world, we're all supposed to be living in this democracy as adult citizens with rights. We're supposed to be responsible people.

"But as soon as we're in the workplace, we're basically treated like children. You have to do what you're told when you're told, no questions — they even tell you when you're allowed to go to the *bathroom*.

"They you go back out and you're living in a democracy again. It's completely schizophrenic."

Wayman, a Canadian poet and anthologist, is one of very few contemporary writers to devote serious attention to the workplace in his writing. If this makes him something of an oddity in the literary world, he's a refreshing oddity.

Wayman argues there's still a massive, head-crushing social taboo about writing about work, even as there once was one (still is?) about sex. Given that most adults spend more than half their waking hours flying a desk or grinding away at manual labour, this leaves a huge area of important human experience lying fallow.

Poet/writer Tom Wayman explores the taboo on writing about work

"Writing about work is very much driven out and marginalized in literature compared to the usual topics — which are love, death and nature, basically."

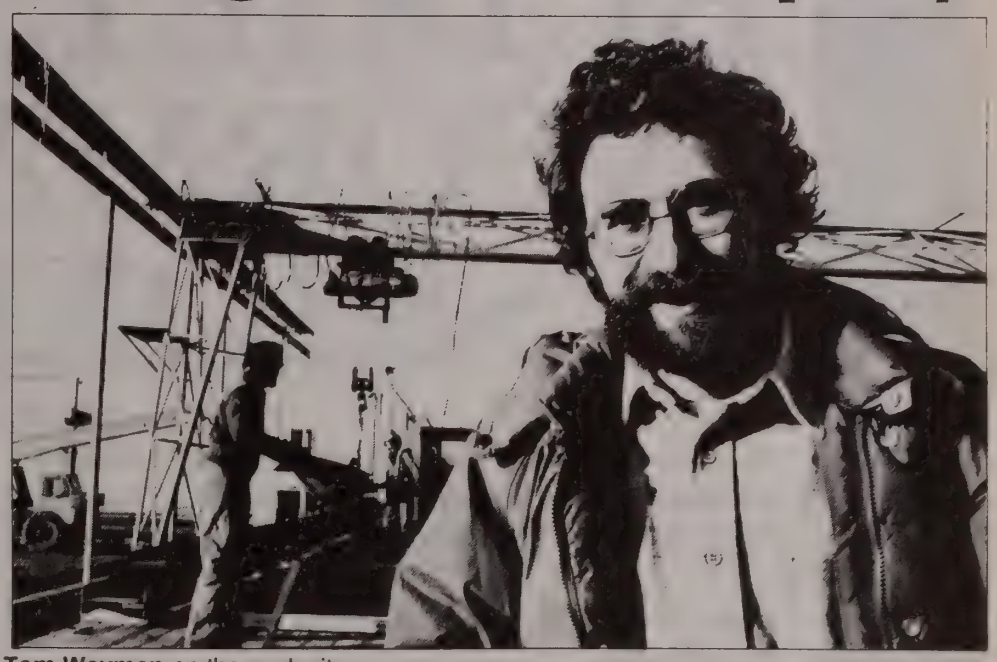
Over an eleven-book career, Wayman has done more than his share of compensating for this gap. Drawing on his years of construction, demolition and factory work — plus the last 16 years of teaching — he has detailed with precision the hell, injustice and occasional hilarity of working hours: Violence on construction sites, secretaries forced out of jobs by overbearing bosses, sugar workers urinating on sugar piles because the foreman refuses to pull them out of their work silos.

His last book, *In A Small House On The Outskirts Of Heaven* (1989), is an epitome of his style. Didactic and conversational, it's keyed to the cadence of everyday speech. Wayman, thankfully, is not a poet's poet — more of a Milton Acornesque translator of experience (Acorn actually pops up in a few poems, including one in which he meets, weirdly enough, the angel of death).

Once in a while, Wayman's didacticism sometimes lapses into clunkiness; some of the pieces are mini-essays on labour exploitation that aren't really enhanced by the medium of poetry. But they're nonetheless always grittily real. He has stiff criteria for authenticity, insisting that anyone writing about work has to write either from direct experience or by relating the tales of those who work at various jobs.

"I write a lot about teaching, now that I'm teaching most of the time. But when I write about other types of labour I draw off my experiences in those. If it's got any sort of literary precedent, it's probably like the way James Joyce used his early experiences in Dublin. He picks a point in time and works out a whole set of moments, experiences. If it's your experience, it's authentic — I just try never to write about anything I know nothing about."

Wayman's work as an anthologist of work poetry also broken a lot of new ground. *Paperwork* (1991), the fourth one he has edited, brings together the writing of 100 Canadians and Americans, detailing the inside scoop on the psychology of practically every form of labour — dishwashers, pile drivers, you name it. It has to be one of the most unique reading experiences ever to have flooded my brain.



Tom Wayman on the work site.

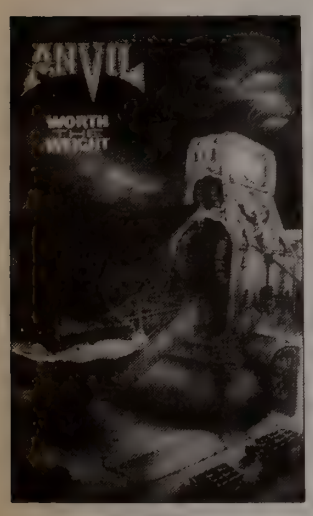
About 40 per cent of the writing in *Paperwork*, interestingly, is by women. There's numerous accounts of ritual workplace discrimination, delivered with visceral impact by the ones most affected: Waitresses, the "girls" on construction sites, single mothers who are told, as in the title of one piece, that "Women Always Quit". These pieces are a much-needed antidote to the machismo that pervades so much of the other work writing, threatening to turn it into a one-gender discourse. Wayman says he isn't worried about that possibility, though, pointing to the women's writing in *Paperwork* and the success of special Work Issue of feminist litmag *A Room Of One's Own*.

"It's a problem that has cropped up in Vancouver's work writer community and has been discussed a lot. If there's a situation that crops up that's really sexist or racist, you want to portray the reality of it, but you don't want to be seen as condoning it."

Certainly, he adds, there's space for even more voices in the new arena of work poetry.

"It's a rich field. There's lots of things to be done in it. It's kind of like the Renaissance, where nothing has been done before. You're not just looking to understand the answers someone else has given. There haven't been any yet."

We'll dance to anything by Anvil



ANVIL
Worth the Weight
A&M

"All Metal is divided into three parts". So decreed the gods of heavy metal (i.e. the record companies) when competition for the musical attentions of twelve-year-old boys became more intense a few years back with the introduction of rap and the increased sophistication of music videos and marketing.

The first type of metal is the ever popular glam-rock, with the traditions of Kiss and Twisted Sister being carried on by the likes of Poison. The second type is the roots-rock/metal of bands like Guns and Roses. The third type is the in-your-face thrash of bands like Anthrax. This last group of bands has produced by far the best metal of the past few years; the most intelligent, the most interesting, and of course the LOUDEST.

Anvil certainly falls into this last category. OK, these guys are not Anthrax or anything. The lyrics are stupid and the vocals are weak. But the pumping pounding grungy loud heavy sound is there, giving the album its appeal despite the goofy fire-and-brimstone motif. Besides that kind of Satan-schlock isn't too out of place in the context of the music.

This album isn't as strong as the last few Megadeth and Anthrax offerings but it's as good as any other Canadian metal release of the past few years. Perhaps with new lyrics and better vocals Anvil could be Canada's entry into the Thrashmeisters hall of fame.

DAVID JOFFE

LAW AND ORDER
Rites of Passage
MCA

Rites of Passage is the name of the latest album from New York's Law and Order, but the listener is left with the impression that the band members have never matured past the 'existential angst' phase normally exhibited by high school students from suburban backgrounds.

The album's main thrust is to spew out large amounts of phony pseudo-intellectual nonsense and present it as 'really deep stuff'. If the most challenging message that this band can come up with is 'religion is bad' then perhaps they would be better off leaving social criticism to Public Enemy. As it is, this album takes vaguely political ideas about things like the brutality of war and turns them into shallow and banal garbage by expanding on them endlessly with meaningless purple tenth grade level 'poetry'.

The music on the album sounds remarkably like many things played on top 40 stations in the past few years. A little bit of U2, a little bit of Guns and Roses, who cares if it actually works musically when you produce it to death and cram it full of the empty garbage that passes for lyrics on this album. Definitely an album to miss.

DAVID JOFFE

SATURDAY NIGHT BLUES:
The Great Canadian Blues Project Vol. 1
Various Artists
Stony Plain

When you think blues you think Mississippi or Chicago. You think great names like Muddy Waters, Robert Johnson, Leadbelly, and John Lee Hooker. But Canada? What do Canadians have to sing about except the cold, beer and taxes and isn't that what country music is for? Besides that, who is this Gerald LaRoche guy, anyway? Well, it's time to think again. From Truro, Nova Scotia, all the way to Vancouver, Canada has got the Blues.

Every week, since December 1987, CBC Radio has brought *Saturday Night Blues* into the homes of Canadians, a show dedicated to featuring "as much made-in-Canada blues as possible". With dozens of commercial albums, and the hundreds of homemade tapes received, the task is simple. In order to celebrate this abundance of Canuk talent, twenty tracks were selected, by the show's producers, and released (after much listening, deliberating and more listening) with the goal of reflecting "the rich diversity of home-grown music in the blues tradition". They've succeeded. *The Great Canadian Blues Project* serves up an ample variety of what can loosely be classified as blues.

As for the music, it's solid, as only the blues can be. Not exceptional or standout just...solid. All it takes is three chords and a burning desire to talk about your problems and you're singin' the blues. Still, the trick in blues recording is to capture the essence of that anguish on tape, something that *Saturday Night Blues* does not always accomplish.

There are a few familiar names among the artists chosen, including Downchild, Paul James and Dutch Mason, the self-proclaimed "Prime Minister of the Blues". For those of fanatic collecting nature, there's even an early CBC recording of Colin James doing "No More Doggin'" before he got "big". How's that for trivia? Oh yeah, Gerald LaRoche — first song, first side.

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BUDGET INFORMATION SESSIONS

President J. Robert S. Prichard will be visiting Faculties on all three campuses to discuss the implications of the Government's Transfer Payment Announcement for the University's Budget.

ALL FACULTY, STAFF AND STUDENTS ARE INVITED TO ATTEND THESE SESSIONS.

You may attend the session for your Faculty or Division or any other session that is convenient. A General Session open to any member of the University community will be held in the Council Chamber, Simcoe Hall from 4:00 to 5:00 p.m. on Friday, 14 February 1992.

The schedule of these events is as follows:

SCARBOROUGH COLLEGE
Tuesday, 11 February, 10.00 to 11.00 a.m.
- The Meeting Place

ERINDALE COLLEGE
Tuesday, 11 February, 3.00 to 4.00 p.m. - Room 2072

FACULTIES OF LAW, MUSIC, MANAGEMENT, SOCIAL WORK, EDUCATION
Wednesday, 12 February, 11.00 to 12.00 p.m. - Walter Hall, Faculty of Music

CENTRAL ADMINISTRATIVE STAFF
Wednesday, 12 February, 1.00 to 2.00 p.m.
- Council Chamber

FACULTIES OF APPLIED SCIENCE AND ENGINEERING, ARCHITECTURE AND LANDSCAPE ARCHITECTURE, FORESTRY
Wednesday, 12 February, 4.00 to 5.00 p.m.
- Room 128, Mining Building

FACULTY OF ARTS AND SCIENCE, SCHOOL OF GRADUATE STUDIES, FACULTY OF LIBRARY AND INFORMATION SCIENCE
Thursday, 13 February, 9.00 to 10.00 a.m.
- Medical Sciences Auditorium

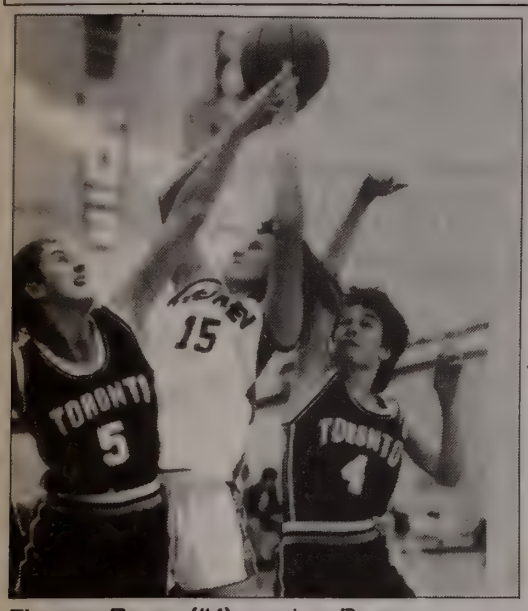
STUDENTS' ADMINISTRATIVE COUNCIL, ASSOCIATION OF PART-TIME UNDERGRADUATE STUDENTS, GRADUATE STUDENTS' UNION
Thursday, 13 February, 3.00 to 4.00 p.m. - Medical Sciences Auditorium

UNIVERSITY COLLEGE, NEW COLLEGE, INNIS COLLEGE, SCHOOL OF CONTINUING STUDIES, TRANSITIONAL YEAR PROGRAM, LIBRARY
Friday, 14 February, 9.00 to 10.00 a.m. - Medical Sciences Auditorium

FACULTIES OF MEDICINE, NURSING, PHARMACY, DENTISTRY, SCHOOL OF PHYSICAL HEALTH AND EDUCATION
Friday, 14 February, 2.00 to 3.00 p.m. - Convocation Hall

GENERAL SESSION OPEN TO ALL MEMBERS OF THE UNIVERSITY
Friday, 14 February, 4.00 to 5.00 p.m. - Council Chamber, Simcoe Hall

VARSITY SPORTS
THURSDAY EDITION
FEBRUARY 6, 1992



Theresa Burns (#4) coaches Ryerson

Ottawa teams not impressed

Medical ban gives RPI a headache

BY TONY CARE
Special to The Varsity

The University of Ottawa is not amused with Ryerson's part in the university's meningitis scare two weeks ago.

On January 14, Queen's University restricted their teams from playing against University of Ottawa, citing the threat of meningitis.

Ryerson followed suit the next day. Later on in the afternoon they lifted the ban, but by that time all the travel arrangements were cancelled and it was too late to play all the games.

Ottawa has asked the OUAA and the OWIAA to force Ryerson to forfeit the cancelled games.

However, the leagues support Ryerson's desire to simply reschedule the games.

OUAA convener Peter Campbell said the games will not be cancelled. Campbell said the OUAA faxed a letter out on January 27 stating that there will be no forfeit.

"Right now, the teams will try and resolve this," said Campbell. "If this can't be resolved, I will be the mediator and set a date for the games to be rescheduled."

OWIAA convenor Dave Wilson has the job of rescheduling the women's games.

University of Ottawa's athletic director Carol Turgeon feels his request for a forfeit is justified.

"Our position right now is that we want a forfeit for these two games," said Turgeon. "The Ottawa health department said that it was safe for teams to come up to this area and they still stayed away."

Turgeon also said that if the league forces Ottawa to reschedule the games, he would have no problem with their decision.

"I just want to force the issue and make the league come to a decision," he said.

The problem is that there are few dates left to reschedule the cancelled games. The teams may wind up playing three games in three nights. The women's basketball coach for Ryerson, Theresa Burns, said her players could be easily injured if they were to play three straight games.

"I just can't see (the league) coming to that conclusion," said Burns.

Burns said Ottawa women's basketball coach is not being totally co-operative.

"(Pilon) was being a little difficult with the rescheduling of the games which ridiculous," she said.

Terry Haggerty, men's basketball coach for Ryerson, is confident his game will be rescheduled.

"I talked to (the Ottawa coach) and he wants to play this game," said Haggerty. "As far as I'm concerned, we're playing up there the weekend of February 8 and 9."

Ryerson's assistant athletic director, Chuck Mathies, is working with Campbell and Wilson to get the games rescheduled.

"I haven't heard from Ottawa specifically on which dates are available but I sense right now that on Sunday, Feb. 9, their facility is available," said Mathies.

"The delicate part right now is that we can't be in a situation to all of a sudden impose on their hosting responsibilities for this game."

Ryerson also cancelled games against Carleton, but the Ravens are eager to reschedule the games.

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Blues looking to upset York

BY FIROZ DATTU
Varsity Staff

Gymnastics

Gymnastics has finally arrived at U of T this year. The men's team is a solid threat to the ever-reigning champs from York.

York has dominated the sport in both the men's and women's sides for a very long time. Just how long? Phil Bruce, the Blues gymnastics coach, replies, "Well...for as long as anyone can remember."

To be more precise, York has won the men's Ontario championships for each of the last 20 years. On the women's side, York and McMaster have been the dominant duo.

In the qualifying meet held at Queen's the past weekend, the men's Blues placed second, losing marginally to York, 160.1 - 154.6. This was the second qualifying meet this year. In the first meet, held at McMaster, U of T beat York by 8 points.

So who will win the men's provincial meet on the weekend of February 15-16?

"It's a real toss up," said Bruce. "It just depends on who has a good meet that day."

One of the keys to a successful meet is a strong performance by Mike Gagnon. He placed first overall at the first qualifying meet, but finished fifth overall in the second competition.

There were a few other strong individual performances in this last meet.Tom Moss finished second in the floor exercises and Jason Galea, a recent arrival with the Blues, placed second on the parallel bars.

"Jason just started last week," said Bruce. "He's from Erindale and is a real big plus for us."

On the women's side things don't bode quite so well. The team is relatively inexperienced except for Alexandra Borowick. She "got gold" on the vault and came third overall in the recent meet.

But again the real story is that the men's team can finally dethrone the York "Machine". Even brighter, in the words of coach Bruce is the fact that "the men's team is really young. We're in really good shape for the next few years."

Decathlete welcome replacement for Ben

Ho knows Michael Smith is the newest sports hero

BY PATRICK HO
Varsity Staff

When the gun go off, the race be over.-- Ben Johnson - 1987

Remember that gem?

It's been five years since Canadian sprinter Ben Johnson boasted that he was the fastest man ever and then proved it in Rome with a 9.83 clocking in the 100m. Then right afterwards, he went on American national television proclaiming that he "don't talk bullshit".

Of course everybody knows what happened next. Johnson, who at the time looked like a Greek Adonis with the speed of Mercury, topped his own mark the next year with a stunning 9.79 seconds at the Olympics before a urine sample proved he got a big assist from a needle.

Rehashing this tired, old story is painful. Especially for Canadians who believed they finally had an athlete who would allow them to tell those arrogant Americans to stuff their "we are the greatest" attitude up their ass.

But watching Michael Smith, the world's second best decathlete, in action on Sunday at the Mars International Pentathlon was a reminder of how things have changed since 1988.

Remember the bitter feud between Johnson and his arch-rival, the smooth-talking, "Ugly American" Carl Lewis? Remember the disdain they had for one another?

Well, the boasts and the insults have been replaced by the rivalry between Smith and another American, Dan O'Brien, in the decathlon, the event which supposedly determines the greatest athlete in the world.

These guys are friends who actually (gasp!) respect each other.

"We all respect each other as decathletes," Smith said after Sunday's pentathlon at U of T where he set a new Canadian and Commonwealth record with 4420 points.

...tell the Americans to stuff their "we are the greatest" attitude up their ass

"I'm sure he'll look at my performance and say hey, that's great - as I would with him. I really like him a lot. There isn't a guy right now in the world class field of 36 who isn't a good guy. In past years, there have been guys that were really abrasive but that seems to have changed now and everybody helps each other out." ,

What a refreshing change from the barbs tossed between the Lewis and Johnson camps in the days leading up to the 1988 Olympic Games in Seoul.

You want an example of how Smith helped O'Brien? You need to look no further than during the 1991 World Track and Field championships in Tokyo when Smith, before the last event of the decathlon, offered to help O'Brien break the world record. This selfless gesture put at risk Smith's own attempt to break the Canadian record. Smith acted as a rabbit for O'Brien in the 1,500m setting the pace for the American's record attempt.

History will show that O'Brien ultimately came up short in his record attempt while Smith still managed to set a new Canadian benchmark.

Could you have imagined Johnson offering any sort of help for Lewis?

Smith and O'Brien actually hugged each other at the end of the 1,500m in Tokyo congratulating each other on their performance. Remember Johnson initially refusing even a token handshake from King Carl after the 100m in Seoul?

Class.

It's another thing that Smith embodies and of which Lewis and Johnson knows nothing about.

While Lewis was his usual braggart self after establishing the new 100m record in Tokyo last August and Johnson is proclaiming he can still be number one despite being a pathetic shell of his former self in his comeback attempt, Smith is quickly grabbing more and more fans with his "just set the personal best and you've accomplished a lot" philosophy.

Sure the endorsements aren't as lucrative for Smith as they were for Johnson but one gets the impression that Smith, a U of T commerce student in his spare time, is not spending a lot of sleepless hours worrying about it.

And it's not like he doesn't have his fair share. Besides adidas and Toshiba, you just can't escape from those Mars bars commercials, which appears every time you turn on the TV.



Michael Smith is sitting on top of the world *Mark Lyall*

But seeing the kids mob him for autographs on Sunday reminded me of seeing hockey superstar Wayne Gretzky - another class act - at a charity golf tournament. There, Gretzky was overwhelmed by youngsters wanting his autographs on cards that came out before they were even born.

When the gold medal comes eventually in the Olympics - whether it be in 1992 or 1996 if not 2000 - Smith too will get the same, unabashed adoration from the Canadian public, which is still wary of having their hearts broken by a track athlete.

Much like Gretzky, Smith has become the ambassador for his sport. Need a reaction from an authority figure on something going on in the world of amateur sports such as the readmission of South Africa into the Olympic movement? You go to Smith and he'll give you a good, articulate answer.

The same could not have been said of Johnson.

As Johnson totters further into oblivion with his inept comeback attempt, he might want to see why Smith is the new media darling.

Taking notes, Ben?

Classified

Varsity Classifieds cost $8.50 for 25 words ($3.25 for students -- student rate not applicable for any business), and $8.50 each for six or more ads. 20 cents for each word after 25. Additional **bold type** $2.00. Drawer rentals $10 per month. No copy changes after submission, no telephone ads. The advertiser agrees that the publisher shall not be liable for damages arising out of errors in advertisements beyond the amount paid for the ad, based on the severity of the error. Submit in person or send with payment to **Varsity Classifieds, 44 St. George St., Toronto, Ont. M5S 2E4**. Deadlines: Monday issue - Thursday noon, Thursday issue - Monday noon. Enquiries 979-2865.



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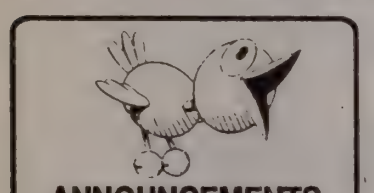
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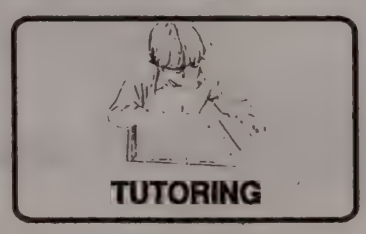
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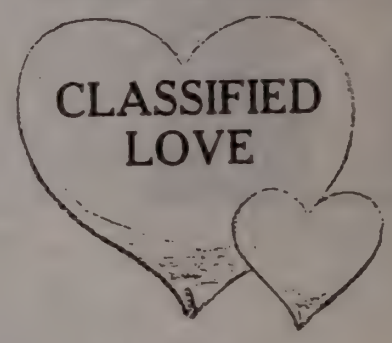
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Stanko says nay to the pros but yea to varsity sports



Orest Orates

Much is being made of the obscene contracts and prize money which are being lavished on professional athletes.

A recent list of the top 10 salary earners in major league baseball (published by Associated Press) ranges from a high of 5.8 million to a low of 4.05 million per year. Total amount for these groups is 46,405,250 , an average of 4,640,525 per player.

These fiures are changing almost daily as free agents continue to sign new deals, the latest being Danny Tartubull who signed with the Yankees for 25.5 million over five years and Cecil Fielder who inked a 25.5 milllion dollar contract with the Detroit Tigers for a mere 4.5 million.

Based on the aforementioned figures, for just over 46 million you can aquire 10 players, just one player over the minimum 9 required to field a team; at 5.8 million per 160 game schedule, Bobby Bonilla is earning 36, 250 per game or 12,083.33 per hour assuming a 3 hour game. At this pay scale, if Bonilla put in a 37.5 hour work week, he would be earning $453,124.98 per week and 23,562,498 per year including paid vacation. In addition, all players receive per diems or meal money.

The "gentlemen's sport" of boxing features payoffs in the tens of millions and is the quintessential equal employer, allowing former convicted murderers (Don King), alleged rapists (Mike Tyson) and aging gourmands (George Foreman) to earn a "respectable" living.

Recently, the Sun City Golf Tournament in South Africa offered first place prize money of one million and was played at a posh golf club situated amid extreme poverty and squalor not to mention institutionalized racism. The ATP Grand Slam Tennis Tournament in Munich awarded two million to the winner, David Wheaton, and one million to the runner-up, Michael Chang. On a less generous scale, each participant was guaranteed a 100k payoff (first round losers) and 300k to second round qualifiers. Don't losers lose anymore?

...maybe the Blue Beaver would become a folk-hero and Jack Nicholson would reserve front row for all Blues games

Player Associations, agents, and teams of attorneys engage in negotiations, discussions, etc., to ensure that their "clients" are not defrauded by avaricious owners or promoters and that they receive a fair share of the revenues which are deemed to be a product of their clients' performances and the entertainment value which they provide. The large payoffs are further rationalized by the fundamental proposition that a professional athlete's career can be ephemeral, with an abbreviated earning potential. Therefore, his/her livelihood must be insured.

Interestingly, while our politicians caution us to "tighten our belts" and re-evaluate our lifestyles, and, at the same time, seek out more intriguingly resourceful ways to levy taxes, professional athletes' salaries and prize monies continue to increase exponentially.

Yet, sports fans can hardly wait for spring training, the fight of the millenium, Super Slam, Super Bowl and any other "Super Event" or self-designated "world championship". Impatience is often exacerbated by high anxiety lest there be a strike or walkout, or lockout, or sitout, or whatever "out". In the meantime, ticket prices are increasing and venues such as the Skydome are making certain you pay dearly for "meat by-products". Professional sports represents the ultimate recession proof industry.

Frankly, for me the fascination has all but disappeared. And yet, not just 5 years ago, I could recite the top 50 NFL draft choices including respective positions, height and weight, alma maters and their new employers. Saturday and Wednesday nights were reserved for the Leafs; October was set aside for the world series, etc., because these events showcased the very best athletes exhibiting their skills and providing stimulating entertainment.

But let's be honest, how many entertaining, on the edge of your seat performances, do you witness over the course of a season? Does watching Sunday NFL game leave you breathless? Do the Blue Jays deliver hair-raising thrills each time they take the field? If baseball could ever be hair-raising. Post-game analyses often allude to scarcity of motivation, lack of team harmony, blisters, hang-nails, planet misalignment and a host of other tedious excuses for losing performances — try to use some of these excuses at your place of employment. How the hell can you not be motivated if you are earning more for playing 1 game than the majority of North Americans earn working 40 hours a week, 52 weeks a year?

So what is this leading up to? Do we eschew pro sports and start tuning into Designing Women? Not at all, what we have is an indisputable case for revitalizing support and interest in Varsity sports.

Foootball in the fall, outdoors, in a stadium carpeted with real sod and not a bad seat in the house, you can bring your own lunch too; the women's hockey team featuring members of Canada's World Championship team; volleyball, which has delivered some of the most thrilling and memorable performances ever hosted by the Athletic Centre; the women's basketball team which has consistently been ranked as one of the top 10 teams in the country, and much more!

For less than the price of a hot dog at the SkyDome you can be a part of exciting and entertaining sports action played by athletes who combine athletic excellence with academic commitment. Torontonians could start a trend where it would be popular to be seen at Varsity sporting events and engage in post-game analysis at the Sticky Wicket.

Who knows, maybe the Blue Beaver would become a folk-hero and Jack Nicholson would reserve front row centre for all Blues basketball games.

The wide and wacky world of sports

The All-American Bowl debacle was just the beginning.

The bowl, which started out as a college football all-star game to be played at SkyDome, ended in disgrace when the Pop Warner team from Flesherton (a last minute substitute for the Hawaiian junior high school all-stars which was a last minute substitute for a roving band of Gypsies outfitted in pads) pulled out when the promoter couldn't provide the Tootsie Rolls promised in the contract.

As Toronto becomes more and more of a world class metropolitan area, shady sporting promoters, like those in charge of the All-American bowl, are lining up at our fair city's gates, ready to fleece our hardworking, but sports-crazed citizenry. We must be ever so vigilant in our quest to rid our area of the latter-day medicine show operators, these confidence men, these yella-bellied sapsuckers.

Fortunately, with the help of a crack detective team hired by your friends here at *The Varsity*, we have uncovered just a few of the, shall we say, dubious sporting schemes designed to, as Steve Miller would say, take the money and run.

1. Little People Tossing

The promoters of this event, last popular in the dark ages, say their event does not impinge on the dignity of their projectiles because "they are trained Little People, not dwarfs." They plan to promote their sport by staging an exhibition on the popular local television show "Electric Circus"

2. Canadian Gladiators

This sport, brought to Toronto by the same enterprising minds that invented American Gladiators, features typically Canadian sporting endeavors like log rolling, tree cutting, and wax candle-making with a twist. As the participants compete to see who can, say, sap a maple tree the quickest, crazed French Canadian Habitants, travelling on ski-doo's and wielding chainsaws, will attempt to thwart their efforts. "And the upside is," says the promoter, "hospitals will get first choice of all usable organs in the likely event that some contestant gets killed."

3. Professional MBD

MBD stands for, of course "Man Bites Dog." This is a new spin on the old practice of dog fighting. Pro MBD has a rather spotty record, as promised fighters {mostly old heavyweights (Earnie Shavers, Gerrie Coetzee} making comebacks) didn't show, and were replaced by long dead combatants (the corpses of Joe Louis, John L. Sullivan and Gerry Cooney), which made easy pickings for the dogs.



4. Steamroller!

"Steamroller! is the game of the of the nineties," says its promotional brochure. "Tired of this newfangled passing game in football? Tired of all these pretty boys running around calling themselves men? Then Steamroller! is certain to become your new favorite sport." The rules of Steamroller are simple. There are four steamrollers rolling around on the field, two for each team. The team that can roll over the most players on the other team wins. The sport began in the southern United States as an entertaining way for prison guards to get rid of death row inmates. How it will be applied in Toronto remains to be seen, but the brochure assures "Steamroller! has been placed on the Hemlock Society's Top Five Sure Fire Ways To Die."

Coaches impressed with all-star teams

BY JAN OLSON

Intramural all-star week was successful again.

The week started on January 24 as the East volleyball team (Victoria, St. Mike's and Scarborough) defeated the West (Erindale, Medicine and Engineering) 15-2, 15-2.

On Saturday afternoon, the West basketball team (Devonshire, New College, Erindale and PHE) won a thriller 62-59 over the East (SGS, Engineering, Scarborough, Victoria and Meds). High scorers were Loren Guichard with 12 points and Chris Morgan with 13.

The fans were also treated to a special half-time event that included slam dunks and a 3-point shoot-off. Kurt Wildman won the shoot-off, sinking 7 in 30 seconds. Peter Nkansah won the slam dunk contest.

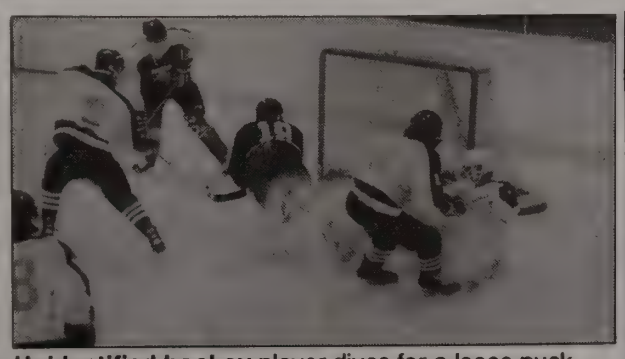
To wrap up the week, the East hockey team (St. Mike's, Law, PhysEd and Scarborough) defeated the West (University, Innis, Engineering and Erindale) 7-3. Jeff O'Brien led the way with two goals.

During the games, coaches from various Varsity teams were scouting prospects.

"I am always looking for that diamond in the rough," said volleyball coach Orest Stanko. "There may be players here who could play Varsity but have not tried out."

John Robb, an assistant basketball coach, agreed.

"There were several players in the all-star game capable of playing at the intercollegiate level."



Unidentified hockey player dives for a loose puck

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Upcoming schedule

Date	Team	Opponent	Venue	Time
Feb. 7	W & M Basketball	Ryerson	Sports Gym	6 & 8 pm
Feb. 7	Women's Hockey	Queen's	Varsity Arena	7:15 pm
Feb. 8	Track and Field	Toronto Classic	Fieldhouse	2:00 pm
Feb. 8	Men's Hockey	UQTR	Varsity Arena	3:00 pm
Feb. 9	Men's Hockey	Ottawa	Varsity Arena	3:00 pm

Swimmers all set to make splash

BY SOFIE KOULEAS
Varsity Staff

It wasn't pretty but the women's and men's swim teams disposed of the opposition last Saturday at U of T.

Both teams were without their quality swimmers as most were attending a pre-Olympic training camp in Florida.

Swimming

Regardless, the women handled Waterloo, York, and Ryerson with relative ease. The wins ended the season on a positive note after the Blues were upset by the Western Mustangs a few weeks ago.

The Blues posted some fine results from Marianne Limpert, winner of three events, and Johnna Janelle who captured the 200m and 400m freestyle.



Everything going swimmingly with the Blues

Also providing a strong effort was Catherine McKenna in the 200m backstroke.

The women are defending provincial and national champions. But to repeat those feats, the women will have their work cut out for them.

"We're going to have a big fight on our hands," said assistant coach, Linda Kiefer. "For the girls to win, everyone has to swim well."

Kiefer adds that the main competition will come from McMaster.

"They don't have the stars like we do, but they have the depth." said Kiefer.

One swimmer who will have more of an incentive is the Hamilton-born McKenna.

"Catherine is a tough girl. When she swims beside McMaster, she gets them." said Kiefer.

Catherine and the rest of the Blues will be after their sixth consecutive OWIAA title on Feb. 14-16 in Ottawa.

On the men's side of the pool. the team continues to dominate the water as they appear to be heading toward their 32nd consecutive OUAA title.

The Blues have international swimmers like World Student Games participants Deke Botsford, Andrew Boyd, Joe Agocs and Ron Watson. Also participating for Canada abroad was backstroke specialist Steve Hulford.

But the sucess of the Blues swimming program lies in all of its swimmers, not just those vying for a spot on Canada's Olympic team.

In Saturday's meet it was the veterans and rookies that brought Toronto on top.

Co-captain Brian Petri won the 200m breaststroke in a time of 2:27.19, while Stewart Steeves captured the 100m freestyle and Shawn Vento placed second in the 50m freestyle.

A strong performance was also turned in by rookie, Jamie Bretzlaff in capturing the 200m backstroke and the 400m freestyle in 4:13.26.

Bretzlaff was pretty happy with his times, but knows the real test will come at the OUAA and CIAU championships.

"It's important for us to win this title." said Bretzlaff."We have to keep doing what we have been doing all year.

Vees top Blues

BY SOFIE KOULEAS
Varsity Staff

The Varsity Blues women's basketball team had a chance to knock off the number-two ranked team in the country on Saturday, but Laurentian had other ideas upending U of T 70-60.

Leading the Blues offence was Denise Scott with 27 points and Heather Malborough with 11 points.

Women's Basketball

The Blues, with two of their starters out with knee injuries, had to rely on the second stringers for a larger than usual contribution.

"Overall, I'm pleased with the performance of the bench," said U of T head coach Michelle Belanger. "But to be sucessful, we have to be more consistent."

In the first half, Laurentian took advantage of Toronto's tentativeness and shot 65 per cent from the floor.

Belanger gave full credit to Laurentian for the win.

According to Belanger, the Blues downfall appeared to be their lack of intensity on defence.

The Blues, ranked number four, will have a chance to redeem themselves when they meet Laurentian in Toronto on February 22.

Blues Notes

Men's Basketball

The Blues were thumped 77-60 by first place Laurentian Saturday afternoon in Sudbury. The Blues kept place with the Vees for the first 15 minutes then fell apart and were thoroughly outplayed.

The lone bright spot for U of T was centre Rob Wilson, who scored 22 points and recovered 11 rebounds. He has one of the top shooting percentages in the league, at 81 per cent.

Squash

The Blues top female player, Anita Nador, won a silver medal at the OWIAA Individual Championships last weekend. The men's team didn't fare as well. In the team championships, the Blues lost to Ryerson and McGill to finish sixth out of eight teams.

The OUAA Individual Championships takes place at the Waterfront Squash Club this weekend. The OWIAA Team Championships will be played at Western.

Women's Hockey

The Blues took two out of three games against American teams over the weekend on a quick visit south of the border.

They thrashed Harvard 9-1 and defeated New Hampshire 5-4, but lost to Northeastern 5-3.

The Blues are 10-0 in OWIAA league play, and will face Queen's Friday night at Varsity Arena.

Men's Football



Chris Morris

Chris Morris and Lorne King came back from the CFL evaluation camp Monday just in time to hear their praises sung on TSN.

High profile coaches like the Toronto Argonauts's Adam Rita and the B.C. Lion's Bob O'Billovich had nothing but good things to say about both King and Morris. Rita said that he believed Morris to among the top four lineman prospects in the country.

Morris has been working on his long snaps since the season ended and it looks like his it could pay dividends as many coaches find it very valuable to have a 6'6" former tackle in the centre position.

King, meanwhile, after having worked tremendously hard during the off-season, was no less impressive having finished top in virtually every category including some of the strength tests - categories usually dominated by the beefier linemen.

Paul Carson, U of T's sports information officer, pointed out that such results would greatly increase his value in the draft.

"His efforts were rewarded. All these results can only add to his marketability." said Carson.

U of T head coach, Bob Laycoe, was happy with his players performances and was fairly certain that, despite Morris' having to sit out the camp with an injury, his performance elsewhere should speak for itself.

"His playing in the East-West Shrine game overshadows any injury he might have." said Laycoe.

Morris also told reporters that he would prefer to play in the NFL given the earning potential but that he would still play in the CFL because "it's a great league".

The CFL draft will take place on February 29.

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The VARSITY

VOLUME 112, NUMBER 39, MONDAY, FEBRUARY 10, 1992

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U of T debt could rise to $120 million

Deficit reduction sought

BY MAYLIN SCOTT
Varsity Staff

Despite enrollment cuts, U of T's cumulative operating deficit could rise to $120 million by 1996 if other steps are not taken.

That's the message U of T president Rob Prichard will be taking to the university community this week in a series of open meetings to discuss strategies for dealing with the recent record low provincial funding increases.

Prichard at a Thursday meeting of Governing Council — U of T's highest decision making body — said the Ontario government's announcement of funding increases of 1 per cent for next year and two per cent in each of the next two years have changed the university's long range plans drastically. Whereas U of T had hoped for only an $18.7 million debt by 1996, the recent announcement has pushed that figure to $120 million.

"This effect is unacceptable," said Prichard. "It causes us to find another strategy to deal with the problem."

In order to meet their originally targeted deficit levels for 1996, the university would have to make budget reductions of $12.8 million in each of the next four years. That is $9.7 million more per year than was expected. Enrollment will be the first thing to be cut.

"Next year we intend to reduce the first year intake in arts and science by 600 students," said Prichard.

However, reducing enrollment will not be enough, he added, saying they would have to consider other options. But he said asking employee groups to freeze their salaries would not be an option he would take.

"The university has a commitment made a year ago to the Faculty Association, the Staff Association and the library workers of a 4 per cent increase, and 5 per cent for the library workers.

"Agreements were reached in good faith and I believe we're bound to them, unless they are varied by the groups. It's a matter of morality."

But Prichard said he hoped employee groups would voluntarily agree to help make budget cuts.

"If we are to succeed in this, some of the largest variables of this depend on the leadership of employee groups," said Prichard. "For some who wish to see some variation in compensation agreements, this has to be achieved by consent."

He said he hoped the planned meetings with faculty, staff and students would not only make clear to them the gravity of the university's financial situation, but would also generate some cost-saving ideas.

But some GC members showed skepticism at the idea of the open forums.

"These town-hall type of consultations are reminiscent of Canada's constitutional conferences," said history prof Michael Marrus. "Hence my skepticism. It's not a productive way to proceed. I do wonder whether this reaching-a-decision-by-consensus model could not at least be accompanied by a presentation of various options."

Prichard said there were many options, including budget cuts, letting the deficit grow and spending the university's endowment fund — created from savings accrued from the university's pension plans.

But Roger Beck, a professor at Erindale, said when all the talking was done, it would probably come down to budget cuts, which would destroy his college.

"What would happen is we could not afford the replacements in academic positions necessary to maintain an ordinary sequence of programs all students need to finish their degrees. We would have to lay off non-tenured faculty and more courses would be taken out. We would also have to lay off support staff which would limit our ability to support our infrastructure.

"This level of cuts at my college would damage our programs irreparably and there is no reason to believe it is any less extreme at other colleges."



Jesus watches over little toys too. *Min-Sook Lee*

Rae recounts City Hall perceptions

BY DAVE MCCULLOUGH

Kyle Rae, city councillor for Ward 6, spoke on his experiences as Toronto's first openly gay elected politician last Wednesday as part of Lesbian, Gay and Bisexual Awareness Week.

He talked about his attempts to get elected and his reception by city council.

Rae said that throughout his election campaign he was not viewed as a gay candidate, but as a community candidate who just happens to be gay. However he does find there are some perceptions which affect him.

"For one thing, no one ever goes to the washroom when I do. I am also the first person who has only one earring at city council. However, they (the other councillors) know that if they want your support they have to cut through all that crap. It's going much easier than I thought it would."

Rae expressed many concerns about the way the proposed budget cuts are being handled.

"They say all departments should take 8 per cent cuts from last year's levels. That's not very realistic. I will not accept any cuts to the AIDS programmes, because it's a matter of life and death."

Rae also focussed on the ward he represents. He talked of the problems the gay community in that area has with gay-bashers and the police.

"I had been bashed twice in one week (in 1989). When I talked to a friend about it, we discovered this was happening to many others in our community and realized that something had to be done," Rae said.

He said police in Toronto are frequently unwilling to respond to violence against gays or lesbians.

Rae expressed concern about the training of police officers in Toronto which he finds "allows the officers to hold on to any belief or prejudice they may have as long as they perform in a professional manner. To many officers, gays commit sex crimes in bushes."

See Community, page 6.

Marrying on the cheap at U of T

BY SIMONA CHIOSE

Love is cheap — at least at U of T.

If Valentine's Day gets students in a romantic mood, they can get married at the university for as little as $53.50.

For many alumni, the thought of getting married at their old university is irresistible.

Michelle Fitzpatrick, reservations officer for Victoria College, estimates that 50 to 60 weddings are performed annually at Victoria.

"The majority of marriages at Victoria take place between alumni around thirty years old, who often return for sentimental reasons."

At Hart House, chaplain Clarke MacDonald also finds those wishing to be married are drawn to their old alma mater.

"Recent U of T graduates form the most frequent bookings," said MacDonald. "While at university, they were students for whom Hart House was a place to get away from lectures and academic pressures and get involved in the university community."

MacDonald said the truly adventurous have sometimes tied the knot while still in university, but they are clearly the exception.

Fitzpatrick said many couples might choose the university for practical rather than emotional reasons.

"Compared to a rate of around $500 for most church bookings, we're not incredibly expensive," she said.

At Victoria, $250 covers the chapel reservation, preparation and cleanup after the wedding.

For $133.75, alumni can book the Hart House chapel which has room for thirty guests. For current U of T students, the cost drops to $53.50.

Throwing confetti, rice or flower petals costs another $75.00 for clean-up, though Hart House says in its leaflet confetti is not permitted in or outside Hart House.

The chapels also attract those who are looking to avoid a wedding ceremony of a specific faith.

MacDonald said he has married people from all faiths in Hart House, which has an interfaith, non-denominational chapel. He recalls marrying an Islamic man and a Christian woman recently.

Fitzpatrick said the Victoria chapel also attracts those who are interested in a spiritual, but not necessarily religious, ceremony.

"While Victoria College requests that a Christian

See Ceremony, page 3.



Mark Lyall

Goin' to Trinity chapel and we're goin' get married.

Inside

Economy goes down, grad school applications go up, page 3

Masala madness with director Srivinas Krishna, page 15

Hockey Blues beat UQTR 6-5, page 20

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- Meeting Place, Erindale, 10:00 a.m. - 4:00 p.m.
- Meeting Place, Scarborough, 12:00 - 6:00 p.m.

HART HOUSE LOCKER ROOM & POOL RENOVATION PLANS

Attn: Students, Staff, Faculty & Alumni
You are invited to a meeting in the Hart House Debates Room on Tuesday, February 11, 1992 at 6:15 p.m. A presentation will be given followed by a question period regarding the proposed renovation of the Hart House Locker Rooms and Pool. Please plan to attend as your input to us is important to us. Moderator: Mr. Dan Herbert, Recreational Athletics Committee. Architect: Mr. Rob Boyko, Rounthwaite Dick & Hadley. If you have further questions please call 978-4732.

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THE HART HOUSE MUSIC COMMITTEE PRESENTS

Kate Anderson (Flute), Jonathan Wright (Violin), Daniel Simmons (Piano).
Tuesday, February 11, 1992, 12:00 noon, East Common Room.
Program: J.S. Bach, *Trio Sonata 1 in G+*, Olivier Messaien, *Le Merle Noir*, W.A. Mozart, *Sonata for Violin and Piano No. 4 in E-, K.304*, Bela Bartok, *Rumanische Volkstanze*, arr. Szekeli, Bohuslav Martinu, *Madrigal Sonata*.

THE HART HOUSE MUSIC COMMITTEE PRESENTS

Kim Schmeidt (flute), James McCallum (guitar).
Tuesday, February 11, 1992, 3:00 p.m., East Common Room
A Vivaldi, *Concerto in G Minor, Andante molto, Larghetto, Allegro*
J.S. Bach, *Sicilian*
Debussy, *La Fille Aux Cheveux de lin, Le Petit Negre, The Little Shepherd*
A. Lauro, *El Negrito, Venezuelan Waltz No. 3.*
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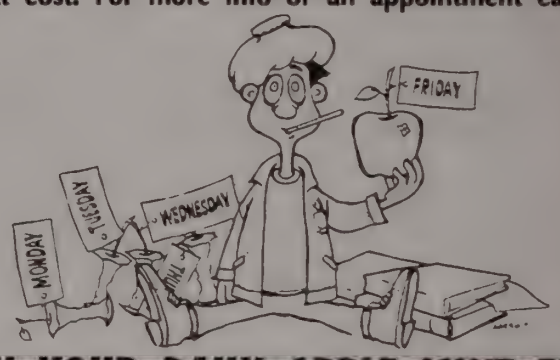
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ARTS & SCIENCE STUDENTS

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You may use the student telephone service at any time to check your degree request.

Grad school applications up

BY CARMELINA MAIONE

Applications to Canadian grad schools are at an all-time high.

The schools of graduate studies at U of T, McGill, University of British Columbia, McMaster and Queen's all report that application and enrollment levels in their graduate studies programs have been steadily increasing for the past four years.

"We're completely overwhelmed by the number of applications we've received," said Joan Mulveney, associate registrar at U of T's school of Graduate Studies. "Applications to all programs are up. We're working into the weekends to keep up.

"Certainly there's a difficulty in finding jobs because of the economy so people are deciding to make use of their time to pursue a more specialized education," she added. "But this isn't the complete reason. People realize there is an increasing need for a graduate degree. You have undergraduates planning to go onto graduate school right from the beginning."

John Grace, dean of Graduate Studies at UBC, agreed.

"The number of students enrolled in our programs began to go up before the economy began to weaken," he said. "So while economic conditions play a role it's not the main reason. The increase is due, for the most part, to the job market itself. Jobs have become more challenging, more advanced and specialized. There's a growing realization of this."

The majority of applicants are students who have just finished their undergraduate degree, but grad schools also say a greater number of mature students, who've been working for a few years are enrolling in graduate studies. These students are seeking graduate degrees in professional programs including engineering, business education and social work.

"It's understandable," said Mulveney. "They're in professions and they find they need their graduate degrees to get ahead."

Universities also report an increasing number of foreign students applying to grad school.

"We have no quota for foreign enrollment," said Sandra Ferreira, senior administrative officer for the School of Graduate Studies at Queen's University. "But we do encourage international students with a number of programs. We have a special scholarship in conjunction with the Canadian Industrial Development Agency to help finance their studies as well as setting aside money for bursaries to help compensate for the difference in tuition. We have 325 full-time international students, up considerably from 285 last year."

John Scime, graduate registrar at McMaster University, said approximately 21 per cent of McMaster's graduate students are visa students with a large portion applying to engineering. U of T also sees many foreign students focusing on the Physical and Life sciences.

The minimum cumulative grade point average needed for acceptance at most Canadian universities is a B+ or second class standing. But minimum standing can range as high as A- depending on the program and degree sought.

At U of T, for example, admittance to a doctoral program begins at an A-. Entrance requirements for programs such as engineering, and medicine at McGill are also higher than the average minimum.

"The grades are what are considered most in determining the suitability of an applicant," said Scime. "But along with the grades. the student's background and letters of recommendation are also taken into account. At the departmental level, the feasibility of matching the student's intended field of research to a supervisory faculty member is also taken into account."



Start studying now for grad school.

Free speeches: Gloria Steinem and Mel Hurtig

Steinem talks revolution

BY SANDRA WONG

Liberty, equality and sorority is the new slogan of the revolution, according to Gloria Steinem.

Steinem, the self-described "outside agitator" and co-founder of Ms. magazine, whose name has become synonymous with feminism, appeared at a packed Convocation Hall last Friday to promote her latest book, a guide to self-esteem entitled *Revolution from Within*.

Feminist author Doris Anderson introduced Steinem by saying the book was the result of a mid-life crisis, personal burn-out and an encounter with cancer.

Steinem spoke of the need for women to rock the boat and to create waves in society. She recommended that the audience leave the lecture with one new trouble-making suggestion.

"There's a feminist saying: If we come today and there's no trouble tomorrow, we haven't done our job," she said.

Steinem said her book deals with the omnipresent yet elusive feminist word: self-esteem. She said she believes all social justice movements began with the need for self-esteem.

"The concept of self-esteem helps us to understand and to honour uniqueness and the differences in the individual sense."

According to Steinem, the universe within us is an exact replica of the world outside. The goal is to join the inner and outer halves together. She said the bonding of self-realization and the social justice would result in a revolution.

Steinem was highly critical of education, especially at the post-secondary level, calling universities institutions perpetuating the ideas of men in ivory towers and blaming her own entry into the educational system for an individual loss of self-esteem. She graduated from Smith College.

"It took me twenty-five years to get rid of the brainwashing of the university." she said, adding that women's self-esteem goes down with every additional year of higher education.

"Watch out for words that end in "-tion" and misogynists like Freud and Aristotle."

She said there is a definite connection between sexism, racism, the lesbian and gay movement and the women's movement.

"Lesbians, gays and women are punished for any form of sexual expression that doesn't end in pro-creation."

During the question period following the speech, Gwen Jacob, the Guelph student recently fined $75 for walking topless in Guelph last summer, made a plea to the audience to purchase her t-shirts and help her pay the costs of filing an appeal. She asked the audience to buy the shirts as a "downpayment for justice."

Hurtig laments unemployment

BY JIM BRIDGES

Canada is in serious economic trouble and the situation will only get worse unless drastic changes are made, said Mel Hurtig at a Council of Canadians speech on Friday.

For graduating students looking for full-time employment, the result will be much fewer jobs than ever before.

"Since the signing of the FTA (free trade agreement), we have seen a decrease of 56 per cent in the Help Wanted index. Unfortunately for students, that is what we will have to look forward to in the future," said Hurtig, author of the best-selling *The Betrayal of Canada*, and an officer of the Order of Canada.

"In the three years prior to the FTA, Canada created 1,024,000 new jobs. In the first three years of the FTA, the number of jobs in Canada has declined by 122,000."

Of the jobs being created, most have been part-time and offer fewer wages, inferior benefits, and enormous insecurity, said Hurtig.

"One word has been prevalent with Canadians all over the country: fear. People are frightened about losing their jobs, being able to provide education for the children, feeding and clothing their families, about the whole economic climate in Canada," he said.

Hurtig said the lack of jobs leads to a lack of spending.

"People who are frightened of losing their jobs, working part-time, do not spend a lot of money."

He said this in turn makes the job market even tighter.

Hurtig placed much of the blame for the problem on the high amount of foreign investment in Canadian companies. Investors take profit away from Canadian industries and put it in the pockets of other countries, Hurtig said. Of the top 500 companies in Canada, 284 are foreign owned.

He also blamed both federal economic policies and Canadian banks for investing savings in foreign companies.

"While there may be a temptation not to blame the banks for the haemorrhaging of Canadian savings outside of Canada, and instead say that the Mulroney government is the culprit for allowing this to happen, in reality both are clearly to blame.

"Never can I remember when the economic situation has converged with the political situation in such a bad way."

Hurtig estimates that Canadian banks presently have invested at least $175 billion, comprising 50 to 60 percent of all Canadian savings, outside of Canada, mostly in the U.S.

"While Canadian savings are pouring out of Canada, foreign ownership and control has grown every year since Brian Mulroney became prime minister. Canada isn't 'open for business', it is very clearly for sale.

"The rates of unemployment are tragic. The problem is how are you going to create new jobs if the money is not being invested in Canada?"

Ceremony

continued from page 1.

ceremony be held, it is not quite as religious as a church wedding," she said.

Fitzpatrick said the university makes little money from hosting the weddings.

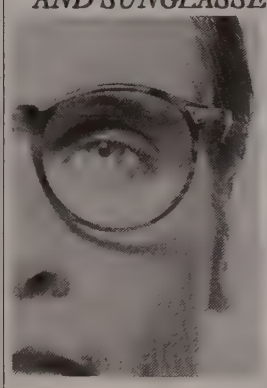
She said the chapels are busiest in May and June.

"You could justify the cost by looking at the money required for custodian service, for cleaning the chapel before and after the wedding and for daily maintenance of the facilities.", said Fitzpatrick. "However, the allocation of funds is not directed by the Chapels, but by administration.", she continued.

Victoria College has facilities available at Emmanuel as well as at Victoria Chapel, and there is also the more formal atmosphere of Trinity.

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EDITORIAL

Students struggle Around the world

Apathy.

The word is used over and over again to explain why students don't care, why we do nothing, why we don't make a difference.

If we are told this enough, it becomes a self-fulfilling prophecy.

But it doesn't have to be.

Canadian students are organizing against racism, sexism, and homophobia on campus, and against rising tuition fees.

But the Canadian student movement (if there is such a singular, unified movement) is not as mobilized and organized as other student movements around the globe.

We are plagued with ineffective and bureaucratic student lobby groups. There is no strong national organization and too much time has to be spent defending ourselves against the conservative "PC" backlash.

The solution to rejuvenating Canadian student activism may come from looking at international movements. The supplement in this issue showcases activism from Nairobi, south Korea, Britain, the U.S., Palestine and Central America.

Students around the world have organized around issues other than those considered purely 'educational': opposing brutal government regimes, ridding their campus of the CIA, organizing a union, or fighting for human rights and economic justice.

All these movements have one thing in common — they have made links with groups outside the university campus and the student body.

Students in these countries are building alliances with labour unions, feminists, artists and the poor because they see their struggles as common and recognize that they are all part of larger communities.

Granted, the fact that repression and oppression are far more brutal and blatant in many countries makes it more essential, and perhaps even easier, for students to organize there.

But with 1992 bringing the Columbus Day Discovery celebrations, there is an opportunity for students to unite with aboriginal activists and those who have suffered as a result of colonialism and imperialism.

This year also further entrenches us in the free trade agenda, this time with the U.S. and Mexico. As well, unemployment rates and poverty are increasing, the popularity of the Reform Party is rising, and social services are disappearing.

The time is right to organize on and off-campus to link educational, economic, and social issues.



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VARSITY
STAFF MEETINGS
Thursdays at 4 pm.
All welcome - come by 44 St. George St today and join the fun.

Frat faces human rights complaint

BY PETER RAYNES

On February 4, the Committee on Homophobia filed a complaint with the Ontario Human Rights Commission against Phi Kappa Sigma's U of T chapter, citing its policy against gay members.

This policy against gay members was stated on January 31, 1991 by a member of the fraternity and has never been publicly denied.

But some people are asking, what's the big deal? They said they're sorry. Why is the Committee picking on them? And what gay man in his right mind would want to join Phi Kappa Sigma anyway?

It is true that fraternities have never been safe places for gay men.

Women are allowed to enter this male preserve only in an ancillary, or worse still, recreational role. It is difficult to imagine that traditional gender roles can be adequately addressed in a setting where the agenda is set exclusivelty by males. Because this agenda, in its male identification, is highly dependent on the ancilliary role of women, it is no suprise that the notion of intimacy and love between members of the same sex provokes fear and hatred.

If this neurosis remains unchallenged, all manner of irrational reactions can ensue, of which the stubborn silence on the part of Phi Kappa Sigman is a clear example.

There are indications that some fraternities have begun to take issues of sexuality seriously. Recently the Council of Intra-fraternal concerns at U of T, and Delta Upsilon Fraternity, took the commendable step of organizing a panel discussion of homophobia. Delta Upsilon is also presently considering opening its membership to women.

These actions are in sharp constrast to those of Phi Kappa Sigma at U of T. In a letter dated January 1, 1992 — following exactly one year of silence on the incident, — the fraternity apologized, quoting its constitutional prohibition against discrimination.

No reference to sexual orientation appears in their constitution or in the letter they sent out. They have never stated that they welcome gay members. The original policy against gay members still stands.

It seems that Phi Kappa Sigma can't even say sexual orientation and can't deal with an organization that fights for lesbian, gay and bisexual rights.

In taking action on this issue, SAC's record is equally disconcerting. Members of the SAC excecutive and Board of Directors have personal ties with Phi Kappa Sigma. SAC president, Peter Guo — in contrast to his predecessor, Tim Costigan — has been less than resolute on demanding the fraternity account for its actions.

Recently, however, Peter Guo has become much more efficient. So efficent, in fact, that he was able to endorse the fraternity's letter of January 31, 1992, and declare the matter settled...all without having yet seen the fraternity's letter.

The Toronto Chapter of Phi Kappa Sigma is clearly hostile to gay members, and will remain so regardless of any change to its public policy.

But this is about much more than having gay members of fraternities. Privately, an individual can cling to any opinions or superstitions he or she chooses to. But public entities are accountable to the community for their policies. Incidents such as this provide an opportunity for SAC to demostrate the depth of its understanding of human rights issues. They haven't lived up to our expectations.

Peter Raynes is a member of the Committee on Homophobia.

back talk ... letters to the varsity

Editor's Note: Several of the points raised in Taivo Evard's letter last issue should properly be attributed to the editors, and not the writers of the story. Mr. Evard is invited to take them up with the editor.

St. George

There is a growing concern over the negative impact of the automobile on both the global and local environment and community.

While the automobile has been a great service to our society, it is becoming increasingly clear that its indiscriminate use is resulting in a growing list of insults which include unavoidable depletion of resources, oil spill disasters, the greenhouse effect, making the air in cities dangerous to our health, disrupting and taking up space in centres of the community that could be better used for recreation, pleasant scenery, business, safe playgrounds and other human endeavors besides private individualized transport.

As a step toward making the city more pedestrian, bicycle, public transport and people oriented, we endorse and encourage the permanent closure of St. George Street to automobiles from Bloor Street to Harbord Street and from Harbord Street to College provided that the following guarantees are met:

1) that personal safety for individuals, and safety for pedestrians and the surrounding community is maintained and improved

2) that access to service vehicles for affected buildings is preserved

3) that the development of liberated space incorporates the interests of both the university and the surrounding community

4) that access to neighbouring communities is maintained

5) that the impact of diverted traffic on the surrounding community is not focused on one area but spread out evenly through proper traffic restrictions

6) that the closure of St. George Street is implemented with a vision of improving and developing pedestrian, bicycle and public transport alternatives in the city

7) that proper consultation with all interested parties is made prior to actual closure

8) that parking spaces lost from the closure of St. George Street will be replaced elsewhere

Elizabeth Amer - Ward 5 Councillor
Gordon Cressy - U of T Vice President of Development and University Relations

See Back Talk, page 5.

BY TED GRAHAM

Swinging in the NDP's hammock

Commentary

What I find most entertaining about Canadian politics (other than John Crosbie's zany sense of humour) is the variety and scope of pitches delivered by our various party leaders.

The citizenry of Canada are no longer excited by promises of community safety or an effective justice system. They have been inundated for years with politicians promising everything from paved driveways to toilet seat covers for public washrooms.

Not that I don't think toilet seat covers are instrumental to societal well-being, but you have to be wondering — can the government really give this to me? And if they can — how do I get more?

Audrey McLaughlin, the leader of the federal NDP party, (Motto: Fiscal responsibility? Phooey!) has recently been very outspoken about her newest wish list — THE SOCIAL CHARTER.

Many people are calling this amendment to the constitution a strengthening of the social safety net.

But really this isn't a safety net — this is a hammock.

A social charter will be the best incentive to have no incentive. Who will want to work for food, shelter and clothing if the government is going to give it to you regardless? All you need to do is line up at the appropriate window.

The charter is attempting to guarantee:

1. **Full employment and fair working conditions** — Let's be absolutely clear about this. The government thinks that they can create jobs independent of market demand? Where do they think the money is going to come from to pay wages?

What about this clause regarding "Fair working conditions?" (good thing they're so specific and non-subjective on this point).

What if my idea of fair working conditions is to work three days a week, no make that two, on a full-time salary of $3,000 a week.

This is insane. Who is going to come up with an idea of "universally fair working conditions?" All you can ask for is that the employer and employee negotiate without interference.

2. **A level of income adequate for basic needs** — "Basic needs", hmmmm...does that include love and friendship?

3. **Health care that is publicly administered, comprehensive, universal, portable, and accessible**: Don't forget a guaranteed life span and an endless supply of Flintstones vitamins.

4. **Food, clothing and shelter; security and dignity of the person**: Kraft dinner, Levi's and a one-bedroom. Santa Claus isn't even fanciful enough to promise me that much.

5. **A quality education**: Wait, let me get this straight. You're going to guarantee me a quality education. That means I don't have to pay for it right?

Wow, if earlier generations only knew that they had a right to a quality education maybe they wouldn't have had to wait around so long for schools — they would have existed in never ending abundance.

6. **A clean environment and a sustainable economy**: So all cows that flatulate methane will be immediately be killed and the naturally occurring noxious gases will automatically disappear once this bill is passed? I love that story — that's my favorite story.

There are also a few more guarantees which almost made the top six list but are being saved for "Audrey's Really Big List of Demands" which she plans to bring before Parliament next time everybody gets bored.

Here's but a glimpse:

7. **Sunshine for all picnics, weddings, and community outings.**

8. **Enough butter (not golden topping) on your popcorn**

9. **Sex, drugs, and rock and roll (this a progressive society after all, and basic needs change with the times)**

10. **Universal accessibility to a sense of humour**

Note to Audrey: Please stop trying to take care of me and when I want to be charitable, let me do it myself — without the government making the decision for me.

back talk ... letters to the varsity

Continued from page 4

The following do not endorse point 8
OPIRG Board of Directors
UTEC
Peter Guo - SAC President
Environmentalists Plan Transportation
Anne Hansen - Bikes not Cars
Ceta Ramkhalawansinsk - Grange Housing Work Group
Joan Doiron - Downtown Trustee
University College Literary and Athletic Society

St. George 2

Why do we refer to the proposed "closure" of St. George Street?

What is being sought is the opening of a city street to pedestrians and cyclists. And we're not talking about "stopping traffic", either. People travelling by foot and bike are traffic.

The street is the stage for public life, paid for by the public. When did we decide to privatize the street for the virtual exclusive use of motorists?

Society's servitude to the automobile results in pollution, death and social inequity. Running everywhere through our communities are wide swathes of impassable and unpredictable motor traffic. A greater threat to people's mobility, safety and health is hard to imagine.

Roadways and parking lots for cars are everywhere, but where are human beings accommodated? I can't believe that it's asking too much to return the streets to civility, one by one, starting with St. George Street?

Anne Hansen

Poverty

Increasing student poverty and further reductions in quality of education threaten to reach crisis proportions with this latest round of budget cutbacks announced by the NDP government.

Students face increased fees, reductions to grants, even more pressuring faculty and other campus workers to re-open and reductions in staffing levels through attrition and layoffs.

In a recent letter to *The Varsity*, Sid Kashyap described well the level of hardship to students and decried the lack of organized student protest. This sentiment — that the time has come to demand a stop to the cuts — is growing.

At Dalhousie this past month, 800 students stormed a board of governors meeting to protest cuts. The following week, 400 attended a mass meeting to plan the building of a fightback.

In January, at Ryerson, angry computer science students — not generally known for their militancy — determined to fight cuts to their program.

Here at U of T, work is also beginning to launch an anti-cuts struggle. Student activist groups, campus unions and employee associations have shown considerable interest in uniting to stop the attacks on education.

Join the new U of T Coalition Against the Cutbacks. Everyone interested in building the fight back is welcome.

Sandra Sarner
Dave Joffe
U of T International

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ATTENTION:
Students, Staff, Faculty & Alumni

You are invited to a meeting in the Hart House Debates Room on Tuesday, February 11, 1992 at 6:15 p.m. A presentation will be given followed by a question period regarding the proposed renovation of the Hart House Locker Rooms and Pool. Please plan to attend as your input is most important to us.

Moderator: Mr. Dan Herbert, Recreational Athletics Committee
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Students slam scholarship fee

BY CLIVE THOMPSON
Canadian University Press

TORONTO — A University of Western Ontario plan to fund scholarships by hiking student fees is an illegal "cash grab," say student groups.

"They're trying to hide this as an accessibility project, but it's just a cash grab," said Ken Craft, president of the UWO Society of Graduate Students.

"It's a back-door increase in fees at a time when students can't afford it."

UWO currently spends $3.8 million of its operating budget on student grants.

But the new plan would replace that spending with a new student fee of $225, phased in over three years and charged on top of any regular increases in tuition.

The fee would boost overall university income by $5 million, amounting to a $1.2 million increase in grant money.

This means UWO will save $3.8 million currently being spent on grants, according to Michael Gourley, vice president of administration.

UWO needs the extra income to help avoid a projected $9 million deficit in the wake of Ontario's recent record low university funding announcements, he added.

"The university is going to have to get back on a more prudent financial course."

UWO is claiming the grant plan will help under-represented groups afford university by increasing student aid.

But student groups say the funding mechanism is not only unethical, it's against government rules.

Universities can charge non-tuition fees for services available to all students, such as health and athletic centres, but not for student aid, say both Craft and the Ontario Federation of Students.

OFS and the UWO graduate student society are appealing to the Ministry of Colleges and Universities to declare UWO's plan illegal.

"From what we understand, this is completely against the rules the government has set down," said OFS researcher Chris Lawson.

If UWO's move goes through unchecked, it could set a precedent for heavy fee hikes at other universities, he added.

"If universities were allowed to do this, then they'd pretty soon be charging huge fees for whatever, and then pumping the money back into their budgets instead of into the services they're supposed to be charging them for.

"It's basically a way of deregulating fees, of getting more money from students than the limits set by the government."

Gourley disagreed. Although UWO hasn't checked with the ministry, administrators believe the regulations don't specifically prohibit charging fees to pay for grants, he said.

Jamie Mackay, an official with the ministry, said the regulations were unclear concerning fees for scholarships and bursaries. The minister will have to make a policy decision on the matter, he added.

But he was surprised UWO hadn't asked the ministry before drafting the plan. The ministry will contact UWO about the issue.

"We would normally say they've got to ask for a decision in writing about it," he said.

In the meantime, the question will be up in the air. Mackay said he's aware of the precedent UWO's move would set.

"You have to get back to your basic principle of why we're controlling tuition fees in the first place, and why we're controlling other fees — so that [students] can afford education. That gets to the issue that, hey, [UWO's proposed fee] is a substantial fee hike."

Next year's government-approved tuition hike, in comparison, will be $125 — a seven per cent hike above current levels.

Community policing needs to be adopted

continued from page 1.

Rae believes it is necessary to adopt a new kind of community policing. The example he cites is the community policing system now in operation in the North Jarvis area.

"In North Jarvis, we now have an elected community advisory board, which consults with police about the 'hot spots' in the neighbourhood, and 20 officers who only police that area."

But Rae said gay and lesbian issues are not only issues of violence, but are human rights issues. He cited the example of same sex spousal benefits.

"In 1990, the Ontario government expanded its insurance coverage to include same sex relationships. However, they did not change the pension act which legally enforces such changes."

Rae also said homophobia is institutionalized in every aspect of our society. He said many of the most vocal groups tend to be religious organizations which are exempt from the Human Rights Code.

"Children are being indoctrinated at an early age. They are told time and time again of the story of Sodom and Gomorrah, not knowing what it is really about, and grow up believing it is true."

Nominations for

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of the Graduate Students' Union
will be open from
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•to accept overall responsibility for all actions of the Union, and to act as official representative of the Union;

Duties of the **VICE-PRESIDENT** include:
•to be responsible for the duties of the President in the absence of the President
•to serve as GSU representative to the provincial and national student organizations

Duties of the **TREASURER** include:
•to be responsible for keeping of records of the monetary transactions of the Union, and to act as financial advisor to the General Council

Duties of the **SECRETARY** include:
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For further information on duties, contact GSU.
Vote Tues. March 25 and Wed. March 26

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WRITE NEWS

HART HOUSE

Proposed Fee Increase and Capital Levy

An increase in student fees and a capital levy for Hart House will be considered by the Board of Stewards at its meeting of Thursday, February 13, 1992 at 5:00 p.m. in the Committee's Room of Hart House.

The present fee for full-time students is $65.90. The proposed increase is $2.65. The present fee part-time students is $19.75. The proposed increase is 80 cents.

The proposed capital levy will be ten percent of the Hart House fee fo a period not to exceed ten years. The levy will be used, in particular, for the renovation of the Hart House locker room facilities to provide modern, equitable and safe accommodation for women and men and to renovate the Hart House Pool so that it may continue to operate.

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A Varsity Supplement on the International Student Movement

STUDENTS IN THE STRUGGLE

monday edition - 10 February 1992



Table of Contents

Living in exile pg. S3
An interview with a Kenyan student radical
by Naomi Klein

Fed up with poverty pg S4
British students fight cutbacks
by Shawn Whitney

Riots and radicals pg S5
The story of the Korean student movement
by Eun-Sook Lee

Under the gun pg S6
Reports from Nicaragua, El Salvador and Guatemala
by Dave McKee and Darner Gowlett

Books and stones pg S7
The criminalizing of education in the Israeli occupied territories
by Jerry J Khouri

And activist news from around the globe

How the CIA bought Rochester academia

by Susan Benson

To most people, the Central Intelligence Agency is hidden in the murky world of international espionage.

But to the students of the Rochester Institute of Technology, the CIA was part of their campus and academic life.

Not only did the CIA operate an officer-in-residence program at RIT and recruit faculty and staff, it changed RIT's curriculum to serve CIA needs.

RIT's Technical Support Program was set up to help the CIA select students to be either recruited or trained to do research for the CIA.

In a 1985 Memorandum of Agreement made between RIT and the CIA, it said the CIA "recognizes RIT as a strategic national resource worthy of explicit development and support." It also said that RIT would tailor its curriculum "to be responsive to certain design specialties of the CIA."

The CIA had photography students designing fake passports and woodworking students designing picture frames with compartments for bugs.

RIT is not completely unique among American schools. The agency regularly recruits faculty and students, operates officer-in-residence programs at colleges and spends millions funding research that is friendly to its special needs.

But to many students, faculty and staff, RIT was different. It seemed the CIA had bought and tamed the entire institution. Everyone from the school's president to its provost seemed to be in the CIA's pocket.

RIT is a school specializing in technology. Its 13,000 students study everything from imaging science to film and video.

Stephen Judd, an RIT graduate student and campus anti-CIA activist, thinks the CIA was attracted to RIT because of its focus on technology.

"RIT is a very conservative institute, it deals with technology. It's in a very conservative, corporate-orientated area of the country. I think the CIA saw a student body that was politically in tune with it and that it would have a good recruiting area for researchers, analysts, scientists and technicians."

But many at RIT refused to sit still for the CIA invasion.

It all started last February when President Richard Rose announced that he was taking a sabbatical to serve his country in the Gulf.

But Rose didn't go to the Gulf. Actually, he went to Langley, Virginia — home of the CIA.

Rumours of CIA involvement in the school had been circulating for years. Campus Watch, a CIA watchdog on university campuses, tried in 1988 to find out about a campus CIA officer-in-residence program.

The next day, the president's office sent a letter to the faculty attacking Campus Watch and defending the CIA.

Rose's revelation that he spent his sabbatical in Langley started things up again.

A number of groups formed to try to force the CIA off the campus.

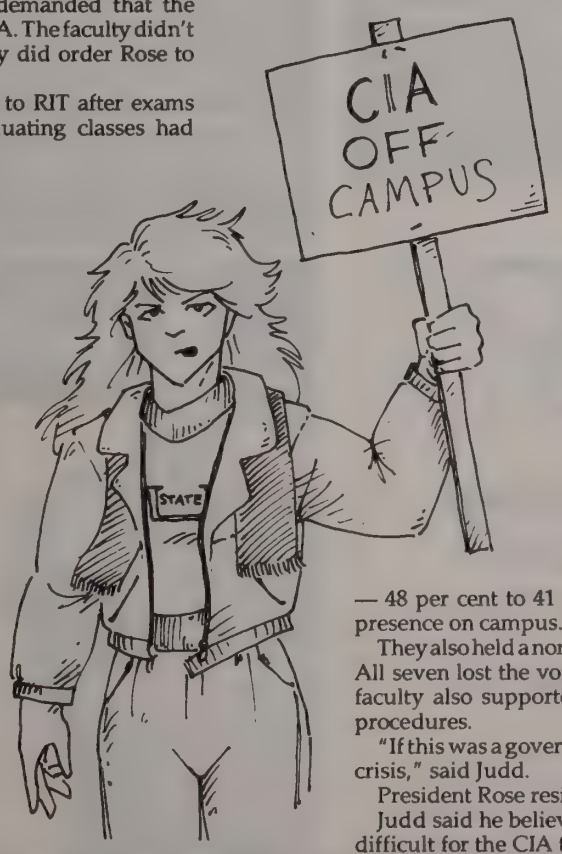
The first thing they did was call for Rose's resignation at a faculty meeting. They also demanded that the institute cut all ties with the CIA. The faculty didn't adopt their demands but they did order Rose to return to RIT immediately.

Rose refused. He returned to RIT after exams had finished and after graduating classes had graduated. He held a press conference and insisted the CIA was not influencing RIT's curriculum. He set up a commission to look into the RIT-CIA relationship, but activists charged him with stacking it. After a number of protests, the commission was changed to include a student, a RIT graduate, and a professor. Two independent researchers were also hired.

To the RIT administration, the commission was threatening a very important sponsorship.

The president's executive assistant, Andrew Doughtery, was the author of one letter.

He wrote, "Our sponsor is increasingly uncomfortable with the perceived hostile environment. If we do not solve the situation ourselves within days, we will probably lose it."



One of the things the CIA did at RIT was subsidize the RIT Research Corporation (RITRC). The RITRC is a private institution located beside the campus. Last year, 56 per cent of its money came from the CIA. When it opened in the early 80s, none of its funding came from the CIA.

But despite the growing awareness of the depth of the relationship, activists still charged the administration with blocking an investigation.

Concern was raised by the faculty that documents exposing the CIA-RIT relationship were not being kept safely. Dr. Mary Sullivan, former Dean of the College of Liberal Arts, asked President Rose to lock the documents up. Rose promised he would.

But mere days later, the CIA Off-Campus Coalition held a press conference and dumped bags of shredded documents in the administration office's lobby. They said the shredded documents were CIA documents from the Training Program and the Research Corporation. They said they had been deliberately destroyed despite Rose's promises that they would be safe.

When the Board of Trustees released the findings of their review panel, it said the CIA had had a major impact on the creation of the Phd program in imaging sciences. It said administration and faculty promotions depended on willingness to support the CIA. There was also evidence that administrators were intimidated by the president's assistant and students were also intimidated.

One student was interested in doing her co-op studies with the CIA. She was forced to take a lie detector test. Her private life was pried into. One of the people who interviewed her after the ordeal said it was like interviewing a rape victim.

The faculty held a referendum on whether or not to continue the CIA's role on campus. Over 84 per cent of the faculty voted. The vote was close — 48 per cent to 41 — in favour of supporting the CIA's presence on campus.

They also held a non-confidence vote on seven RIT officials. All seven lost the votes, although none lost their jobs. The faculty also supported creating strong funding oversight procedures.

"If this was a government, I'd say this was a constitutional crisis," said Judd.

President Rose resigned in September.

Judd said he believed events at RIT would make it more difficult for the CIA to infiltrate other campuses.

But he said that despite set-backs, the CIA is getting more involved in higher education. He thinks industry, government, and academia are becoming more and more dependent on each other for the exchange of technology.

"I think the university is losing in these kinds of relationships because the kind of values it has traditionally been about are very quietly being eroded away.

"What is lost is the university's independence. You begin to wonder if is following the agenda of its sponsors — whether they be corporate or government.

Young Trots, Socialism and summer camp

International student activists meet in Prague

by Raghu Krishnan

I knew it was the town I was looking for when I walked into the austere cafe next to the train station and discovered a semi-drunken crowd of young revellers intoning "The Internationale" in a language very much unknown to me.

The place was Hradec nad Moravici in northcentral Czechoslovakia, and I arrived there after fifty-five hours of travel from Madurai in south India through Madras, Bombay, Frankfurt and Prague.

It was an historic event of sorts that brought me, the cafe revellers (who turned out to be Basque), and some 750 other revolutionary youths to this picturesque but unlikely spot in the Czech lands — hours from Prague and just south of the Polish border.

We had gathered for the eight annual week-long summer youth camp of the Fourth International, the worldwide organization of socialist groups founded just before World War Two by Leon Trotsky and kindred spirits.

The very fact that the camp could be held in Eastern Europe is an indicator of the dramatic changes that have swept the region since the upheavals of late 1989. Before then, under the repressive regimes of yesteryear, few "crimes" invited greater punishment than that of "Trotskyism".

Indeed, so immovable did those regimes seem that at the 1988 camp I attended in France, nobody would have dared predict that three years later we would be meeting together in Czechoslovakia.

Given the decades-long suppression of open political organizing in "socialist" Eastern Europe, it was inevitable that in spite of the camp's location, the overwhelming majority of camp participants would come from the capitalist countries of Western Europe.



Mark Lyall

But there were a few dozen participants from Czechoslovakia, Hungary, Poland, the eastern part of Germany and the then USSR. These students are trying to build a leftist, socialist and democratic alternative in very difficult conditions: amid the social chaos, growing authoritarianism and economic catastrophe unleashed by the spate of privatizations and price increases dictated by the International Monetary Fund and the G-7 countries that control it.

Also present were a group of Czech anarchists, primarily from Prague, who just weeks before had been protesting the government's decision to spend huge sums of money on the "Prague Exposition" (an extravaganza for visitors) while unemployment climbed and social programs were gutted.

At the protest, they were violently attacked by the growing groups of neo-Nazis in the region. Those police that didn't stand and watch joined in, and the anarchists were arrested for unlawful protest.

There were also participants from the "Third World". A few came directly as delegates from their respective countries — Brazil, Mexico, Algeria, Senegal — while most had been studying in Eastern European universities before the old regimes were overthrown.

It was quite something to meet the Sudanese, Palestinian, Iraqi, Mauritanian, and Indian students from Polish and Czechoslovak universities.

Though their status seemed fairly secure last July, it is now highly precarious given the politically motivated purges that have swept the universities and the xenophobic bent of the new governments. En route to the camp from Warsaw, for example, the Sudanese participants were held up at the Czechoslovak border for suspicion of "terrorism".

The Sudanese participants were held up at the border for suspicion of "terrorism."

These "Third World" participants had a special perspective on events, coming as they did from countries economically and politically devastated by the west's "New World Order". They knew what was waiting for the people of Eastern Europe if their governments continue to hurl themselves down the rickety path paved for them by the capitalist West.

With impressive translation and interpretation facilities at hand, everyone was able to fully participate in the numerous plenaries and workshops. These centred on the 1992 European Union, Eastern Europe and the USSR, women's liberation; imperialism and the Third World, the national question, and socialism and democracy.

There are few better places than Czechoslovakia, home of the 1968 Prague Spring with its hope for "socialism with a human face," to assert the need for genuine direct democratic control and the universal satisfaction of basic human needs.

Raghu Krishnan is a member of the United Coalition Against Racism and Socialist Challenge.

STUDENTS IN THE STRUGGLE SUPPLEMENT

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Quick — submit to the Varsity's next supplement: Women and Sexuality
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LIVING IN EXILE

Miguna Miguna fought for student rights in Kenya and he went to jail for it

by Naomi Klein

For Miguna Miguna, a law degree from Osgoode Hall doesn't mean a job on Bay Street. A political refugee from Kenya, Miguna hopes one day to return to his country and re-join the movement for democratic reform.

Miguna's activism at the University of Nairobi made him an exile in his own country. Imprisonment, constant police surveillance and banishment from urban centres characterized his life before he fled to Canada in 1988.

"I don't even have a Kenyan passport. I cannot go back now. I cannot get employment there. I am marked," says Miguna.

Miguna was marked as a political dissident by the Kenyan government after he was elected to the executive of the Student Organization of Nairobi University in 1987. The election was a landmark — free of the government intervention which previously characterized student elections. Miguna was elected with an 80 per cent majority of a 90 per cent voter turn-out.

Miguna explains that in Kenya, student activists work with underground opposition movements, making student politics a subversive activity.

"When you are a student activist, automatically the government associates you with radicalism and dissidency," says Miguna. "The government gets very fidgety. You are followed all the time. After that, your life can't be the same."

The newly elected SONU challenged the government on a law which banned political opposition, and "unauthorized" gatherings. They also opposed security police on campus who track "political dissidents" in the faculty and the student population, and called for the release of political prisoners and detainees. They hooked up with the international student movement and intended to attend a conference of student activists in Cuba.

"We were in internal exile. The conditions were unbelievable. We were left with no option but to leave."

"We wanted the dictatorial tendencies to stop and we wanted to participate in national politics," says Miguna.

But soon after the election, seven members of the SONU executive were arrested and imprisoned. The government accused them of being agents for foreign governments like Cuba and Libya and confiscated their passports before the scheduled conference.

"They came and arrested us at night and detained us without a trial for one month," says Miguna. "The charges were false. What they feared was opposition to the government."

But the opposition grew with the arrests. Students held protests and went on strike demanding the release of the SONU executive. The government met the protests with violence and finally closed down the university.

"A number of students were raped and beaten," says Miguna.

Although Miguna was eventually released from prison, he had little freedom. Charged with "breaking the peace," Miguna and the others were handed suspended sentences with conditions which restricted them to rural areas, banned them from universities and libraries, and from meeting with or addressing gatherings of more than three people. Miguna says that when they did enter the city, they were followed and threatened. He and the six other members of the SONU executive fled the country for Tanzania and eventually got refugee status in Canada.



Kenyan refugee and Law student Miguna Miguna. Mark Lyall

"We were in internal exile. The conditions were unbelievable," recalls Miguna. "We were left no option but to leave."

Miguna now works with the Committee for Democracy in Kenya, which works with othere opposition groups to effect democratic reform in Kenya. There have been some changes in recent months, the most substantial being the elimination of the law which banned opposition parties. Several parties have formed and the Committee is demanding that the government call an election by September.

Miguna says if the reforms continue and include the release of political prisoners and the safe return of political exiles, he will go back.

"I will definitely return if the changes are irreversible and if my safety can be guaranteed," says Miguna.

Miguna, who got an undergraduate Political Science degree from U of T, says he has been disappointed by the level of student activism on Canadian campuses.

"I was just charged 3 per cent on my student loan and nobody said anything. A government could not do that in Kenya without illiciting strong student opposition."

"I am disappointed at the level of maturity and sensitivity to the various issues affecting students.

"Students in Kenya don't just react like students in Canada — they participate," says Miguna. "The only student activists here in Canada are in fringe groups and they are unable to mobilize to get mainstream support. Students behave as if they are part of the capitalist establishment."

Union strikes for workers' rights in the Ivy League

by Arif Noorani

Yale University may be shut down in two weeks if the campus unions and graduate students don't reach a settlement with the administration.

The unions and graduate students could strike on February 12, the negotiation deadline for locals 34 and 35.

The two locals have been without a contract since January 18, and see little hope of settling by the February deadline.

Deborah Chernoff, a member of local 34, said the administration has a bad track record in dealing with campus unions.

She said the 50-year-old local 35 has had to strike during every contract negotiation. She also points to local 34's unionization drive in 1983.

Clerical workers voted to form a union in 1983, but it took the administration 16 months to grant unionization, and only after clerical staff went on a ten-week strike, said Chernoff.

Locals 34 and 35 are members of the Hotel and Restaurant Workers Union. Local 34 represents clerical workers and local 35 is made up of blue collar employees.

Graduate students have been organizing for nearly two years to form a union or association for their members, many of whom work as teaching assistants.

Gordon Lafer, a representative of the Graduate and Employee's Student Organization, said the university administration's continual reluctance to meet with teaching assistants has driven them to organize demonstrations.

"It's crazy to think that you need to form a union to have longer library hours, but it's true."

Graduate students were planning a two day walkout this week to protest he stonewalling of negotiations, said Lafer. They already held a one-day walkout on December 4 and a sit-in in January.

The unions have supported GESO by providing office space and bringing 2,500 members to the December 4 picket.

Chernoff said they joined forces with the graduate students because the locals felt they would be in the same boat.

Along with unionization, GESO's demands include action on education and administrative issues, said Lafer.

"Employees need a better health care plan, and students need longer library hours and more input into decisions made by the administration," said Lafer.

"It's crazy to think that you need to form a union to have longer library hours, but it's true at this school," he said.

Tracey Ardren, a GESO member, said wages for teaching assistants are drastically low considering Yale is the third richest university in the United States.

Teaching assistants at Yale are paid $6,900 before taxes — up to $5,000 less than teaching assistants at other universities, said Ardren. Yale publishes the cost of living in the area as being $11 000, she said.

Along with the 3,500 employees and students who walked out in December, supportive faculty cancelled or moved the classes of nearly 2000 undergraduate students, Lafer said. A demonstration, religious services and speeches by Jesse Jackson and union leaders were also scheduled.

In late January, 350 students staged a sit-in the school's library.

Lafer says he feels the campus is being polarized over the possible strike. In a poll done in the last week of January, 57 percent of students said they sut the unions and 18 percent the administration. Nearly a quarter were undecided.

Fed up with Poverty, British students Occupy universities

by Shawn Whitney

Post-secondary students in Britain have finally had enough.

Beginning late last term, British students began to occupy their universities and polytechnics to protest the ravages of underfunding. By the end of the term, over 20 colleges had been occupied in the largest student occupation movement in 14 years.

At Lancaster University, over 1,000 students were involved in a nine-day occupation that was finally ended by police. At London Middlesex Polytechnic, five of the college's seven campuses were occupied for over two weeks.

"We've taken the college under student control," one student occupier said.

The reasons for student anger are simple and familiar — poverty and overcrowding. At Luton's College of Higher Education, for example, the student population has increased by fifty percent without any extra money coming in.

"In history and maths, students have to sit on floors in lectures and the canteen has worse queues than a Moscow breadshop," said one student at Goldsmiths College.

Grants in Britain, which have fallen by 24 percent in the last ten years, have now been frozen by the Tory government. As students' rents and costs of living skyrocket, the Tories have followed the Canadian example by denying students access to income support and housing benefits.

British students also face chaos and misery in the colleges, as the Tories have boosted enrollment by 45,000 this year alone without providing any additional funding.

This trend is set to continue. The stated aim of the Tories is to double the student population by the year 2000, but they have offered no increase in government spending.

The fightback against the cuts came as a big surprise to the British press.

"Students no longer feel they can affect issues. People are quite apathetic," wrote *The Guardian* only weeks before the occupations began.

The tone of the mainstream press changed dramatically once the occupations began. *The Observer*, for example, was finally forced to acknowledge that the occupations were the "most serious outbreak of student unrest since the heyday of campus militancy in the Sixties."

There was a high level of involvement at all the occupied colleges. Hundreds packed union meetings called to launch the fight, and then joined the occupations.

At London's Goldsmiths College, 550 students voted to continue their five-day old occupation late in the term.

Not only has there been massive solidarity amongst students, but there has also been growing support amongst ordinary working people. Donations have been collected in union branches and in subway and train stations.

Local people have contributed food to occupying students and participated in the student demonstrations that have taken place. Teachers and administration staff have also been very supportive, at one college voting to extend essay deadlines and refusing to follow the administration's demand that the term start early, said Moira Nolan, a student organizer with the Socialist Worker's Party.

Canadian students need to build a similar fight against the most recent round of attacks on education, said Nolan. Last term, over 800 students at Dalhousie staged an occupation protesting tuition increases.

"Activists have to get around and talk to ordinary students and really agitate for demonstrations and then lead up to occupations," she said. "That could make a difference and I think once some people achieve a victory, others can begin to see what's possible."

"The most serious outbreak of student unrest since the 60's".

In Britain, some students started the second semester by not paying rents to university residences.

"I think the anger will explode on an even greater scale (this) term, affecting many more of the bigger colleges than it did (last) term," said Nolan.

Radio in the struggle:

Activism on the airwaves

by Shannonbrooke Murphy

It is said "the first line of struggle is secure communications."

A rich tradition of radical radio has manifested itself globally. Pirate radio stations run by urban squatters and students play a consistent role in sporadic uprisings.

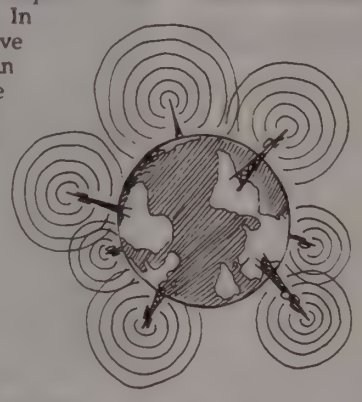
The guerilla broadcasts of Radio Venceremos and Radio Faribundo Marti are the communications weapon of the revolutionary movement in El Salvador. In Canada, the campus/community radios give voice to the otherwise voiceless, creating an alternative to the monolithic CBC. These diverse efforts are all part of an international movement to reclaim airwaves in the interest of communities, not profit.

The stated aim of the World Association of Community Radio Broadcasters (AMARC) is to support the development of participatory radio, in the spirit of democratizing communication on an international scale.

"In several parts of the world, radio is regarded as a bureaucratic medium by which the rulers address the ruled," says Matthew Umukoro, a Nigerian scholar of media arts.

"With the advent of community radio, this communication is being reversed. The ruled now address the rulers...often to the discomfort of the latter," he continues.

Umukoro defines community radio as radio operated by a specified community or interest group, with minimal capitalist control or state intervention.



Community broadcasters often face threats if their transmissions give expression to popular will, rather than the official line.

The Salvadorean government has waged an 'interference campaign' against Radios Venceremos and Faribundo Marti for years, blocking their broadcast signals.

Radio Primerisima in Nicaragua, which called for a general strike, had its main transmitter bombed in 1990.

Radio Freedom is operated by South African exiles, many of whom were involved in the student movement of 1976 before fleeing the country to join the ANC cadres. The station is banned from broadcast inside South African borders.

The broadcasters from Pirate Radio Hondred in the Netherlands were arrested and charged under anti-terrorist legislation and their studios and equipment confiscated, presumably in relation to their reading of Red Army Fraction (sic) communiques.

Even in Canada, student and community-run stations face attempts to change their content or shut them down.

While the stations are protected by the liberal guidelines of the Canadian Radio and Television Commission, and have the support of the National Campus/Community Radio Association, they still face challenges.

The more organized reactionaries are mounting an offensive to undermine those stations most reflective of community needs. Their tactics seem to be based on the elitist premise that student needs are somehow apart from the needs of their communities — implying that all worthy students are of one culture, one gender, one sexual orientation, one class identity, and one political persuasion.

Student funding to campus/community stations is the usual target of these attempts.

Our community broadcasting counterparts in other parts of the world are risking prison sentences or even their lives in order to create the democratic communications which we have also fought for, and won access to. We have an obligation to protect and defend what small gains we have made in this area, and use the opportunity to push the parameters ever further.

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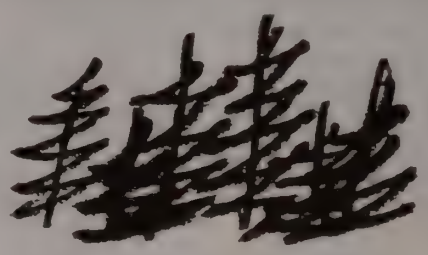
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Korean students protest police killing of student radical.

south KOREA riots and radicals

by Eun-Sook Lee

Student activism has emerged in the last three decades as a catalyst for political change in south Korea.

The Kwangju massacre of May 1980 propelled student activism beyond its idealistic and elitist boundaries towards an extensive analysis of ideology, methodology and motive. Kwangju also caused a permanent rift between the students and the military, leading to anti-American sentiment among students.

At the end of 1980, student activists went underground to embark upon the 'conscientization movement'. The students spurned western models of democracy and embraced neo-Marxism as an alternative to south Korea's political and economic plight. The students felt American democracy was riddled with the same class divisions and inequalities as south Korean society.

As a result, the students began to identify and establish links with groups in the Third World. Thus, the student movement in the 1980's has developed into an anti-imperialist and nationalist one, aspiring to participatory politics and unification.

The students examined the history of popular movements, and concluded that the 1960 student-led revolution against Syngman Rhee happened because of popular participation. The absence of that collaboration with the urban labour and farming sectors was their primary defect during the Park years.

On April 17, 1985, the National Federation of Student Associations (Chonhaknyon) was established with Sammintu (the Three People's Committee) being inaugurated as the political arm of the NFSA. The three struggles referred to by Sammintu were Minjung (liberation of the masses), Minju (democracy) and Minjok (unification).

The students applied these theories with Nohhak yondae (labour-student solidarity), Nohhwa eundong (political consciousness of the farmers) and political actions against the Chun regime and American institutions and buildings.

By 1986, the student movement had become more radicalized as high school students became involved and suicidal protests, such as self-immolation and jumping off buildings began to be used.

Suicide is not a novel method of protest for south Koreans. Yet it was a new development within the student movement and it was disturbingly frequent. It was reported that a suicide group of 49 students had been formed and by the end of May, six students had committed suicide.

Students began to refuse to participate in military training exercises.

Radicalism in student activism decreased after the Konguk University incident of October 28-31, 1986. For four days, a police riot squad of 19,000 carried out a "combat style operation" against students. A total of 1,275 students were arrested, the largest single arrest of student activists in south Korean history.

Following this, student activists debated whether radicalism was preventing alliances with moderate forces. Many felt that the labour movement and agricultural sector — currently supporting the students — would not constitute a sufficient force.

In 1987, the students, while maintaining their original principles, began networking with the new middle class. The middle class was politically influential and becoming increasingly distressed by Chun's anti-democratic policies.

In the midst of this growing economic turmoil and political dissent, the ruling Democratic Justice Party voted Noh Tae Woo as Chun's successor.

Political ambition, factionalism and regionalism have prevented opposing parties from uniting. Consequently, Noh emerged victorious with only 36.6 per cent of the popular vote.

While the student movement continues to battle Noh, two factions have emerged The difference lies in strategy. While the National Liberation focuses on the dismantling of imperialism and seeks reunification, the People's Democracy stress the need to tackle class divisions within south Korea.

The north-south split poses several problems. Progressive forces question how to view north Korea. Students and other progressive forces debate whether the revolutionary movement should include north Korea or whether the two Koreas should carry out separate struggles.

South Korea remains fraught with internal conflicts as repression of unions, strikes and demonstrations continue. Riot police continue to be used to subdue students.



Riot Police use tear gas to disperse anti-government demonstration at Kunguk University in Seoul.

Korea Facts:

The state of Korean workers:
- wages only cover 60% of living expenses
- average working week is over 54 hours
- workers face the world's highest rate of industrial accidents
- women make half as much as men
- income of rural families is lower than urban dwellers

The state of the military:
- south Korean armed forces number 620,000 (pop. 40 m).
  Over 30% of the national budget is spent on the military.
- north Korean armed forces number 780,000 (pop. 18 m)
  Over 40% of the national budget is spent on military.
- High school and college students have to undergo military training

*There are 43,000 U.S. troops in south Korea.

News Brief:

Recently, the labour movement and students in south Korea have organized demonstrations after the 1991 death of Kang Kyong Dae.
On April 26, Kang was beaten to death by five officers while protesting against tuition fees.
Ten students committed suicide to convey their anger at the police actions and at the Roh Tae-woo government. Suicide as a tactic of dissent is not new to south Korean activists.
Today, about 95 student activists are wanted by police. Most of those are active in the national student federation Condaehyop.

Student Association:

The Asian Student's Association is an independent, non-aligned regional body of 41 National student organization from 26 countries in Asia-Pacific.

Founded in 1969, ASA networks student activists, fostering student solidarity in the struggle for democracy, self-determination, peace and justice.

In the past, ASA has actively campaigned in support of the pro-democracy struggles in Burma, China, Mongolia and Nepal.

Asian Students Association
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tel. (852) 388 0515
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Under the gun: students in Central America



Students gun for an education

by Dave McKee

The logo of the Nicaraguan National Students Union (UNEN) includes an open book and a rifle. The logo is meant to symbolize the UNEN's commitment to students as well as to the Nicaraguan people.

Before national liberation in 1979, universities often formed the frontline of the revolution.

All students in the country belong to UNEN, and members are elected to represent every classroom, every faculty and every university. The candidates represent various political parties. There has never been an independent candidate. Generally, over 90 percent of students vote.

One of the student movement's top priorities is the quality of education. The U.S.-funded war in the 80s resulted in the deterioration of university facilities, and the current economic crisis compounds this problem. The present government, a conservative coalition, has continually used the economic crisis as an excuse for imposing huge cutbacks (ranging from 20 to 50 percent) on education.

As of last year, the cost of one year at university was about $3,000 (U.S.), with students paying only a $4 membership plus the cost of some photocopying and books. Without government subsidies, students would have to pay about $200 per month. By comparison, professors received a salary of about $170 per month.

Accessibility is also jeopardized by suggestions that entrance requirements be raised. But it is usually students from expensive private high schools who generally have the highest marks.

But the Nicaraguan student movement emphasizes broader social change. Last summer, the government began to displace people, handing their land to the wealthy who had left the country after the 1979 revolution. Students occupied the Ministry of Finance building in Managua in protest.

UNEN also encourages sex education, which is severely lacking under a government with strong ties to the Catholic Church. One of the leading causes of death among women is botched abortions.

UNEN also tries to maintain the autonomy of Nicaraguan universities. Typically, university administration is directed by one council, composed of students and staff, which handles all sectors of administration and reports directly to the Controller-General of the country.

Students lose in civil strife

by Darren Gowlett

"Study and Struggle" is the motto of El Salvador's General Association of Salvadorean University Students.

Torn by a 12-year civil war and a major economic crisis, student activists face harassment, imprisonment and assassination by the armed forces and death squads. The economic crisis and rising tuition fees are making education less and less affordable.

The country's largest university, the University of El Salvador has been invaded and occupied by the military on many occasions, most recently in 1989.

On a recent visit to the University of El Salvador, Jose Garcia, a Salvadorean student at U of T, saw the shortage of equipment due to government underfunding and military intervention.

"The UES has a severe lack of resources," he said. "Labs cannot carry out research." Despite this, "students are working in the repopulated communities (communities of repatriated refugees) and setting up clinics."

Garcia noticed a high level of organization among students, particularly at the UES.

"There are many large student organizations", he said. "They are very militant and concerned with increasing social and political awareness." However, he noticed a lack of political activity at El Salvador's more than 30 private universities.

"Even at the UCA (University of Central America, where six Jesuit priests were murdered in 1989) there is much less of this activity."

One major strength of the student movement in El Salvador is its international relations. Many Salvadorean student organizations have forged strong ties with students around the world. They have received resources and political support from students in Europe, North America and elsewhere. The Committee for the Rehabilitation of the UES has been collecting materials and funds at U of T since 1990.

Guatemalan activists targetted

"Four of you will die."

The threat to the office of Guatamala's National Association of Univeristy Students (AEU) was no crank call.

Two weeks later, two architecture students from the University of San Carlos were shot dead in Guatamala City. They died from multiple bullet wounds. Each had been shot in the head, the "tiro de gracia" usually indicative of a political assassination by a right-wing death squad.

* * *

Numerous billboards and radio ads proclaim the new civilian government's commitment to lasting peace. But repression is escalating as negotiations to end 30 years of civil war continue.

This is a country where teaching basic literacy to landless peasants is considered communist and submissive.

Since the inauguration of a new president last January, human rights organizations in the country have reported over 500 disappearances and 140 political assassinations. At least three people are killed or kidnapped every day.

Students are among the targets of the terror campaign.

Earlier in the summer, 80 students were forced into the army against their will and sent to barracks in conflict zones despite laws exempting students from military service.

The worsening situation reminds many of the summer of 1989, when 13 students — most of the AEU executive were "disappeared." Five of their tortured bodies were found in a ravine outside the campus.

During the month our student delegation was in Guatamala, we heard of other examples.

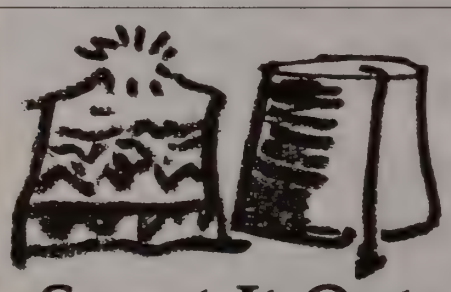
Otto Perralto and some other students were followed as they left a fast food stand on their way to meet with us. The driver of a sports car with darkened windows and foreign plates rolled down his window and said, "That's the son of a bitch." He was holding a gun and later followed them to our hotel.

That same week, high school student leader Oswaldo Godoy barely escaped an attempted kidnapping by men in plain clothes. He later gained entry to Canada as a refugee.

But despite these acts of intimidation, students have stepped up their efforts.

On August 9, they blocked the major highway outside the university for over an hour to call for an end to the army's forced recruitment.

Canadian University Press



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BOOKS AND STONES

How education became a crime in the Occupied Territories



by Jerry J. Khouri

In the Israeli-occupied territories, it takes roughly eight years to get a four year degree.

University life and the role of education in the occupied West Bank and Gaza Strip is inextricably linked to Palestinian resistance to the occupation and the Palestinian national movement.

For Palestinians, education has been used as a medium to develop, to survive and to articulate their identity and rights. For the Israelis, education has been used to suppress and subjugate the Palestinians by censorship, closures and harassment.

The military has been harassing students and teachers since the West Bank and Gaza were captured in 1967. But since the Intifada began in December 1987, the military has systematically disrupted education in the occupied territories.

University Crackdown

Universities like Beir Zeit have been closed for the past four years. In fact, it has been intermittently closed over 15 times since 1972. In February 1988, all six major degree-granting Palestinian universities were shut down, depriving 15,000 Palestinian students of their right to higher education.

But, according to James Graff of the Near Eastern Cultural and Educational Foundation in Toronto, Israeli actions have had mixed results.

Graff says the crackdown has resulted in a partial "dePalestinization" of the West Bank, as students and workers who are forced to leave often cannot return. But he says many students have become even more radical.

"High school graduates don't go anywhere, they go to the streets."

With many schools and universities closed, Palestinian teachers and students held seminars in homes, backyards and hill tops.

And even through the interruptions, Beir Zeit has played a key role in the on-going peace talks with Israel and the surrounding Arab nations. Many members of the Palestinian delegation are students or faculty of Beir Zeit.

In the eyes of the occupying authorities, institutions such as Beir Zeit and al-Najah University are threats to security and are "centres of unrest."

The Israeli govenment has attempted to settle this unrest in ways that the al-Haq, the West Bank affiliate of the International Commission of Jurists, calls "collective punishment."

Professors are deported simply for teaching economics, literature and engineering. Even world-renowned physicist Tagsir Aruri was deported two years ago.

A young girl is seen as a threat to security for wearing a kafiyeh (traditional scarf) or raising a Palestinian flag.

Student elections are deemed subversive. Newspapers and 17,000 books have been banned from the West Bank and Gaza Strip. It is illegal to possess any publication by a Palestinian without a permit.

Schools from kindergarten up were shut down for 18 months after the uprising began.

The Israeli Defence Ministry has outlawed Palestinian attempts to organize alternative schools and distribute home-study packets. Penalties range from deportation to 10 years in prison.

In truth, the real issue is not state security but personal insecurity.

Criminalizing Education

In other words, Israeli insecurity is based upon the belief that if Palestinians are ever allowed to be educated, they will articulate their plight to the world and will engage critically among themselves. More importantly, the insecurity lies in the belief that education will lead to Palestinian statehood.

The issue for students and educators in the West Bank and Gaza Strip is academic freedom: the right to attend classes, the right to read uncensored books, the right to speak your mind without punishment.

Nevertheless, closures, harassment and arrests are part of the life of students and universities. This war of attrition against education has been condemned by the international community, yet Israel pursues its objective with utter contempt and disregard.

Israeli Insecurity

"This is criminalizing education...army complaints have not been about inflammatory teaching, but about teaching," wrote political scientist Albert Aghazarian, in the *Manchester Guardian Weekly*.

Since the beginning of the Intifada the nature of Palestinian education has changed. Intifada represents change and alternatives — not only to occupation but also to the way things were done in the past.

With many schools and universities closed since 1987, (some have re-opened in the past year), Palestinian teachers and students held seminars in homes, backyards and on hill tops. They mobilized the community in this project as education, forms of agriculture, business and writings became "intifadaized".

Beir Zeit, like the other universities, operates under the American system of credit hours. However in order to fulfil the requirement, each student must complete 120 credit hours of community work during the programme. This work includes farming, teaching the illiterate, social surveys and village reconstruction.

There are five universities in the occupied territories and each was developed by local family or group initiatives. Their patrons, usually influential individuals in society, contribute not only in a monetary sense but play a role in their pattern of development.

With files from Canadian University Press



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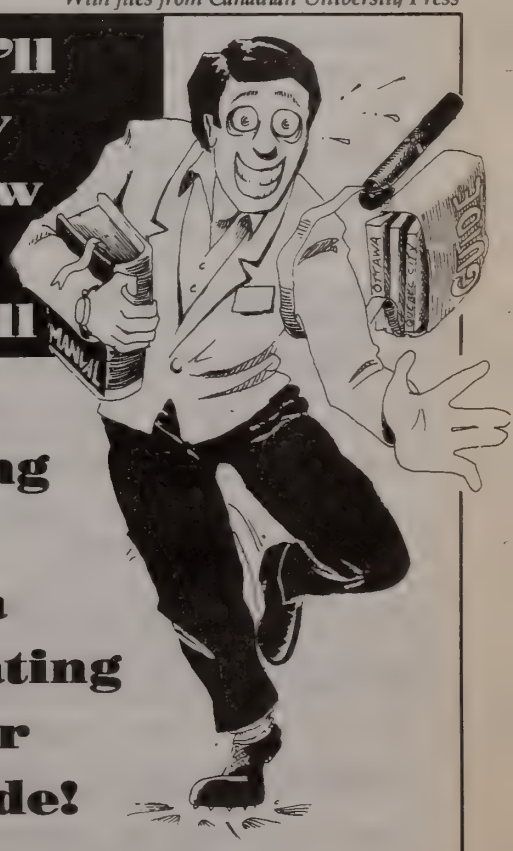


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BUDGET INFORMATION SESSIONS

President J. Robert S. Prichard will be visiting Faculties on all three campuses to discuss the implications of the Government's Transfer Payment Announcement for the University's Budget.

ALL FACULTY, STAFF AND STUDENTS ARE INVITED TO ATTEND THESE SESSIONS.

You may attend the session for your Faculty or Division or any other session that is convenient. A General Session open to any member of the University community will be held in the Council Chamber, Simcoe Hall from 4:00 to 5:00 p.m. on Friday, 14 February 1992.

The schedule of these events is as follows:

SCARBOROUGH COLLEGE
Tuesday, 11 February, 10.00 to 11.00 a.m.
- The Meeting Place

ERINDALE COLLEGE
Tuesday, 11 February, 3.00 to 4.00 p.m. - Room 2072

FACULTIES OF LAW, MUSIC, MANAGEMENT, SOCIAL WORK, EDUCATION
Wednesday, 12 February, 11.00 to 12.00 p.m. - Walter Hall, Faculty of Music

CENTRAL ADMINISTRATIVE STAFF
Wednesday, 12 February, 1.00 to 2.00 p.m.
- Council Chamber

FACULTIES OF APPLIED SCIENCE AND ENGINEERING, ARCHITECTURE AND LANDSCAPE ARCHITECTURE, FORESTRY
Wednesday, 12 February, 4.00 to 5.00 p.m.
- Room 128, Mining Building

FACULTY OF ARTS AND SCIENCE, SCHOOL OF GRADUATE STUDIES, FACULTY OF LIBRARY AND INFORMATION SCIENCE
Thursday, 13 February, 9.00 to 10.00 a.m.
- Medical Sciences Auditorium

STUDENTS' ADMINISTRATIVE COUNCIL, ASSOCIATION OF PART-TIME UNDERGRADUATE STUDENTS, GRADUATE STUDENTS' UNION
Thursday, 13 February, 3.00 to 4.00 p.m. - Medical Sciences Auditorium

UNIVERSITY COLLEGE, NEW COLLEGE, INNIS COLLEGE, SCHOOL OF CONTINUING STUDIES, TRANSITIONAL YEAR PROGRAM, LIBRARY
Friday, 14 February, 9.00 to 10.00 a.m. - Medical Sciences Auditorium

FACULTIES OF MEDICINE, NURSING, PHARMACY, DENTISTRY, SCHOOL OF PHYSICAL HEALTH AND EDUCATION
Friday, 14 February, 2.00 to 3.00 p.m. - Convocation Hall

GENERAL SESSION OPEN TO ALL MEMBERS OF THE UNIVERSITY
Friday, 14 February, 4.00 to 5.00 p.m. - Council Chamber, Simcoe Hall

VARSITY REVIEW
MONDAY EDITION
FEBRUARY 10, 1992

Magical, mystical Masala as realized by director Krishna



BY STEVE GRAVESTOCK
Varsity Staff

Srivinas Krishna's feature film debut, *Masala*, is a thick stylistic and thematic stew. It's a tragedy, a comedy, and it satirizes everything from multiculturalism to Bombay musicals — while dealing with subjects like cultural isolation versus assimilation, greed versus virtue, racism, and a terrorist attempt to corner the world sari market. The Hindu God, Krishna, appears to his worshippers through a TV set and shows up wearing a hockey sweater. It's a refreshing debut, especially in the context of Canadian cinema which is too often dominated by sensitive rural stories and pretentious art house stuff. I spoke to Krishna after he returned from the Sundance Film Festival and a couple days before *Masala* had its commercial debut.

Krishna's attitude towards the whole business of selling a film is almost as iconoclastic as his movie. He felt things went well at Sundance, but he wasn't entirely sure. "I think it went well, but I never really stick around for those things. Instead, I went to Nevada and gambled, made money. I spent several hours in some neon casino, but I love to gamble so... I didn't really hawk my film. I didn't do that at all. My attitude is to try and have a good time wherever I am. I didn't even really see any films though I read a lot of books."

A thematic stew with a thick broth of fabulist influences and chunks a good times bubbling over with fun.

Unlike most directorial debuts, *Masala* isn't autobiographical. "The picture draws on certain things in my experience but those incidents are built around a few questions which are the hinge of the film. It has a lot in it, but not because I wanted to put everything I knew in it. I just thought that that detail was really important. If it feels like there are a lot of things in it that's really because there are a lot of characters, a lot of little plot lines. I wanted to take a microscope but not to use it in the normal way. Normally, it would be used for looking at cells which is the way a lot of movies work. But I wanted to take a microscope and look at an elephant. So you don't get the entire elephant, you just get little things on the elephant."

The wide, sometimes dizzying scope of the film was dictated by both aesthetics and the way the project developed. "Much independent low-budget cinema has this kind of modest look. There's a certain kind of stylistic similarity to it. That's got a lot to do with money. Why so many long takes in independent cinema? Well, because you don't have the time or the money to do different set-ups. You try and get clever and construct interesting shots or whatever with a few characters and few locations.

"I didn't want to do that, though I kind of set off to do that. Originally the picture was supposed to be a simple genre story about alienated youth, a *Rebel Without a Cause* kind of thing. That's almost a cliche in cinema; everyone's done it from the original *Rebel* to Godard's *Breathless*. However, I had a strong commitment to put in a milieu I was intensely familiar with, and which one seldom sees in cinema. That was to put it amongst East Indians living outside of India. It soon became apparent, especially when I had this very early instinct to put Lord Krishna in the picture, that these two desires were incompatible. In fact, the genre just doesn't hold. When you get to the truth of your experience of the world, genre turns out to be a very reductive construction."

For Krishna, genre and narrative necessarily have political implications. "One of the first lines of dialogue in the movie is 'This is not a comedy; it's a tragedy.' This is a film which asks what is a comedy and what is a tragedy. I don't think we can have tragedy anymore, we just have misery. Tragedy assumes that there's an explanation, an overarching narrative for the world. I'm convinced that we can't accept these over-arching narratives anymore whether they're religious or ideological. It's not something to despair about, but it throws you into a swirl. The biggest question becomes can we really understand each other? We live in a world where we can't understand each other's comedies or tragedies — my stories are incomprehensible to you. We can continue to use genres and tell the world again to ourselves through genre etc. by whatever structures we continue to subscribe to, but I think we're really just miscommunicating. There's a vested interest in maintaining genre since it affirms one power over another or tries to impose one explanation over another. The number one export of the U.S. is culture, which is a description of the world. That's why my film is political though it doesn't look like a political film. There's this myth that political films can't be enjoyable."

Masala's fabulist narrative derives partially from Rushdie and Marquez, two authors who have significantly influenced Krishna, and his conviction that fabulism is one of the few forms which accurately describes the contemporary world. "There were three events that happened while we were making the movie that kept something upfront: the collapse of the Berlin Wall — which confirmed to me that we can't hold these meta-narratives together anymore something that's been happening throughout the century — the incarceration of Rushdie, and the Gulf War. The picture's fabulist because how else can you describe these sorts of circumstances. Everything else has been appropriated. Realism belongs to a description of the world that's an out-and-out lie. So you resort to fabulism as a way of getting back to the world. Cinema's kind of retarded in a way whereas the contemporary novel, with Marquez and Rushdie, really is describing the world."

See Masala, page 18.

Too late to escape Letterman's juvenile grasp

BY HAL NIEDZVIECKI
Varsity Staff

Ten years later, David Letterman rules the world.

It's true. Everything from bank machines to the back page of *The Globe And Mail* to *American Home Videos* is marked by the Letterman patent of fast and funny, quirky and easy to forget, drop a watermelon off the roof of a building and head straight to bed, with a pleasant smile and an empty head.

I was giggling my way through the tenth anniversary David Letterman special the other night, until that thought left me with another, less dreamy notion: I am Letterman fall-out.

You see, I grew up with the gap-toothed king of goofiness, watched him mock the stars and the nobodies alike in his simpering, innocent, devilish way, and all that time, nobody sought to warn me. Somebody should have turned the TV off after Carson as I, in my formative years, waited expectantly for the comforts of Letterese shtick; "Time for the top ten reasons to pick your nose!"; "Ah, Paul's just jealous 'cause I've got babes and he doesn't even have a green card!"; "Hey keep that monkey away, what's it doing, get it, help, make it, aigggghh!"

Review Rhetoric

It was yuck yuck yuck for too many years as Dave shaped my mind in much the same way radioactive fall-out might shape your body. What do I mean, some who spent their childhood watching *The Gentle Giant* and *Rocket Robin Hood* might inquire? Well, I'll tell ya.

Quick and Simple

People like me, we want our lives to be quick and simple, with as few complications as possible. Maybe just a slight pinch of fast and harmless violence — like Letterman destroying a TV or crushing a guest's fake head between preposterous huge hammers. We want our banter witty, without too much gossip, but cutting straight to the issues — who're you sleeping with? Would you ever let your pet lick milk out of your mouth? Sexually, we like the idea of hot and glamorous, we love to see our king, Letterman himself, flirt with secretaries on surprise phone calls for the amusement of the common people. We love to see him parade around with models in simplistic reductions of our universe, turning it into a place where happy-go-lucky Dave hangs out with beautiful women whom he will show to the studio audience but then take home to his apartment and turn off the lights because, after all, Dave's no pervert.

Bob Dylan appearing on the show was a pivotal moment for me in understanding the Letterman power. I, like Dave, wear my hipness as a badge, enjoying the cool music of the present while paying homage to the has-been hipsters who made everything what it is today. Fitting, then, that Dylan should come on stage backed by an all-star band of people he's probably never heard of and sing "Like a Rolling Stone" with his eyes mere slits and his vocal performance more like the bouncing ball designed to keep us in tune and remind us of the words we might have forgotten, than an attempt to sing the song. Dylan is dead, Letterman is reminding us with this perverse and depressing spectacle. Long live *Late Night*.

Oh, Dave

Oh Dave, get someone on the show who will eat the feces of their pet. Strap a camera on to Anton's head and call it The Drum-cam. Bring on all the Miss Americas there will ever be and make them all look like fools in front of the masses. Fly to Idaho and make fun of the farmers by asking them if they've ever been to New York. Or maybe send Larry-Bud Melman. Hell, do anything you want. Because only the quick and the genuinely bizarre will satisfy me.

So I watch my special and go to bed, knowing all the great works of art will fall short of one hour of guests spitting coffee onto Letterman's desk. The great novels, too long. The classic works of art, too constrained. The most lavishly praised music, too far from the cutting edge. The world's most famous people, all too cool and good looking — lacking nerd. Only *Late Night* can satisfy my true craving for popular culture. All the rip-offs and spawns of his format, all the *COPS* and *Married With Children's*, they will fall short forever.

Ten years later, I have all the friends I need in the world. They come over at 12:30 and always leave when I'm tired of them. They never bother me. They will never go away.

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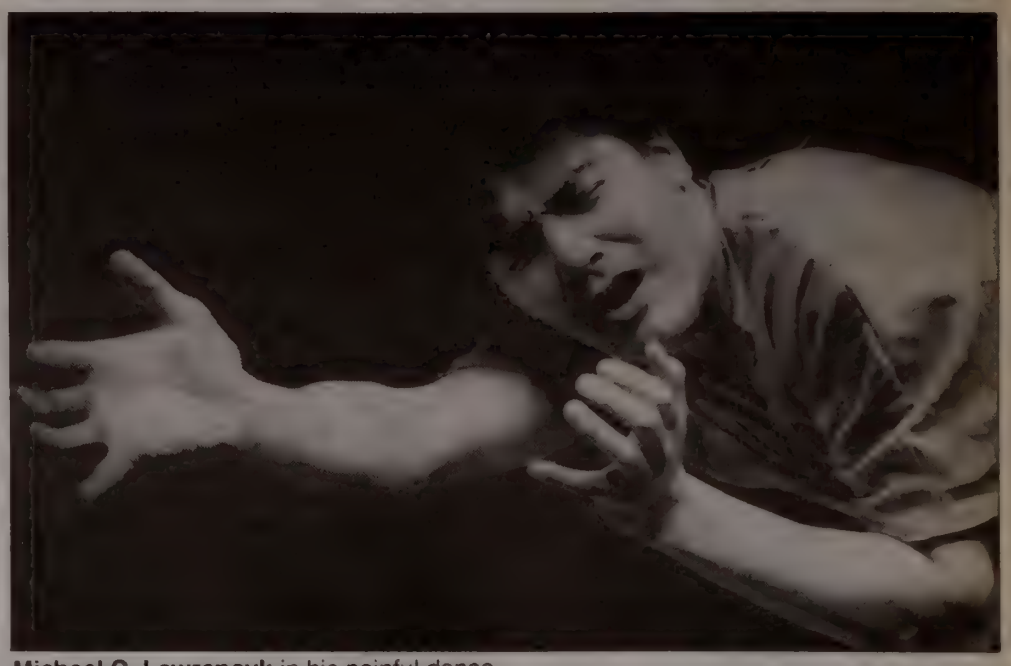
Kicking Bear's thoughtful tale tragic triumph

BY JOHN DEGEN
Varsity Staff

The Trial of Kicking Bear
Factory Theatre Cafe
to February 23

There is a terrible irony in the idea of a mostly-white Toronto audience sitting casually in a darkened cafe, sipping on coffee and premium beers, and watching Kicking Bear, historic and heroic leader of the Ghost Dance Movement, humble himself in a prostitution of his spiritual rite. It is an irony of which Michael C. Lawrenchuk seems fully aware.

Lawrenchuk, playwright and sole performer of this compact and powerful show, also happens to be a Swampy Cree from the Fox Lake Indian Reserve in Northern Manitoba. When he has *Kicking Bear* address the audience as though they are representatives of Buffalo Bill's Wild West Show, the shame of the allegory is inescapable.



Michael C. Lawrencuk in his painful dance.

The Kicking Bear we meet is a prisoner serving a two-year sentence in an Illinois stockade for his part in the Ghost Dance Movement which, in defiance of American expansion on the continent, threatened to return pride and power to the Sioux Nations in the latter part of the nineteenth century. He has witnessed the slaughter of his people at Wounded Knee Creek, and suffers the gnawing guilt of having, himself, survived that slaughter. Tormented in his cell by ghosts and visions from the recent annihilation, he is given the ugly choice of continuing his confinement or being released into the custody of Buffalo Bill to play the part of the ferocious savage for Bill's European audiences.

The trial that is played out is not the prelude to Kicking Bear's imprisonment; it is his own internal struggle and judgement of himself as he wrestles with the temptation of selling his culture to obtain his freedom. In the end, Kicking Bear stares, defeated, into the audience and agrees to perform the Ghost Dance. It matters little that we in the modern-day audience empathize with Kicking Bear's humiliation in performing a dead past as entertainment for those responsible for its death, because Lawrenchuk himself has just finished doing the same thing for us.

The trial is an eternal struggle between selling one's culture to obtain freedom, or staying true to one's self.

These shows at the Factory Theatre are just the latest leg in a cross-Canada tour for Lawrenchuk that has seen him perform in Victoria, Vancouver, Edmonton, Winnipeg, Brandon, Brantford and Ottawa. Yet, the play shows no signs of the staleness that can overcome an extensive run, the result, no doubt, of its simplicity. With a single wall and barred window to suggest his confinement, and the numbered shirt on his back as the only evidence of an outer authority, Lawrenchuk creates and maintains an atmosphere of frustration and abasement that is painful to witness.

It is a fitting atmosphere in which to examine the aftermath of a cultural collision we as a country are still trying to rationalize. The Wild West Show is just the basest manifestation of Kicking Bear's unavoidable relationship with the white culture that has succeeded in dominating him and his people. Language, spirituality and sovereignty all enter into the discussion, and Kicking Bear's musings about the possible survival of these aspects of his culture speak loudly across the hundred-year gap separating him from the audience. These same questions exist still, and are no longer just the musings of a broken man.

"We should realize," Lawrenchuk has stated, "the violence and the clash of cultures can happen again, as it did at Oka when elders and children crossed a bridge and were greeted by an angry mob." Although Kicking Bear's pathetic dance at the close of the show signals the end of a way of life, it is not the end of the people who lived it. Included in the program is a plea for donations to help in the land claim appeal of the Gitksan and Wet'suwet'en Peoples of British Columbia; the struggle continues.

The Trial of Kicking Bear is a dense, thought-provoking, one-act presentation, as important in helping us better understand our Canadian political present as it is in dramatizing an episode of American Native history.

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World's all wrong, but this play, all right

Caligula exhausts, excites



BY LAURA KOSTERSKI

Caligula
The Actor's Lab
to February 16

Albert Camus' *Caligula* is a presentation of Horizontal Eight, a company founded in 1990 by Soviet director Vladimir Mirzoev. Mirzoev is a graduate of the Theatre Director's Faculty of the State Institute of Theatre Arts, and a prominent Soviet director. Horizontal Eight retains an official title of "sister company" to a Moscow theatre company in order to promote a cultural exchange between the two troupes of actors. His company is committed to presenting original and international works; a refreshing change in a scene of often stale and/or strictly Canadian theatre.

Caligula is a piece of directorial finesse. The acting is good, but largely subordinate to the complete and perfect vision which Mirzoev obviously had of the play. The actors form an unruptured organism, exquisitely choreographed, often athletic (the actors roll and toss bowling balls throughout the play). One gets the sense that these actors were not simply directed, but trained rigorously by a powerful director.

The result is a sensual highly stylized staging of Camus' philosophical mediations. These poetic and often deeply sad meditations are embedded in an energetic and dramatic environment sufficient to sustain and enliven them without damaging them. At the end of the play one is therefore both mentally and physically exhausted — it's almost difficult to applaud. *Caligula* satisfies both intellectual and physical aesthetic sensibilities: Philosophy becomes theatre becomes aerobics.

The set is minimal but shows that a small budget can produce marvels. A red sheet, a red balloon and a couple of bowling balls can create a world.

I could go on and list the delicate, often sexy touches which Mirzoez's interpreting gives to *Caligula* (overcoats and old suitcases and a New Mexican-style sad melody create the atmosphere of fear and conspiracy which begins the second act, after *Caligula* had established his reign of terror). But I would rather just insist that you go see it, push your comfy chair back from the dining room table and learn that men die unhappy, that tyrants are born of despair, and that men weep because the world's all wrong. Go out for an evening of exhausting yet very satisfying theatre.

Leonce interesting, not brilliant

BY TERRANCE HANLEY

Leonce And Lena
Robert Gill Theatre
to February 16

It must be a nightmare for any acting cast. To be disrupted periodically in a performance by the snoring of an audience member slumped forward in his seat fast asleep. And then, by unfortunate coincidence, to have a passing reference in the lines of one of the characters to "men snoring indoors" (to which the audience responds in laughter, easing some of the embarrassing tension). It was one of the few comic moments that occurred in the latest grad school production, the comedy *Leonce and Lena*.

I don't want to give the impression from my frivolous opening that this play is in any way a bore. Most of the people sitting around me were awake following the twists and turns of the somewhat ambiguous action of the play. Even that sleepy audience member, (after being shaken back to a conscious state), seemed even more intent on grasping the play's meaning.

Leonce and Lena was written in 1836 by the German playwright George Buchner (better known as the author of *Wozzeck*). It is a satire of the life of the aristocracy and the idle and uncommitted "fairy tale" lives they led. Prince Leonce of the kingdom Popo is bored with life and sees no purpose to his present role as prince or his future role as king. Similarly, Princess Lena of the kingdom of Pipi is also bored with her conventional life with no romance or love. Both run away from their respective kingdoms where they meet accidentally, fall in love and marry, unaware that they were to be married anyway in an arranged marriage of convenience.

The theme of identity and who is who, is obviously influenced by some of the plays of Shakespeare, though not so expertly written. The relatively easy plot line is made more confusing than it should be and one might criticize Buchner for handling it so loosely and resolving it so hastily.

Leonce and Lena is not a masterpiece (though I'm willing to be persuaded otherwise). The play is interesting, though, in how it anticipates many of the trends of late nineteenth and twentieth century drama such as naturalism, expressionism, surrealism and theatre of the absurd. Those with an academic interest in a rarely performed play or those who are simply curious will find some interest in this play. Those who have had a long and tiring day at the office would be better off staying at home for a snooze in front of the television set.

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BY CHRISTY PETTIT

Slightly crooked Jump

A play without words. Mottoed by "How far will you go?" I was skeptical. Vaguely anxious about taking another ride on the crazy train of (alternative) "originality," ending up on the bad side of somebody's binge. (Of late, my philosophy has evolved into a defensive reaction against weird, schizo bad acid trip shit I don't understand viewed inevitably in company with multiple copies of a black turtle-necked artie-waff, nodding, nodding, nodding. I don't need it man. Life is unpleasant enough without even hardly trying.)

JUMP, a (nearly) wordless play by Daniel MacIvor was a (mostly) pleasant surprize.

Press package: "Author and director Daniel MacIvor has just been nominated for an unprecedented three Chalmers Award."

Notes for the budding play-without-words creator: It helps to have a good reputation. People probably won't be bothered otherwise. Say profound things in interviews like: " I just got tired of putting words in characters' mouths." (Globe and Mail, Feb. 31 92) Even fascists will bob and coo at that one.

In the "What's On" section of the *Toronto Star*, the (curious liberal-individualist) ponder of the day was: Why would MacIvor, with such an obvious gift for dialogue DO such a thing?

Was it the "originality" kick? Nah. The opposite in fact. The order of the evening in *JUMP* was, at its most successful, the ultimate in predictability: stereotypes, and cliched behavior. Not to say that there weren't some novel moments, characters and relationships developed, but the (nearly) wordless production revolved around profound un-surprises:

Akbar and Jeff, guised as kilted schoolgirls develop a more meaningful relationship than the woman in white and the tuxedoed slimer.



Notes: Precedents set by MacIvor's creation include allowable dialogue IF all the lights are out. (See but can't hear, hear but can't see, get it?)

JUMP is performance theatre about "trust and commitment, love and desire, flying and vertigo..." As you read it last Thurs. in *NOW* Mag.

Actually I came away convinced that *JUMP* was about those things. I'd like to think that I would have picked up some form of those themes even if they hadn't been in ALL of the press and promo.

As mentioned, the most recognizable bits — the bridal shower, the bachelor party, the wedding presents — were very funny. The bizarreness of these bizarre rituals are speechlessly conveyed with ease. The meaningless chatter doesn't need physical execution because we all know what is being said anyway. ("Ooooh, this punch is delicious, you must give me the recipe." "Wall, c'here's to my las' drink as a — bellch — free man.")

In the more obscure bits, identification of character and action became more of a personal recognition thing. Lacking the apropos savvy at the beginning, I thought I'd missed the pre-show mushroom tea. I caught on.

Notes: You can fit amazing amounts of stuff into a purse — excellent prop. Drunken stumbling still gets a few dwindling chuckles — use sparingly, easy to overdo. Have lots of funky, expressive, spontaneous music. Hire Tom Walsh of the Polka Dogs.

MacIvor accomplishes a lot with little (actors: 7, time: about one hour). One method: stabilizing some characters and giving others multiple qualities or roles. The set characters are successful; they don't need developing. We already know who they are, what they're like and why they're doing what they're doing. The more complex characters drive the interests and action of the play. Though, again, their actions, especially, can dip into ambiguity. Yes, yes, valid in and of itself...but frankly, it sits like filler.

In all, MacIvor keeps his head well above water in this experiment. It came off as well put-together, refreshingly cheeky.

Final Note: Don't ever let 'em accuse you of mime.

It's...time for Teitelbaum

BY ROXANNE CHEE

If the purpose of the current Mashel Teitelbaum (1921-1985) retrospective exhibition is to assess Teitelbaum's "proper place" in Canadian art history, then the result amounts to a good start rather than a definitive appraisal.

The fact that the retrospective is scattered over six galleries in various parts of Ontario, with each mounting a survey of a particular artistic period of a prolific sixty year career, largely accounts for a dubious, misleading, and/or myopic perception of Teitelbaum's contribution to and significance in Canadian art history.

The six collaborating galleries are The Art Gallery of Hamilton, Art Gallery of Windsor, The McMichael Canadian Collection, Kitchener-Waterloo Gallery, Gallery Moos in Yorkville where he mounted annual exhibitions from 1963 to 1966, and University of Toronto's J. Barnicke Gallery. Since Teitelbaum was noted for frequently changing media and styles, each exhibition will reflect a distinctive character and flavour, as if it were a different installation altogether.

This in mind, the best approach to take when viewing is to treat each show as a unique piece of the overall puzzle in the portrait of the artist. Separately, they are not representative of his life career.

The J. Barnicke Gallery has the pleasure of presenting the works from the period that brought Teitelbaum to critical and commercial recognition, *The 1960s Abstraction*. Described as "resolutely abstract," these were, most likely, first mounted at Gallery Moos. Comprised of his American-influenced Abstract Expressionist oils of 1962-63 and the Minimalist Zen paintings of 1964-66, they reveal the artist's spiritual "problems of conflict" and the movement of his mind, from the intensely emotional and tortured state to its cool, decisively serene polarity.

Mainly untitled, the paintings of '62 are by no means great paintings. However, they do leave one with the impression of a formed artist reforming, searching out new ground. There is a need to fill up and out the canvas, push and stretch paint to its outermost boundaries, test the various manipulations and limitations of form, technique, and medium. The dour palettes and heavy, expressive brushstrokes, unstructured, and seemingly purposeless, further highlight the artist's sense of search.

The canvasses of 1963-64 reveal a maturity and assuredness not present before. Brushstroke applications become playful, lyrical, even dance-like in some cases. Titles, colour — bold red and yellow — appear, as do prominent areas of untouched canvas, and definable images. The final result are paintings that are highly pleasing to the eye and the soul, much more so than their heavy-handed predecessors.

By 1966, the "reductivist procedure" or "less is more" principle becomes a standard with Teitelbaum. In fact, he takes it to its extremity in such Minimalist works as, "R.S.V.P.", and "Two Triangles". Not to everyone's taste or definition of art, these pieces consist of feathery black brushstrokes (six at most) against unprimed canvas. Epitomizing simplicity, these are best appreciated by meditation enthusiasts and art historians.

Quoted as saying, 'There's nothing mystical about my method...It's pure psychology', the Barnicke Gallery's current retrospective of Teitelbaum's work of the 1960s is in keeping with this maxim.

Masala not for Hollywood

continued from page 14.

Masala has, in a sense, already run up against the dominance of certain cultural myths. "I was very conscious when making this picture that I wasn't going to subscribe to that European art house tradition. I mean you can but.... Indians don't go to art houses. Immigrants don't go — it's a European preserve. This world is outside the whole Hollywood versus European art film discourse."

"This is the whole problem my distributors have. Mainstream cinemas won't play it and the art houses won't play it. There are a lot of people who don't go to the movies anymore. They rent their movies whether they're from the old country or Hollywood or wherever. The life of people who *don't* do this [participate in mainstream culture] — that's what I'm describing in this movie."

"There's another Hollywood which is seen by people all over the world and that's Bombay. Two billion people watch Indian movies." . Of course, *Masala*'s history hasn't been totally problematic. "When I premiered the film in Ottawa for the Minister of Multiculturalism, I hadn't realized how much the movie had made fun of the Minister. To top it off, the actual Minister looked just like the guy in the movie and he gave a speech just like the guy in the movie. Afterwards I went up to him and I was a little worried. When I spoke to him, he said 'I really thought your film poked excellent fun at my predecessor.'"

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VARSITY EVENTS CALENDAR

Deadline is Thursdays at noon. Limit three entries per group a week. Submissions must be 25 words or less, or they will NOT be included.

Monday, February 10

WOMEN'S COMING OUT GROUP -- Lesbian/Bisexual Coming Out Group meets every Monday at 7:00 p.m. at the Women's Centre (49 St. George). All Womyn! Ph. 978-8201. Women's Centre.
BOCHNER EYE INSTITUTE -- U of T Vision Week. Public Information Seminars. Bonus draw: one year's supply of disposable contact lenses. 30 Prince Arthur. Free.
SCHOOL OF PHYSICAL HEALTH AND EDUCATION -- Professor Arthur Chapman, Simon Fraser University. "Muscle and Simulation of Human Movement". 3:30 - 5:00 p.m. Room 330, Benson Building, 320 Huron St. For info call 978-6087.
COMMERCE STUDENTS ASSOCIATION -- Commerce Open Meeting. Re: Program changes. MS 3154. 6-7 p.m. Also on Feb. 11th, ES 1050, 6-7 p.m.
UNITED COALITION AGAINST RACISM -- Film showing, "Out of the Blue" by Richard Fung, followed by general meeting. 5 p.m. International Students Centre.

Tuesday, February 11

WOMEN CENTRE AT U OF T -- Presents Black History Month Film Series, February 1992. Every Tuesday at 6:30 p.m. Feb. 11: Speaking of Nairobi. 49 St. George St.
BLACK HISTORY MONTH -- ACSA/WISA present a Forum for Black Women. International Students Centre, 5 -7 p.m.
JEWISH STUDENTS' UNION -- Discussion on Jewish ethics. Jewish Students' Union, 604 Spadina Ave. Info: 923-9861. Noon.

Wednesday, February 12

JEWISH STUDENT'S UNION -- Discussion group: everything you always wanted to know about Judaism but never wanted to ask. U.C. Room 326. Noon. Free.
MARXIST INSTITUTE -- The East is Red? Ioan Davies, Danny Goldstick. 7:30 p.m. Lash-Miller (Chemistry), room 123, 80 St. George St.
COMMERCE STUDENTS' ASSOCIATION -- Commerce Valentines Beer & Pizza Bash. MP110. 5:30 p.m. Free for members, $1 for non-members.
DIABOLO'S LATENIGHT -- All aged open stage pub. Licensed. Call Hal at 979-2831 in interested in performing. University College, Junior Common Room. 9 p.m. - 1 a.m.
UNIVERSITY OF TORONTO REFORM PARTY -- Information Meeting. Hart House, South Sitting Room. 3:30 p.m. - 4:30 p.m.
ACTA VICTORIANA -- Launch party for second issue of Victoria College's Literary Review. Readings, food and refreshments. All welcome. The Copper Room, Wymilwood, Victoria College, 150 Charles St. W. Free. Cash bar.

Thursday, February 13

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
WOMEN'S STUDIES -- Paula Gunn Allen, Laguna Pueblo/Sioux. Professor Native American Studies, University of California (Berkeley). Medicine Women And Godesses In Native Women's Literature. New College, rm 1017. 7:00 p.m. Free.
HART HOUSE THEATRE -- Presents The Second City National Touring Company. Hart House Theatre has traditionally been both home and host to many of Canada's funniest men and women. This tradition continues. Tickets are $15, $10 for students and are available at the Hart House Theatre Box Office or by phone at 978-8668. This performance is sponsored by *The Newspaper.*
FACULTY OF MUSIC -- The Thursday Noon Series features a performance by the Percussion Ensemble, Robin Engelman, conductor. 12:10 p.m. Walter Hall, Edward Johnson Building. Free.
JEWISH STUDENTS UNION -- The Cave: New underground coffee house. Jewish Students' Union. 604 Spadina Ave. 923-9861. 7 p.m. Free.
BLACK HISTORY MONTH -- ACSA/WISA present Sports Night at Hart House, 7-9 p.m.
PLANNING COMMITTEE, TEACH-IN ON SEXISM & VIOLENCE AGAINST WOMEN -- Plan March 3/92 teach-in. Graduate Students Union. 16 Bancroft Ave., basement lounge. 12 noon.
UNITED COALITION AGAINST RACISM -- Campaign for an activist, socialist SAC organizing meeting. 5 p.m. International Students' Centre.

Friday, February 14

ASSOCIATION FOR BAHA'I STUDIES -- "Dance for the Elimination of Racial Prejudice". Come celebrate Valentines Day. Bring a friend of a different racial or ethnic background and join us in a statement of racial unity. Tickets are available at the Baha'i Table on the main floor of Robarts, Thursday between 9 and 5 p.m, and at the door. This dance will be alcohol and drug-free. SAC Hangar, 100 St. George St. 8:00 p.m. Students: $5 with U of T student ID, Others: $7.
VICTORIA'S FILM SOCIETY -- Our Valentine's Film: Pedro Almadovar's erotic fantastic comedy, "Matador". Guest Speaker: Prof. W. Rolph. Northrop Frye Hall, room 003. 7:00 p.m. Free.

Sunday, February 8

WOMEN'S CENTRE -- Acquaintance Rape Support Group. For more info call 978-8201. U of T's Women's Centre, 49 St. George St. 7:00 p.m.

VARSITY ELECTIONS

Elections for all masthead positions will be held soon. All Varsity staff are elegible to run and to vote. Watch upcoming issues for details.

VARSITY SPORTS

MONDAY EDITION
FEBRUARY 10, 1992

Toronto high jumpers are at the top of CIAU



Alex Zaliauskas leads the group with a PB of 2.28m

BY TED GRAHAM
Varsity Staff

Most universities would be ecstatic to have one of the top four high jumpers in the country

How about all four?

This is the enviable position that U of T finds themselves in after the most recent set of CIAU

Track and Field

rankings. But sometimes, as U of T head coach, Andy Higgins, points out it can be a disadvantage.

"We can only have three high jump entries in the [OUAA] conference so to get all of our guys to CIAU's we may have to qualify one of them in the triple or long jumps." said Higgins.

This past weekend's qualifying event was no exception.

Jumping a personal best of 2.16 m, second year Victoria college student, Derren Cunningham, won last Saturday's U of T Classic meet while setting a new meet record. Cunningham beat out three of his other teammates - Anthony DeSerio (CIAU silver medalist in this event last year) who came second, Jason Munro and Phil Farrell who tied for third. All three had jumps of 2.06.

Cunningham, who bettered his previous personal best of 2.14 (also set this season) was pleased with the mark but believes that he could have jumped higher.

After reaching 2.16 on his third attempt Cunningham's coach, Carl Georgevski, recommended that he go up three or five centimeters but not four. But his athlete had another number on his mind - 2.20.

"It felt like I would be over it" said Cunningham.

This early in the season Cunningham isn't worried about doing everything at once even though he's progressing quite rapidly this year as compared to last.

"Last year was an adjustment year getting used to training all-year around." said Cunningham.

U of T's top high jumper, Alex Zaliauskas, who has a personal best of 2.28, was out with an injured calf muscle. Zaliauskas, last year's OUAA and CIAU high jump champion, suffered the injury at a meet in Germany two weeks ago and is just taking time to recuperate fully.

"If you're in doubt you don't take chances with athletes of his calibre." said Higgins.

Other top U of T athletes were, in the middle distances, Dan Holmes who came first in the 1500m in a time of 3:55.28 just ahead of teammate Sam Babe. Tim Phelan won the 3000m event while Ali Evanoff, the OWIAA women's cross-country champion, won the 3000m event in a time of 10:16.1.

In the jumps Vesna Bosnar took first in the women's high jump with a mark of 1.68m while Tounju Yurtserver won the men's triple jump for U of T with a 13.90m effort.

Irene Oeffling won the women's shot put with a throw of 13.72.

The 4 X 200 relay was won by the U of T women in a time of 1:47 .75.

Higgins predicted that his team would do well at this meet but not as well as they will be a month from now when the CIAU championships roll around.

"You have to plan your schedule accordingly." said Higgins, "We usually don't look that good in January."

Synchro can't repeat title

BY KATE MANNING
Varsity Staff

The Varsity Blues synchronized swim team wrapped up their season by finishing fourth at the OWIAA finals, held at McMaster on Friday and Saturday.

The championship was won by McGill, who haven't held the OWIAA. title in eight years. Western and Queen's came second and third.

Placing well in every event in which they were entered, the Blues came out with a higher standing than their last meet.

Synchro Swimming

For the past two years, the team has won the OWIAA championship, but their fourth place finish was not a disappointment for this season.

Coach Kathleen Skerrett was pleased with the results since the team improved throughout the season.

"They all swam really well. [There was a] big improvement — everyone swam better than their last meet," said Skerrett. "I think they're all pleased with their performances."

Skerrett took over from former coach Sandra Inglis this past September.

"I think that Kathleen did a really good job considering last year she was a swimmer," said team member Leah Palen.

Consisting of only seven women, this year's team was much smaller than in previous years. Intermediate swimmer Kerri Morgan said she thought that this put the Blues at somewhat of a disadvantage.

"We have no seniors, only intermediates and novices. And we're the smallest team so we're at a disadvantage. We did very well — we placed in everything," she said.

The U of T team came 5th in the team competition but their solid standings in figures and the solo and duet competitions pushed them into fourth place overall.

In the solo competition, Ginger Ruddy came 7th and Daniela Bassan came 8th. The duet of Kerri Morgan and Sandy Steinwender placed 5th.

In Novice figures Leah Palen placed 5th, Sandy Steinwender was6th, and Dana Fink came 21st.

Kerri Morgan was 5th in Intermediate figures, Ginge Ruddy was 7th and Christie Webster placed 10th.

Blues Notes

Men's Hockey

The number one ranked team in the country, the UQTR Patriotes, fell to a currently unranked U of T team by a score of 6-5 last Saturday before a crowd of about 1200 at Varsity Arena.

The Blues had a 3-0 lead after the first period but les Patriotes fought back and the Blues were reduced to a 4-3 lead after two.

After two quick goals midway through the third UQTR had put themselves on top 5-4. But U of T's Neil Smith tied it up 15 seconds later and Jamie Coon came up with the game winner with 4:19 remaining in the contest.

A huge scramble in front of Toronto's goal just before the end of the game had the fans hearts racing but les Patriotes came up empty wrapping up the Toronto win.

Neil Smith had two goals on the night while singles were added by Dean Haig, Doug Cherepacha, and Dean Usher.

"It was a wild finish. Our guys hung on by the skin of their teeth." said U of T head coach, Paul Titanic.

Look for more details on other games in Thurday's *Varsity*.

Men's Basketball

The Blues upset arch rival York last Wednesday night with a 110-93 victory. Scott Bleue led Toronto with 34 points.

A big factor in the game was Rob Wilson's defensive effort against the Yeomen captain, Mark Bellai, who was thwarted at every turn by the U of T centre. Bellai was shooting blanks from three-point land going an abysmal 0-17.

The win puts the Blues in a tight race with York and Laurentian at the top of the OUAA Central division.

On Friday, the Ryerson Rams almost dampened Toronto's spirits but Toronto prevailed by a narrow 65-63 margin. Wilson scored the winning bucket with five seconds to go in the game.

Women's Basketball

The Blues handled the York Yeowomen last Wednesday 72-54 as Denise Scott led the way with 30 points.

U of T also had little problem with the Ryerson Lady Rams on Friday night. The Blues demolished them in a lopsided 97-41 win.

Women's Hockey

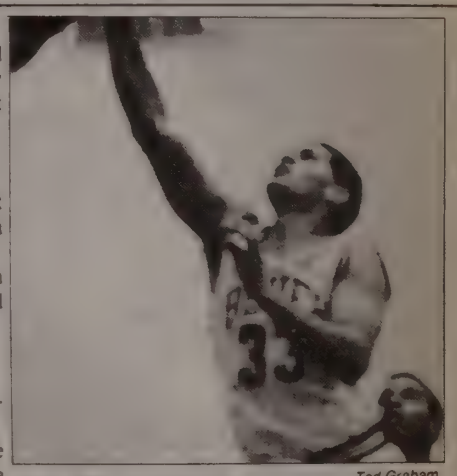
U of T defeated the Queen's Golden Gaels by a 4-2 margin last Friday at Varsity Arena.

Michelle Rosenberg opened the scoring for the Blues while Lori Depuis potted two consecutive marks to give U of T the winning margin.

Natalie Rivard added an insurance goal in the third period.

Unfortunately the Blues lost the services of centre, Vicky Sunahara, who left in the second period with a pinched nerve.

The Blues play their last home game of the season against Guelph this Wednesday.



Rob Wilson with the lay-up *Ted Graham*

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VALENTINE'S DAY MESSAGES

The VARSITY

VOLUME 112, NUMBER 40, THURSDAY, FEBRUARY 13, 1992

THE HOME OF US DRAFT DODGERS BETRAYED BY THEIR LITTLE (OR ARE THEY?) SISTERS SINCE 1880



Dragons and smiles at U of T's Health Fair

Mark Lyall

Law council votes to fire four editors

Paper accused of racism

BY NAOMI KLEIN
Varsity Staff

The student council at Osgoode Hall — York University's law school — fired the editors of a student newspaper after the paper was accused of racism.

Obiter Dicta was accused of inciting hatred against black students by printing an anonymous letter in their Monday edition. Two of the four editors resigned before Tuesday's council vote.

The letter, written by a 1988 Osgoode graduate, accused black students admitted through affirmative action of turning Osgoode into a "national joke."

"I pity the poor student of colour who does deserve to be at Osgoode, he's got 'affirmative action' stamped on his forehead. He's lumped in with those self-serving fools," the letter stated.

The letter also warned that affirmative action recipients anger "qualified" white students who had been refused admission and would face violence similar to that of Marc Lepine's against women engineers at the University of Montreal.

The letter was preceded by a disclaimer from the editors which said it was "highly offensive and potentially inciteful," but they were publishing it to demonstrate "the type of mind-set racism we are up against." The letter appeared in a special edition of the paper devoted to issues of racial and gender equality.

But other members of the university community still saw it as an attack. Many felt publishing the letter in any form incited hatred against the black students at Osgoode.

"The letter was intended to hurt, humiliate and demean," said Chet Singh, advisor to York University on race and ethnic relations. "Articles like that create a climate for violence to occur because it says that we encourage that kind of violent expression."

Kim Nayyer, one of the editors who resigned, said she wouldn't make the same mistake twice.

"We were wrong to print the letter because we did not anticipate the deep hurt that was felt," she said.

The issue was distributed on the morning of February 10 and was removed from the stands by 1 pm by an ad hoc committee. The committee then demanded the dismissal of the editors and an apology from the student council, which is the publisher of the paper. The council and the committee then redistributed the issue with the offending page removed.

By Monday afternoon, the editors had circulated 500 copies of a public apology.

"I resigned because my apologies were not enough," said Nayyer.

On Tuesday evening, 300 students attended a student council general meeting to determine the fate of the editors. Five councillors voted to dismiss them immediately. Three voted against the motion.

"There wasn't malicious intent from the editors, but it was such a blatant error to publish the letter and so hurtful and factually inaccurate," said council president Andrew Evangelista. "People were calling on them to atone for it."

But for Catherine Bruder, one of the fired editors, resignations and dismissals didn't solve the problem and only stifled debate.

See Paper, page 3.

Waiter, there's a cockroach in my soup

BY TED GRAHAM
Varsity Staff

You've probably heard the old joke about the fly in the soup. Well, U of T has its own version: the cockroach in the lentil soup.

Al Mobasheri, an employee in the Botany Department at U of T, bought soup at the Sidney Smith cafeteria last Friday only to find out that he had purchased more than lentils as the ingredients for his broth.

After returning to the department's lounge and consuming five to six spoonfuls, Mobasheri discovered a thumb-sized cockroach with a few of the legs missing.

"God knows if I ate any," said Mobasheri.

Jacqueline Vadas, manager with the Mara Catering company who runs and owns the cafeteria, heard Mobasheri's complaint when he returned with the container — cockroach and all.

"I wish we'd caught it [the cockroach] but unfortunately the soup was dark. Maybe if it had been a light soup we could have seen and taken it out." said Vadas.

Mobasheri said he got his money back, but received no apology. Vadas said she didn't see what else could be done.

"It is unfortunate, but I don't know what I can do about it. I went to try to catch up to him. I was going to give him something to make up for it, a muffin or yogurt or something. We're terribly sorry but we already do all we can do." she said.

The incident has caused Mobasheri to boycott the Sidney Smith cafeteria and he is advising others to do the same.

"I'm not even going to go in there anymore. A lot of the graduate people I talked to said they weren't either."

Mobasheri added that he and his boss had seen a mouse running across the cafeteria floor a few weeks earlier.

Vadas was quick to defend the sanitary conditions of the cafeteria.

"What can I say? The kitchen is sprayed regularly and people who inspect it can't believe how clean it is."

Mobasheri said what upset him most was the cafeteria staff's

See Cockroach, page 3.

AIDS definition expanded for women

BY KAREN HILL
Canadian University Press

OTTAWA — The American Centre for Disease Control's definition of AIDS is about to be expanded to include symptoms particular to women, according to a draft of the revised definition.

There have been no changes to the CDC's definition of AIDS since 1987, and AIDS activists have been lobbying for the inclusion of women's symptoms. A new definition is scheduled for release later this month.

"I'm very happy," said Linda Rowe, a Vancouver AIDS activist. "I'm HIV-positive, so I've been pushing for (the expansion of the definition) since October, 1989."

The definition, used to determine eligibility for family benefits and welfare in Canada, has excluded symptoms specific to women but recognized by AIDS activists and counsellors. HIV, or human immunodeficiency virus, is thought to cause AIDS.

While Kaposi's sarcoma and pneumocystis carinii pneumonia are common to gay men, women rarely display these symptoms. Women more often exhibit upper respiratory infections, chronic, persistent yeast infection, human papillomavirus (HPV) and cervical cancer.

Symptoms outlined in the new definition include thrush, pelvic inflammatory disease (PID), cervical cancer and chronic yeast infections which do not respond to treatment.

Darien Taylor, co-founder of the Toronto-based group, Voices of Positive Women, said the failure to recognize these symptoms often leads doctors to misdiagnose, or simply dismiss women's health concerns.

"If you're a woman and have a constellation of symptoms that

Lobby group gears up for referendum

BY NANCY HOWDEN
Varsity Staff

The Ontario Federation of Students and the Canadian Federation of Students are gearing up for membership campaigns at U of T, but campus groups are divided on whether the university should join the organizations.

"Personally, I'm in favour," said Michol Hoffman, University Affairs commissioner for the Students' Administrative Council.

"I was undecided at first. But I grilled a member of OFS after a talk he gave and he answered in such a way that I was convinced joining would be the best thing."

Stacey Papernick, SAC representative and U of T co-ordinator for the OFS and CFS referendum, agreed.

"Because of the (federal and provincial) budget cuts, students have to vote to join. With a recession, it's not an option anymore (to stay separate from the federations)," she said.

Rita Betro, president of U of T's Arts and Science Students' Union, said ASSU voted to endorse joining OFS and CFS at their last meeting on Feb. 6.

"There was some question as to why we didn't join after the last referendum. It was partly financial, partly because of policies already in place, or maybe groups were already feeling fully represented. But it's a copout to sit on the sidelines and let other schools represent us. We should take a direction."

Betro said ASSU is considering taking an active part in the OFS campaign, speaking about it to students in classes.

Chris Lawson, researcher for OFS, said they will start their U of T campaign on March 3.



OFS and CFS at work with students.

"We'll be hanging posters, handing out pamphlets, speaking in classrooms, going door to door in residences to educate students on how to make the intelligent choice and vote yes. We'll be holding open forums to hear the forces of both good and evil, OFS and CFS being the good, of course."

But Lawson added SAC is giving the federations mixed reviews.

"SAC hasn't decided whether it will endorse us or not. We have some supporters at SAC and there are some who are ambivalent. For example, Peter Guo (president of SAC) is going

See Referendum, page 3.

Inside

Washroom assailant caught, page 3

Kodo drummers banging away again, page 11

Iron bars Mike, page 15

Quebec universities to require French tests

BY ITA KENDALL
Canadian University Press

MONTREAL — Compulsory French tests for students applying to Quebec universities will limit accessibility and penalize applicants for the educational system's failures, critics say.

Starting this spring, students from French colleges (called CEGEPs in Quebec) applying to university will write the provincially-administered test. Until 1994, those failing the test will be granted conditional acceptance. But after, failure will mean a return to CEGEP for many students.

"You can have tests to point out those who need to improve their competence in French," said Annie Turgeon, a vice president at CEGEP de Trois Rivieres. "But it should not serve as a basis to refuse people from university."

Andre Gagnon, liaison officer for the student association at Universite du Quebec a Montreal (UQAM), said the tests won't help students improve their language skills.

"If you force students to take the test, they'll only be motivated to pass," Gagnon said. "They will memorize the material and then forget it right after the exam."

Gagnon said he doubts the tests will improve the quality of French spoken and written in Quebec universities. He said the increased number of allophones in Quebec schools has changed the demographics of most educational institutions.



Bonne chance aux CEGEPs au printemps.

"Fifteen or 20 years ago most students were francophones, he said. "Now there are many students who do not have French as their mother tongue. The education system has to adapt to the new student body."

However, Robert Couillard, UQAM undergraduate vice-dean, said the tests will improve the quality of French used by students.

"Students have a tendency to overestimate their competence in French. This is an equitable method to test them," he said.

He said the test would force CEGEPs to concentrate on improving students' competence in French.

"The objective is not to close access to the universities but to focus attention on the problem," Couillard said. "There will be a transition period until the objective can been attained."

Couillard said an improved grasp of the language will help students get jobs. "Competence in the French language could be the determining factor which encourages a employer to hire."

But Gagnon disagreed, pointing out that in many fields, students learn from English text books. "Why are we asking them to have a superior competence in French? Ordinary competence in French is all most employers want," he said.

Gagnon was also concerned the new tests could signal more province-wide tests, such as aptitude tests for other subjects.

"The government will take a sensitive subject such as French to introduce tests in other areas," he said. "We don't support any tests which will block access to university."

CEGEP professors are also raising objections to the plan.

"The tests are not acceptable to us," said Michel Duffy, president of the Federation Autonome du Collegial, a CEGEP professors' union. "The teachers evaluate the students and give them marks. Why do they need another test?"

Duffy said students will evade revealing their linguistic weaknesses by using simple language and structure.

"The test won't measure their competence in the language," he said. "Students will find strategies to avoid being tested on language skills."

Turgeon said the government has a responsibility to help students at all levels improve and maintain basic French language skills. She said most Quebec students do not receive much instruction in French grammar, syntax, vocabulary or spelling after primary school.

She said students focus on poetry or literature in senior grades in secondary school.

"By the time students get to CEGEP they have to take remedial French courses," said Turgeon. "The government should not be closing doors, it should be changing the educational programs — starting at the secondary level.."

Trent partiers trivialize date rape

BY CLIVE THOMPSON
Canadian University Press

TORONTO — Students accusing recent Trent University party organizers of trivializing date rape have been dismissed as politically correct "censors."

"We've been trying to point out some of the problems going on with these parties, and suddenly everyone's turned it into a censorship issue," said Kate Eichorn, a member of Trent's Women's Centre.

Two weeks ago, students at Trent's Lady Eaton College promoted their winterfest party by selling shirts that said "It's better to beg forgiveness than to ask permission."

Last weekend, Catherine Parr Traill College named its weekend bash "Kamaneiwannaleiu" — intended to be pronounced "Come on I wanna lay you".

Student council and women's centre members criticized the t-shirts and party name for trivializing the issue of date rape.

"I think this showed that people aren't actually getting educated about the 'No means no' issue, they're just getting more subtle about the way they dismiss it," Eichorn said.

"[The t-shirts and name] were setting the tone for the whole weekend. And if they're saying, 'Hey, let's get laid and not ask permission,' it's a pretty dangerous message."

Calvin Bowry, one of the two students who created the t-shirts, said he initially "froze in his tracks" when a student pointed out the implications of the "beg forgiveness" message.

"We realized just how offensive this shirt could be," he said. "I felt I was responsible for offending a small group of people."

Bowry immediately recalled nearly all the t-shirts sold and re-screened them with a new slogan.

But later, he decided he'd been bullied into switching them.

"It goes one step beyond the issue of violence against women. It falls smack dab into the middle of a big issue this year, and that's political correctness," Bowry said. "It's a matter of freedom of speech."

But Trent student council president Martha Chamberlain said Bowry is missing the point about rights.

"I don't think that t-shirts encouraging sexual acts without permission are in the same field [as free speech]," Chamberlain said. "It's also a case of freedom from being sexually harassed."

The issue got nation-wide coverage after CBC radio ran a piece citing Bowry's story and the concerns of "minority groups" and "infuriated feminists".

Bowry said most students he talked to supported the t-shirts.

About 140 of the 150 Catherine Parr Traill College students called to discuss the "Kamaneiwannaleiu" name voted to keep it, said college chair Michael Stewart.

However, Stewart said he disagreed with the vote. He said that although he didn't find the name sexist or racist himself, he thought it was "juvenile" and wanted it changed.

Stewart doesn't agree with Bowry that critics of the parties were censors.

"I think it's just the opposite in this situation, that the people with serious concerns were being shouted down. They were being labelled themselves, and that's not good."

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Distinct society debated

BY ALISHA MOHAMMED
Varsity Staff

The question time and again at last weekend's constitutional conference in Toronto was, "What does it mean to be a Canadian?"

Delegates and federal officials, including Constitutional Affairs minister Joe Clark, spent February 7-9 at the Royal York listening to differing opinions on what should be included in the Canada Clause in the preamble of the Constitution and the importance and place of the "distinct society" clause.

There was an overwhelming consensus that the country's cultural diversity should be recognized, and so should the "distinctiveness" of Quebec.

Having reached that agreement, most delegates felt it was merely a formality.

"This is not the preliminary round. The reality of the discussion is that Quebec is distinct, and the question now is what powers go with it," said Eric Maldoff, an anglophone living in Quebec.

U of T Political Science professor and conference delegate Katherine Swinton concurred.

"Distinct society is only part of the package. 'Near preservation' is absolutely unacceptable. We have to stop seeing values as some game. They are parallel values, we can not have trading between them," she said.

Ovide Mercredi, chief of the Assembly of First Nations represented the Aboriginal peoples, gaining strong support from the floor.

Mercredi stressed the necessity of including Native Canadians in discussion.

"It is not a matter of Aboriginal Canadians hijacking the talks, but the question of exclusion. That was why we were opposed to Meech Lake, because of our exclusion of this right. We have a place in this future of this land."

Prominent Native leader Joe Fontana said a distinct society for Quebec would not necessarily inhibit Native rights, claiming "distinct society" does not mean political or economic culture.

"I take culture to mean who you are, defined that way other than language, which is essentially some other aspect of culture," he said.

But Swinton added that declaring Quebec a distinct society would be problematic for keeping Natives' rights.

"Distinct society would be defined to include a French speaking majority, a unique culture and Civil Law tradition."

Delegate Yvonne Peters said supporting Quebec, but delaying action on Aboriginal claims is another.

"I care very much about Quebec and I do support them, but to make the Aboriginal people wait to discuss their rights and interests is wrong."

And Mercredi insisted the Aboriginal people of Canada have waited long enough.

"You (French-speaking Canadians) have so much power now, but you still feel threatened. You want a distinct society. You can preserve your language, your culture and your Civil Law, so understand from our perspective, we don't even have what you have," said Mercredi.

Other issues discussed were the need to address and entrench the equality of women, and the need to encourage and respect Canada's multiculturalism.



What does it mean to be a Canadian? Does Joe know?

Women often get misdiagnosed

continued from page 1.

would indicate to activists that you're HIV-positive, it may often go unrecognized by doctors until it's too late," she said.

Miranda LaFaye (not her real name) said she became ill six years ago. Her doctor treated her for asthma and a throat infection, ignoring her other symptoms. She was not tested for HIV. It wasn't until 1987, after discovering her partner was HIV-positive that she was tested. The result was positive.

When she went to a Toronto hospital for treatment, LaFaye was given a questionnaire asking her if she engaged in fisting, how often she had anal intercourse and if her partner ejaculated inside her.

"I couldn't believe it," she said. "It was asking me questions completely foreign to my experience. I just stared at the page and I started to cry."

Women are not only misdiagnosed or diagnosed late in their illness, they are also underdiagnosed. Since women's symptoms are not in the 1987 CDC definition, they die with AIDS-related complex (ARC), which is viewed as a point between asymptomatic illness and AIDS.

While the average life expectancy following an AIDS diagnosis for women is 15.5 weeks, it is 21 months for a white, gay man, according to a 1989 paper presented to the Fifth International Conference on AIDS.

This is attributable to misdiagnosis and the fact that women simply aren't being tested for HIV at the same rate men are, Taylor said.

Another problem facing women with HIV and AIDS is the lack of clinical trials which test new drugs. In Canada, 40 trials are underway, but none of them are specifically directed at women.

Rowe said she wants to see some action.

"I'm hoping to see clinical trials looking at yeast infection, PID and cervical cancer," Rowe said. "There are none specific to us (and) we need to know things.

"Is PID more prevalent in women with HIV? If so, should we be testing for HIV?" when a woman is diagnosed with pelvic inflammatory disease.

But, according to Robyn Sussel of the Canadian HIV Trials Network, it is difficult to set up trials geared to women because there are so few who have been diagnosed with AIDS.

"Logistically it's a nightmare and there's too few (women) to make it statistically relevant," Sussel said.

According to Oct. 1991 statistics from the federal Department of Health and Welfare, 179 women and 2,972 men have died of AIDS since 1979 in Canada.

Washroom assault suspect nabbed

The suspect in the Nov. 18 sexual assault of a woman in the basement of Innis College has been caught.

U of T police responded Friday to a report of a male in the women's washroom in the Warren Stevens Building. He was arrested and, following an investigation, was charged with sexual assault in the Nov. 18 incident.

The fifteen-year-old suspect, who cannot be named under the Young Offenders Act, is also charged with several accounts of mischief for being in women's washrooms in January and February. Police say he is the same person caught in a women's washroom in the Faculty of Education building in October, 1990.

On Nov. 18, a woman reported the suspect had stood in the next washroom stall to hers and watched her with a mirror. He later grabbed her breast as he ran past her in the hallway outside.

"He has been charged with mischief," said U of T police chief Greg Albright. "It's been the same set of circumstances each time."

He said no charges were laid in Oct., 1990.

"At that time, he was probably a little over twelve and maybe people just considered it a prank."

Albright said U of T police will have to wait until the judge makes a ruling to see if the suspect will be banned from campus.

"You've got to remember he's a young offender and we're limited in the things we can do. It has to be decided by the judge. If he says he is to stay away from here, then fine."

The suspect was turned over to Metro Police's 52 Division Youth Bureau and will appear in court later this month.

Referendum

continued from page 1.

around saying it's bad for U of T to join, that U of T won't have enough seats when he already has four, if U of T joins OFS, more than any university."

Lawson said paying the $3 OFS and $4 CFS levy is affordable for any student.

"At seven dollars a year per student, that's a fraction of what students have to pay to SAC to do whatever it does."

SAC may take a stand on the referenda at their next meeting. Papernick said she would put forward a motion.

She said joining CFS and OFS would benefit SAC directly.

"If we were doing the underfunding campaign again and we were members of OFS, we would have gotten free postcards rating Bob Rae that we could have handed to students to send in.

"As it was, we were so hung up on what the postcards should say we didn't have time for important things, and no extra money leftover. No external commission could pay for the kind of campaign materials OFS and CFS provide."

Cockroach soup

continued from page 1.

condescending response which included laughter from some workers.

"The manager pinched my cheek and said 'why have you gone so pale?'" said Mobasheri.

Vadas said she was just being nice. "I was motherly and tried to be pleasant so I went up to him trying to be very nice." she said.

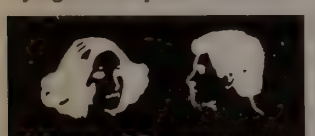
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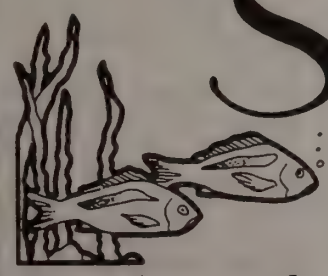
"The dismissals were symbolic gestures to show the black people at our school that people were listening but it wasn't a common step forward," said Bruder.

She said the council didn't even talk to the editors before entertaining the motion.but based its decision on a minority opinion.

"It's kind of ironic because this is a law school. I would hope that students would find the censorship offensive and undemocratic but they probably won't say anything because, well, look what happened to us."



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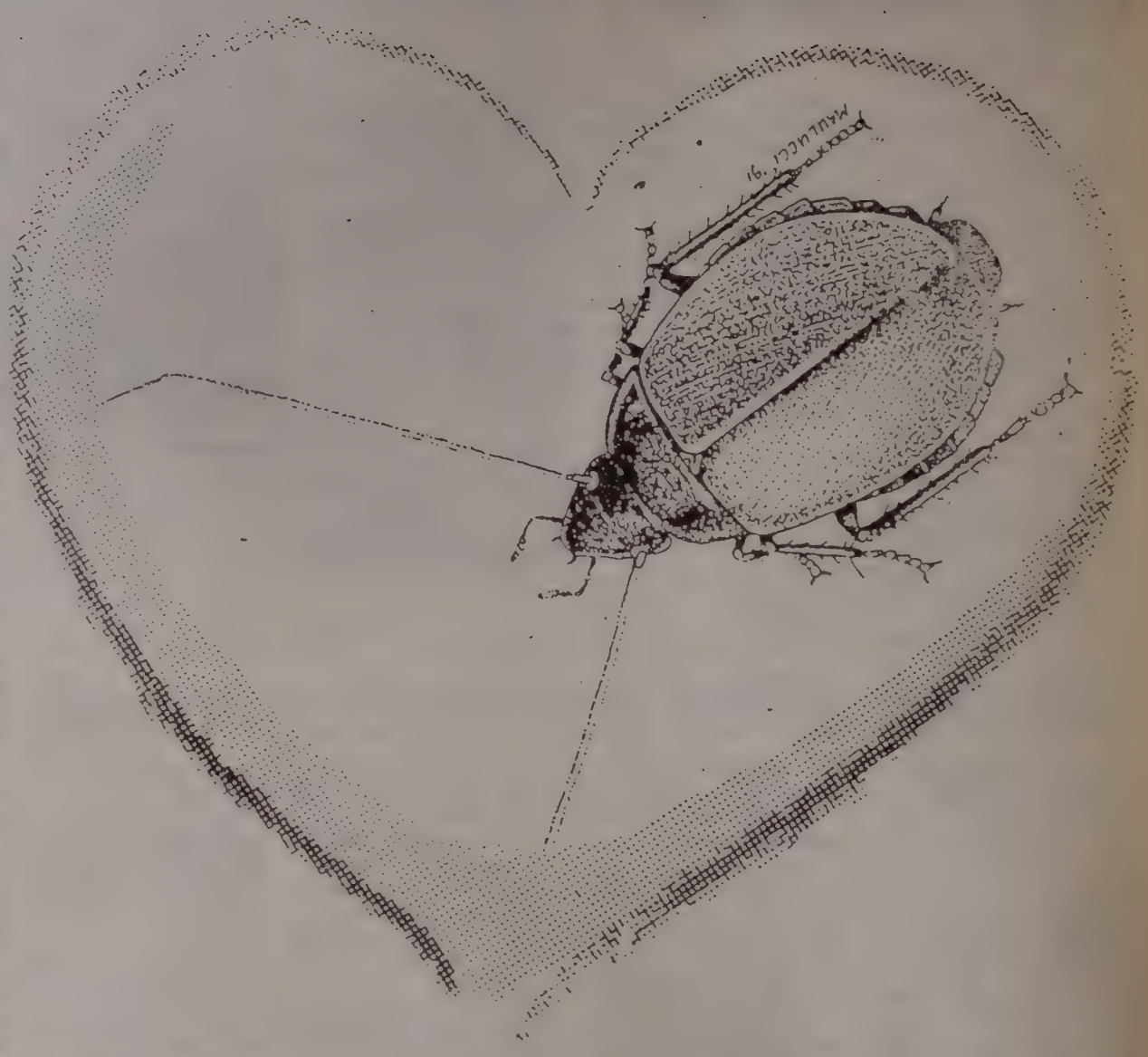
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EDITORIAL

Chunky cockroach soup at Sid Smith



When you're in the Sid Smith cafeteria, do you eat your soup with a spoon or a fork?

Here at *The Varsity*, we're torn. We're divided. We just don't know.

Some of us prefer to use a fork to spear all the luscious chunks of cockroach. And some of us prefer to use a spoon so we don't miss a drop.

But the one thing we all agree on is that there's no topping the special of the day: the cafeteria's own Chunky Cream of Household Pest.

Many people prefer to drain the soup first, leaving a delicious pile of crunchy cockroach to dig into. It tastes good and it's good for you. There are few things as nutritious and just as down-home tasty as a good drowned cockroach.

And, believe us, if a food fight starts while you're eating there, you just can't lose.

It all goes to belie the claim that U of T's administration is uncaring. People say the catering companies that run university cafeterias are just out for profit. We say that's simply not true.

The administration and the catering companies recognize that these are hard economic times for students. It costs so much to attend university these days that there's just not enough left over for those gourment meals. What students need these days are cheap, filling and nutritious meals.

And please — we don't need any more Kraft Dinners.

U of T cafeterias recognize these student needs. And so they've started their new lines: mouse tartar, spider omelettes, whatever-the-cook-just-scraped-off-his-shoe sandwiches.

And they're all offered at AFFORDABLE PRICES!

Just think about it. You can have gourmet meals at fast food prices. Sure, it may not be beef or chicken. It may not even be dead. But there aren't too many places where they're willing — even eager — to cook whatever you bring in to them.

U of T bends over backwards for its students.

This university has been a pioneer in the field of providing cheap, yet nutritious, food to its students. For years, eateries at U of T have been trying to lead students to the realization that bugs and rodents are good for you.

Just about every student residence and college cafeteria has been overrun by pests at one point or another. But students stubbornly continued to cling to their rigid view that bugs were for exterminating, not for eats.

Cafeterias tried to gradually introduce students to the concept by putting roaches in the drink machines. Students are undernourished, they thought. We'll just fatten them up a little.

It was a good plan, a selfless plan, a plan that showed they really cared about the student body. But it was all spoilt by a few busybody reporters who refused to let student nutrition stand in the way of a good story.

But students are starting to come around these days. If you walk into any common room in any residence, you'll find gangs of happy students passing around that barrel o' buttered roaches — much less fattening than popcorn.

And you work off the calories by killing your food. It's the way nature intended the eating experience to be.

The VARSITY
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back talk ... letters to the varsity

Columbus

Christopher Columbus first landed in North America in 1492. The famed Spanish explorer claimed the New World as his own and in the midst of his glorious discovery enslaved the Native peoples already inhabiting the land.

The 500th anniversary of Columbus' first landing in North America has indeed been controversial. Many see the anniversary as a cause for celebration, hailing his land claim as a progressive step forward for European civilization. But those who have credited the explorer with America's discovery in past decades have been presented with an alternative view in recent years. To their dismay, it is not a favourable alternative.

Many now feel that Columbus' arrival in the Americas can be seen as the epitome of 15th century European expansionist policies. His voyages marked the beginning of an era of European conquest and colonialism. Looking back at the legacy of oppression and exploitation at the hands of the Europeans, there seems little to celebrate. Columbus should be seen as a symbol of the exploitation which has been so much a part of not only Latin America but world history, as the struggle for profit and power has led to the enslavement of peoples and the destruction of cultures in all part of the world.

Amidst all the rhetoric of the Columbus controversy, a student-based volunteer group, the Global Development Network, proposes a change in thinking. We cannot sit back and criticize the events of the past, but must take action to ensure such events will not continue in the future.

To this end, our Global Development Awareness Week, "Beyond Columbus: Alternatives for our Global Future" says it all. Debating an historical event cannot change its relevance as part of our past, but recognizing that injustice and exploitation in a modern context continue to exist, we can evaluate our options for positive change in the future.

Heather Platt

Natasha

Like Natasha, I have tried to follow the argumentation between Croats and Serbs in the letters to the editor in *The Varsity*. While several of the points Natasha makes are well taken, she treats the "Yugoslavian" reality over-simplistically to the point that her observations become mere utopian wishes.

Why is Natasha out of touch with reality? She is not aware of the fact that any resolution short of a complete stop to Serbian oppression will result in failure, and rightly so. Despite many hours of thought, I have not been able to come up with one valid reason to convince a Croat to accept Serbian domination. In other words, if the Croats hunger for self-determination after years of Serbian rule, I fail to see why, as Natasha urges, the "Yugoslavs should unite...because it must be done."

Geographically, Yugoslavia is the Serbian imposed congregation of Serbia, Croatia, Slovenia, Bosnia-Herzegovina, Macedonia and Montenegro. However, based on the referenda held in several of the republics, we can safely say that virtually none of the republics wants Yugoslavia as it stands.

The time for self-determination, autonomy and fairness has come. Rather than urging "Yugoslav unity" in order to achieve peace, it is far more reasonable to demand that Croatia (as well as the other republics) be finally recognized as independent states if peace in Yugoslavia is to ever be realized. I am convinced that instead of arguing for a false "Yugoslav unity...because it must be done", peace must be achieved by granting all of the republics independence from Serbian rule. Humanity, which seems to be so dear to Natasha's heart, can only be saved by respecting each nation's independence autonomy and right to self-determination .

I. Danej

Natasha 2

Firstly, to Natasha Fricelj, I commend you on one point: The war in Croatia should stop in order to save humanity. I can tell you that I (and my friends of Croatian descent) have more constructive activities to attend to than to respond to Serb letters to *The Varsity*. It is not my intention for that to continue. Furthermore, we prefer to discuss the present situation, as both sides have a dark history with respect to WWII. But we cannot let false information pass by unchecked.

Freedom is very precious and oppression very distasteful. Many people are willing to fight great odds (politically or militarily) against the latter. For example, Romanians, the Chinese of Tiananmen Square, the Baltic states, Georgians and yes even Croatians.

I myself have hoped for UN peacekeepers to come in, but when Serbian jets shoot down EC peace monitors during an absolute cease fire, then I question even their effectiveness.

People who do not like each other must struggle just to live next to each other in peace. Therefore living together (as you suggest) cannot be the answer. There is one simple solution to peace — Serbian aggressors must leave Croatia.

One final thing, there is no such "Yugoslav history or people" — there is no more "Yugoslavia".

Nikola Frlan
Croatian Students' Association

Robarts

I was somewhat distressed to

See Back Talk, page 5.

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length.
Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members.
Priority will be given to new writers and topics.

back talk ... letters to the varsity

Continued from page 4.

read Mark Marshall's letter of Jan. 23. This concern is rooted in three aspects of that letter.

First, Marshall uses the preposterous claim of Palestinian author Walid Ruwayha that "Hitler is Jewish" as evidence that Ruwayha has "lost his grip on reality". That is pretty good evidence, but I wonder why Marshall uses such a minor point in Ruwayha's book, which details an international, fascist, Jewish-Zionist, conspiracy. It would seem as though the much larger claim of such a conspiracy provides the greatest evidence of Ruwayha's derangement. Why not use this far more ready example? Does Marshall want some kind of logical proof that such a conspiracy does not exist? Marshall's choice of examples is a curious one.

Secondly, I object to Marshall's equating Ruwayha with Leon Uris as authors of hate literature. Ruwayha's book was clearly written for the purpose of spreading malicious lies about Jews. Hitler used the same lies to make genocide morally acceptable, and undoubtedly Ruwayha hopes for the same result. Uris' statements about Arabs, on the other hand, are taken out of a much larger context, and are not nearly as inflammatory. Uris is more guilty of reporting hurtful stereotypes as fact.

I can't understand how Marshall fails to see the distinction between the two. Does he consider Spike Lee's *Mo' Better Blues*, with its facile and irresponsible portrayal of Jews, or Coppola's *The Godfather*, and its portrayal of Italian-Americans, to be forms of hate literature also? Equivocation of the term hate literature makes that form of slander less objectionable.

Thirdly, Marshall seems to consider Uris' stated objections to a PLO-run Palestinian state part of a larger Israeli milieu of fascism. In short, he calls Israel fascist. This is quite a claim considering that Israel does have elections, there is a prominent group, formed by Jews, representing Palestinian interests, called Peace Now, as well as elected Arab members of parliament, and Arab representation in the army. There are a lot of people who object to a PLO state. Many, in fact, have been killed by PLO interests in the intifada, as collaborators.

Israel is recognized for providing more democratic rights to its Arab minority than virtually any other Arab nation. If this is fascism, what does Marshall consider to be a free society? Iraq? The problems in the Mid-East can not be dismissed by simplistically attributing them to Israeli fascism. Nazi Germany was fascist. It is malicious to equivocate Israel with a Nazi-like regime.

Marshall's claims are based on equivocation and generalization. And, as he surely realizes, equivocations and generalizations constitute the essence of racism.

Monte Taylor
New III



Are students studying racism at Robarts?

Robarts 2



Should racist books be taken off the shelves?

Robarts 3

Re: Robarts

Jason, your reasoned excavation of an anti-semitic source in Terrorism and Hostage Taking in the Middle East presents a far better course than censorship for noxious reading material on Robarts' shelves.

What troubles me is the manner in which Israeli hostage-taking (eg. relatives in lieu of those wanted by the IDF) and state terror are marginalized by your editorial priorities. The thesis that Israel has developed an ideology of official terror in the guise of "preemptive retaliation" is persuasively argued by Noam Chomsky in his many books.

Within the context of the organize, Jewish community's tireless denials concerning the disappearances and tortures, your priorities are misplaced. Palestinians under occupation today suffer terror that Canadian Jews cannot credibly imagine in their wildest nightmares. See Amnesty International's "Military Justice System in the Occupied Territories" or write to B'Tselema for "Interrogation of Palestinians During the Intifada".

Jonathan Blumberg

"If that isn't hate literature, I don't know what is." Mark Marshall (Jan. 23). It isn't and he obviously doesn't.

In response to the serious and sobering exposure by Mr. Ziedenberg of hate literature in campus libraries, Mr. Marshall would belittle the issue by attacking a scholarly work, "Jerusalem: Song of Songs" by Leon Uris, which paints an accurate albeit uncomplimentary picture of certain aspects of Arab actions. The logic employed in Robarts would convict a historian of promoting hate literature if he dared describe the Mongols or the Vikings as "barbarians" or "savages". If historical truth hurts, is it necessarily hate literature?

The truth is that some members of the Arab world have contempt for the West, its values, its freedom, and its democracy. Some Arabs have participated in international terrorism. And yes, trillions of petro-dollars have somehow failed to reach the "common man" but instead have indeed ended up in the pockets of "the few".

The crowning irony of Robarts is Mr. Marshall's supposedly damning quote of Leon Uris's condemning of the PLO and idea of a (2nd) "Palestinian" state. Quite the contrary, Mr. Uris hit the proverbial nail on the head.

The fact is that the PLO is and always has been a terrorist organization with the written constitutional ("convenantal") aim of destroying the state of Israel. The PLO is responsible for the murder of thousands of civilians (Jews and non-Jews) in Israel, Lebanon, and Europe. The "ostrich tactics" are evident in the PLO's observer status in the U.N. and the media's reluctance to describe them as terrorists.

The PLO's anti-democracy/anti-self-determination attitudes are equally evident in its congratulatory letter to the Chinese government for its handling of Tiananmen Square, its support for Iraq during the Gulf War and its support of the military coup in the Soviet Union.

Mr. Uris's opinions and analyses are substantiated by historical facts, facts which can be verified in hundreds of legitimate scholarly and historical works. Mr. Ziedenberg should only be congratulated for his efforts to expose actual hate literature at U of T. His efforts should not be used by others to smear accurate albeit politically incorrect literature.

Yitz Gabay
UC IV

Robarts 4

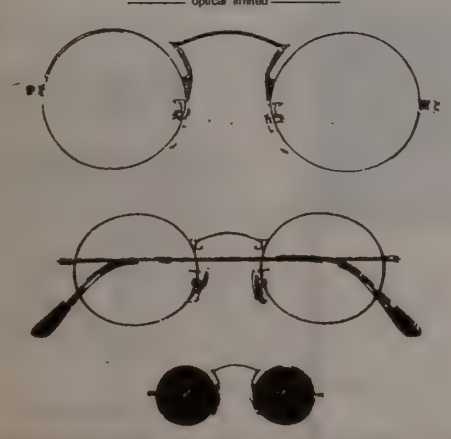
Let's get it straight: if one disagrees with an aspect of Israeli state policy, supports the Arab cause, or is even anti-zionist, it does not necessarily follow that one is anti-semitic. By the same token, if I have problems with the government of Saudi Arabia, an Islamic state, it does not mean that I am anti-muslim.

That aside, lets look at Mr. Ziedenberg's article "Shelving racism at Robarts", that appeared in the January 20, 1992, issue of *The Varsity*. In short, the thrust of Mr. Ziedenberg's argument is that the book *Terrorism and Hostage-Taking in the Middle East*, by Walid Amin Ruwayha, should be banned as anti-semitic.

There is a growing movement

See Back Talk, page 6.

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back talk ... letters to the varsity



Battling homophobia at Phi Kappa Sigma

Continued from page 5.

to ban books if they malign a minority or contradict someone's personal beliefs. Case in point being the letter feud two years ago in *The Varsity* between Turk and Greek Cypriots, who each wanted the other's maps and historical texts referring to Cyprus taken off the shelves. The eventuality of a policy like this would leave us with very few books. With these developments the message in the book *Fahrenheit 451* no longer seems a vague threat.

Robarts is the second largest library in North America, and the University of Toronto's library network is the literary watershed of Canada. We have a duty to maintain the integrity of free speech. Once you silence the right of someone else to disagree, their ability to silence you has increased.

History by nature is not an exact science. If you believe you are searching for the historical truth, untainted — then educate us. You cannot silence an argument by denying your opponent the right to speak; regardless of how incorrect he or she might be. Inevitably every book will upset someone, but if censorship becomes widespread then the practice of scholarly debate is lost.

"Racist material" must also be viewed in both the temporal and textual context in which it was written. There is little doubt that Shakespeare was anti-semitic, as his work *The Merchant of Venice* proves. However does this mean we should disregard the works of the greatest playwright that western culture has yet produced?

If we are going to follow the suggestion of Mr. Ziedenberg, then we must also follow those of Mr. Marshall. In a letter to the editor in *The Varsity* on January 23, Mr. Marshall brought to light the existence of another book at Robarts which contains certain passages that are anti-muslim and anti-arab. Obviously the argument against racism is quickly degenerating into an Arab-Israeli feud, in which case the practice of censorship will simply become a tool used to further the arguments of one side. It is important to understand that the world is made up of many different perspectives. If we begin to ban them all the result will be a very narrow and boring society.

Moreover, what exemplifies a racist better than his/her own work. *Mein Kampf* is an integral source, without it we may never understand how truly illogical racism is. Texts that are inaccurate are part of history themselves and thus deserve to be preserved. They show the prejudices of people and society throughout the ages. To discard all of Senator Joe McCarthy's written documents would be a mistake for, as Karl Marx indicated, unless we have the mistakes of history to learn from we will be unable to correct our own mistakes.

As I hope I have made clear, banning books is counter productive and unfeasible. The appeal to knowledge is the only way to educate, the idea of taking knowledge away empowers nothing but ignorance. I concede that the debate is a difficult one and it must be frustrating for those who believe they are being maligned and the truth misconstrued. Yet, I urge us not to act hastily and begin banning books. It is like taking life, after you have done it once it gets easier and the justification need be less.

May I remind Mr. Ziedenberg that the most extreme case of censorship documented is that of the Nazi book burnings committed prior to World War II. And Salman Rushdie is still hiding.

Meredoc McMinn
UC III

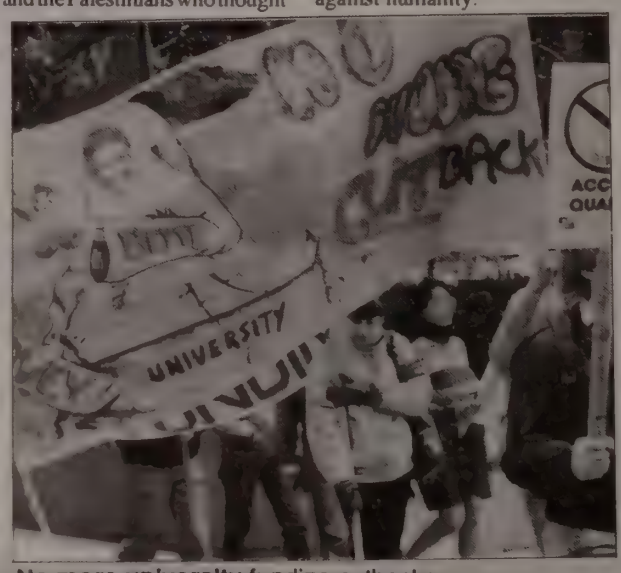
War

In response to Mark Marshall's much maligned, misinformed, mostly bogus, misrepresentation of the truth in his letter titled Robbery of January 20th, I have the following to say: The so-called "Gulf War" was not an ethnic or racial war, it was not about being white or black, Christian or Muslim, Asian, African or European.

It was a coalition of United Nations that waged war against Iraq. It was a United Arab Force that liberated Kuwait City. The Iraqi invasion of Kuwait received almost universal world-wide condemnation. The only notable supporters of the invasion were, of course, Jordan and the Palestinians who thought they would profit greatly from Iraqi aggression. Let it not be forgotten that it was the Palestinians who aided and abetted the Iraqi criminals inside occupied Kuwait.

If Saddam Hussein had not been stopped last year and his aggression in Kuwait reversed, then surely the Free World would have faced a much greater threat today. Undoubtedly, Saddam would have continued on into Saudi Arabia to liberate the holy cities of Mecca and Medina under the banner of Jihad.

In 1992, the Iraqi people, through no fault of their own, continue to suffer under the oppression of their dictator Saddam Hussein. Saddam Hussein should have been removed from power; Saddam Hussein should have been held accountable before an International War Crimes tribunal for his crimes. No one should ever forget that the two greatest environmental disasters of all time, the largest oil spill in history and the burning of the Kuwait oil fields were ordered by Saddam Hussein. Saddam Hussein should have been held accountable for his crimes against humanity.



No more university funding cutbacks

A year after the commencement of hostilities against Iraq by Coalition forces, Kuwait is still not free and justice has not yet been served. Though Kuwait was liberated from the nefarious Iraqi invaders it has yet to taste true freedom. The Emirate remains in the hands of the rich Al-Sabah despot who rules without any mandate from the people. There is no democracy in Kuwait.

The true theft that has occurred in the aftermath of the "Gulf War" is the theft of justice.

Sean Micheal Kerner
UC II

Frat

I recently read Peter Rayne's editorial with respect to fraternities and homophobia. I am a member of Delta Upsilon fraternity, and while I was pleased with the favourable opinion of my fraternity expressed by Peter Raynes, there was one bit of misinformation I wanted to clear up.

Delta Upsilon Fraternity is not considering the possibility of allowing women as members. Within the Toronto chapter, there are strong opinions on both sides of this issue. However, we must abide by policies set by our international headquarters. I have had several discussions with representatives from our International with respect to this issue, and as I understand it, the reason for their stance goes something like this: at present, fraternities are allowed to be all-male organizations only because this serves some clear purpose inherent in the mandate of the group; this is the same defense the Boy Scouts use.

If even one chapter of Delta Upsilon admitted women, then either that chapter has violated the mandate and will have its charter revoked (thereby ceasing to exist), or the mandate would have to be reinterpreted, at which point the reinterpreted mandate would apply to all fraternities, and all other chapters of Delta Upsilon (well over a hundred) would be forced to accept women as members. Whether or not this is a good thing in principle, the fact is most of the chapters would simply go under. While Delta Upsilon has always striven to be a progressive and liberal fraternity, you can't lead where you don't exist.

The admission of women as members is a very controversial issue. At present, the cost of such a move would destroy our fraternity. However, I believe Delta Upsilon has at least proven that an all-male organization can work intelligently and sensitively within its mandate.

Our mandate, of course, is brotherhood. However, it is the firm belief of the men in my fraternity that brotherhood does not equal sexism, any more than sisterhood does.

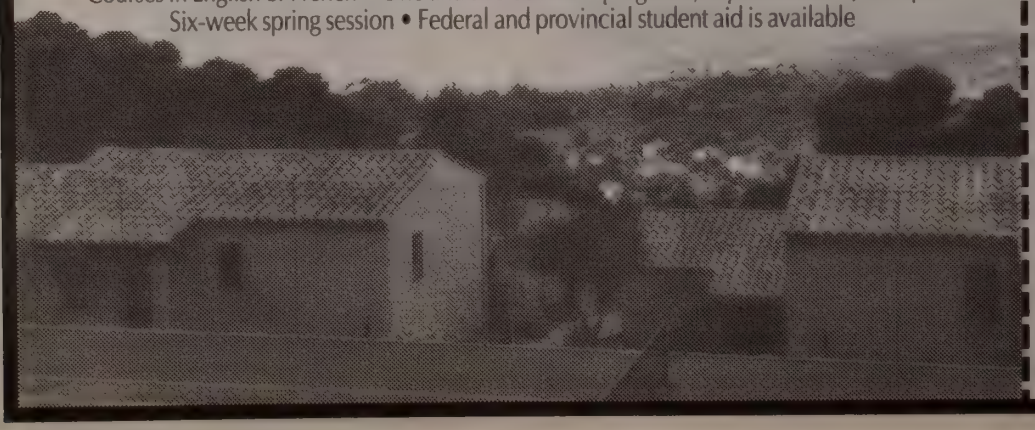
I would like to thank the Committee on Homophobia, once again, for its cooperation and limitless patience with us during the organization and implementation of the homophobia seminar. However, the admission of women is not something presently on our agenda.

Michael Priestly
President, Council of Interfraternal Concerns at U of T

See Back Talk, page 7.

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back talk ... letters to the varsity

Continued from page 6.

Scholarship Chairman,
Delta Upsilon Fraternity

Frat 2

With regards to the latest homophobia scandal, I am amazed that the campus media are ignoring the real issue. Of course Phi Kappa Sigma is a homophobic organization, as are most organizations; and the reason is that an organization's creed, policy, declaration of rights or whatever has absolutely no bearing on the prejudices of the individuals which comprise it.

A non-discrimination policy does not compel individuals not to discriminate. Rather, it simply advises them to be more clever about disguising their prejudices.

This latest attempt to enforce a morality clearly demonstrates the meaninglessness of such codes. Let us suppose that the gays win and the fraternity revises its policy accordingly: "We do not discriminate and we do not discriminate against homosexuals". What a victory! Presto — all is fixed! Would you want to join the fraternity if you were a homosexual? And conversely, would the fraternity make you feel welcome, all the animosity of this latest spat having been magically negated by their new character?

Most such codes and policies simply serve to protect organizations from accusation and lawsuits — as in this current case. In other words, non-discrimination policies have come to be to for the benefit of the corporations and so forth, rather than for the individuals which they have allegedly been designed to protect. Hence, it becomes legitimate that women only earn two-thirds of what men do and that minorities are so under-represented in positions of power. Yet every organization adopts such a credo as a matter of course, and this enables them to proudly proclaim "we do not discriminate against women and we do not discriminate against minorities" when in fact that is exactly what they do.

Thus I conclude that forcing Phi Kappa Sigma to do anything they haven't already done voluntarily is a pointless exercise; and if as a result of all this pressure they apologize and beg the powers that be not to disband their organization, so what? What else would they do? The saddest part is that the situation has now clearly eclipsed the matter of discrimination, and has simply degenerated into a power struggle where one group is using the current political climate to force the other group to its knees and make it say "uncle".

But to end all of this cynicism on a happy note, I am not trying to convince anyone that our problems are hopeless, I am just wondering what constructive good or positive result is supposed to come from all this antagonism?

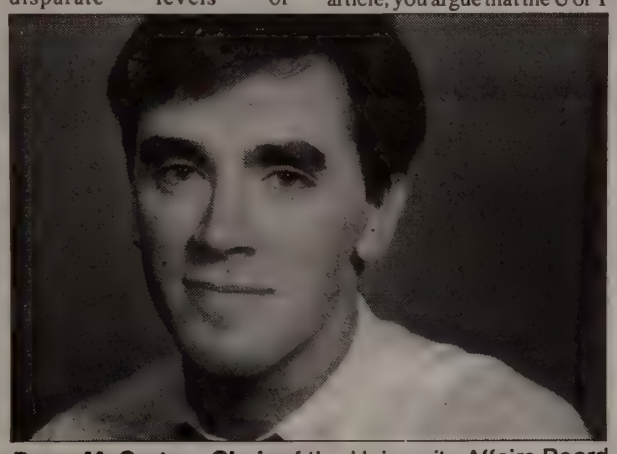
David Murphy
Woodsworth II

GC reps

Re: "Do you know who your GC rep is?" (Jan 30/92).

I think the taxpayers should be asked the same question. Accusations about poor attendance and failure to report to their constituencies levelled against student members of the university's Governing Council could be equally aimed at the provincial government appointees who hold more seats than any other constituency.

However, since some government appointees likely have impeccable attendance records and reporting mechanisms about which I am unaware, I will refrain from making gross generalizations about a group of people with disparate levels of communication.



Barry McCartan, Chair of the University Affairs Board

Similarly, while I concur with *The Varsity* that one or two student members of Governing Council have been delinquent in fulfilling their responsibilities, I hardly think it is fair to paint them all with the same brush. Part-time undergraduates have been fortunate enough over the past years to have consistent and meaningful representation on the Governing Council.

Claire Johnson was instrumental in the divestment movement, founded a cross-constituency women's group, played an important role in employment equity policy development and maintained regular communication with APUS throughout her many years of service. Barry McCartan's contributions are too numerous to list but the fact that he is currently the chair of the University Affairs Board should tell you something about his level of commitment, not to mention his attendance record.

In my year and a half at APUS, I cannot recall a meeting of the APUS Board of Directors or a meeting of the APUS Assembly of Representatives (a large group made up of part-time student representatives from classes) in which Barry did not present and did not report on the activities of the Governing Council and its boards and committees.

Deanne Fisher
Liaison Officer
Association of Part-time Undergraduate Students

Faculty

Re:"Faculty Whining"

I was extremely disappointed to read the editorial piece in *The Varsity* of February 3, entitled, "Faculty Whining". In the article, you argue that the U of T faculty should freeze their salaries in order to help the university maintain its services. The editorial piece went on further to argue that cutting their wages would save their jobs and their departments. The arguments are flawed in four ways.



Student reps are sitting on Governing Council

Firstly, a student paper should be attacking the provincial and federal governments for their cutbacks to education. By choosing to attack the faculty, *The Varsity* is serving to paralyze the fightback against the government cutbacks which needs to be built. We must not the government and the administration divide those who want to fight the cuts. Only solidarity between those who study and work on campuses can defeat these cuts.

Secondly, *The Varsity* seems to be arguing that, in a recession, there is a shrinking pie, and therefore, we should all tighten our belts to help out our school. In fact, in 1991, the Royal Bank earned $983 million in profit. Rob Prichard earns $267,000 annually. In 1990-91, U of T's Breakthrough programme earned a surplus of $120,000,000 The money for education is there! Our governments must be the ones to take the blame for not making education a priority; and for making the cutbacks. The U of T administration must also share the blame for providing Rosedale mansions and chauffeurs for our university president. How can they then have the gall to demand wage freezes from our faculty!

Thirdly, *The Varsity* suggests that "taking a salary freeze now would strengthen the faculty association's hand — both morally and financially later..." That logic does not stand up to the test of history. Almost universally, voluntary cutbacks by workers show management that the workers will not fight. Concessions give management/administration the upper hand. The U of T administration, as you admit, is "a ruthless and unsavoury negotiator". Concessions this year will not mean raises next year. Concessions this year will mean further cutbacks next year as the administration and governments would gain confidence in their ability to "cut costs". If students or faculty play dead this year and hope that the government or the administration will return the good faith next year, we will be fooling ourselves. History has shown that only militant fightbacks and solidarity can defeat rollbacks and cutbacks.

Finally, there is no "larger community at this university." Students, staff and faculty have nothing in common with Simcoe Hall or Queen's Park. Those who work and study here have the same interests: a common interest in fighting the cuts. Those who run this university and this province do not share the same common interest. To resist the clawbacks on our education, students and workers must unite. Together we must show Simcoe Hall and Queen's Park that we will not allow them to divide us, and that, secondly, we must not allow the cutbacks to destroy our education.

Brian W. Major
U of T International Socialists
U of T Coalition Against The Cutbacks

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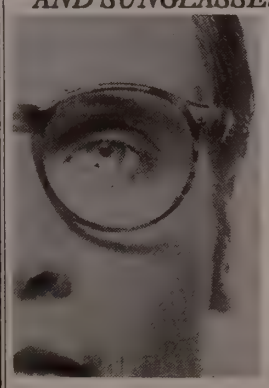
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Varsity Valentines

My Dearest JOHNNYKINS!
How arrre you mun?
Thanks for the many laughs, & memories.
You are the Sunshine of my life.
Happy 3rd Valentine's Day!
Love Always,
CHUCKLES!!
xxooxxoxx

3
Rose & Anna my adorably fit duet,
qualities in both provide a complimentary set.
In my intelligent sisters I am able to see,
an ideal role model type mate for me.
-MARK-

SIMON
Thank you for your love and treating me so good. I don't like to talk sweet, hug or kiss in public, but I do love you. Happy Valentines day and everyday! Study harder and be a more responsible person, so I'll be a lot happier with you.
MARTINA 92

To my Calgarian Doctor,
I met you in the west
and I knew you were the best.
I came with you here
because you are so dear.
We're not together anymore
but you're still the girl I adore.
Someday I'll sing to you, John Hiatt
and Joe Cocker, and we'll be
happy together again.
There could never be anyone else
for me, I'll always love you.
Fernie.

Dear LMuy HarT: Love forever and ever. Robin's Rule #103: A couple of light years can't keep good friends apart.



4
Having gone through suffering one would expect, that you provide a model for love & respect.
Contento ti dicco TIAMO,
Mamma - forunati noi siamo.
-MARCO-

Andrea,
Caro Amico. Voglio cogliare questo occasione per ringraziarti per l'inspirazione che mi dai con il tuo passione per l'amore e intensita d'emozione.
Boo 2

Leah, You are the biggest slime bag I've ever known. Please laugh in my face.
Con Amore

David, (friend of Larry, Moe and Curly) Happy Valentine's Day! You are the sunshine of my life. Happy 6 months.
Love, Dana your Sill Will

Jon - I love you (and so does Edward TLG, Earl, Alexander, M & M Muffy, Eli, etc.) - Happy anniversary, darling. Love, Pookie.
Happy Valentine's Day my Budette Lover. I anxiously await our Sheridan rendez-vous!!! Lasting hugs and deep kisses...
Luv Bud

HEATHER, Russell Brown's never showed me the true beauty in Pharmacy, Espanola did. Happy Valentine's from a crazy guy that cares.

Henry, I love you as much as all the trees in the world, especially your farts, kisses, feminism, laughs, politics, photos and belches. Little Lover.

Last year on this special day we were apart but this year we are together.
To L.H. Love R.S. Feb '92

G.F.C.
Happy Valentine's Day!
I love you very much!
You are the best thing that's
ever happened to me.
Susy

K.
Two years. Of going crazy and back. But mostly back.
Or is it always crazy?

Someday California?
Montreal?
or New York?

Waiting for more...
Love C.

Dear M.C.,
"Excuse Me Please!" Terminal-1's Mouse extends to you a very warm and romantic Valentine's wish!
With Love,
S.S.

Moo Moo,
In the great pastures of the world, I have found my one and only cow. Wherever you go, I'll be "true".
Mimimimimi...

Dearest R. You have filled my life with happiness, but what is most dear to my heart is your unconditional love. Ti amo. Happy V Day! K.

I - THIS IS ELVIS CALLING
Dearest K.:
Baby, sorry I missed you in Tulsa,
I'll make Memphis, Tenn., by sundown,
We'll kick back, strum and medicate,
This lonely fool will ease your frown.
ELVIS IN LOVE

I'll love you forever,
Snuggle-bunny
-Mr. Gweg

Yo, M.C. Ung, Ber-tone
Words to you, I'm sorry for the things gone between us, man... I'm talking Amends... Let's take a walk.
Your Friend,
J.A.F.

Dearest Thumper,
It's our first Valentine's together! (Could have been our 2nd!) Enormous alligator booties from the bottom of my wittle heart.
The Pawed One.

Aris,
For making my dreams come true, I hope to return to you the happiness you have given me.
I love you more and better.
Mary.

K.
Brazil,
Two hearts were beating still,
We danced beneath the amber moon...
C.

1.
The fittest aerobic queens around,
two nicer persons cannot be found.
Like my own sisters I feel for you,
my very close friends - adorable dooo!
-DOO-



Dear Livon,
Thanx for always making me feel so special and important, for being a great friend, and for always being U! unconditionally yours,
LIZ

Cupcake, (my Rose)
yellow is your honesty,
pink is our friendship,
red expresses my love
for you. We have
"stood" the test of time!
Muffy

Sharon,
Sorry about the broomball accident.
Darrel.

BIM BIM!
Here's to all the mug-shots, the O Boi's, the Ruffs, the munsters, and of course to Christopher and Christine!
Yours forever
Foo Foo

Hey Teri, people say we're joined at the hip anyway, so will you be my valentine?
Lots of love and mush,
Holly Verhaaagh.

DAVE QUINLAN - the best friend I've ever had and the nicest guy I know. You can't hide it! Thanks for putting up with me. -ET



Aris,
If dreams were like raindrops
Once they landed would come true,
All the rain in heaven would
Be from me to you.
Love Mary

Dan,
Hi Honey! Happy Valentines' Day!
I love you lots! "Mine"!
Love Pastitsio

Dear R.C. aka B.B.,
I have never felt so much happiness until the day I met you! Let's keep the fire burning!
Love K.W.

Jeanne YKL The twists and turns of life throw us from heaven to hell, and back again. No matter where, I'll be there. W/love.

K.
...softly murmurred someday soon,
someday.
C.

5.
-LAUR-
Your green eyes sparkle allowing me to see,
intelligence, beauty and sensitivity.
No less than 110% should you expect,
others to give you; or else suspect.
-MARCUS-

Nicky,
Our love is more than smiles, good times. It's caring, trusting, pulling together,
unafraid, accepting each other,
Knowing love will be there-always.
Love P.

Dearest Li, One year and more. (Probability 98+/- 2%) "Is this love? 'Cause it's really got a hold on me." Your BP, Jonathan.

NATASHA,
I'm constantly thinking and dreaming about you.
Lets
Get
Lost,
Peter

SNOBBY J.
The List!!! All adds up to a special person. Glad that we've met. Happy Valentine's Day!
MAUDLIN MONSTER

TO A "STRANGER"
Itan to potami makri
Itan to pigadi vathi
Itan n kardia mou pikri

MECHRI POU 'RTHES ESY.

Pare tin kardia mou,
kai kantine tragoudi
Par 'tin monaxia mou,
kai kantine louloudi...

HAPPY VALENTINE'S DAY SWEETHEART
"A Real Leader"

To Punkin, the bestist boyfriend a guy ever had.
LOVE TOM

2. The stars given to me remind me of you, caring, compassionate and beautiful too.
With Licia's words of wisdom and listening ear,
I conquer the world, with no fear.
-BABES-

II - CALLING ELVIS

I'm stuck out here missing you, why aren't you here. I got the velvet slacks you sent me for Elvismas, but I need a little mo' skin to keep me warm.
P.S. Laszlo's on yer trail, hon. Some oilman from Houston sent him to collect (I?). Skedaddle.
K.

Hey Sweet thing, I'd like to talk sexy for the entertainment of the masses, but I's too cool (like Elvis). You alright too. I cannot fellate myself.
LUV HAL

DEAREST SWEETHEART NANCY,
I love you very, very much, for ever and ever.
Your Honey, WILLIAM.

To Sean Christian P.
Don't change.
Fuck you.
Stay the same.
Fuck you twice.
Lots of love.
Fuck you once more.
C.F.

You are my best friend, STEVE!
You are Sincere, True, Easygoing, Vigorous, Enthusiastic! Thanks for sharing many things with me!
Happy Valentine's Day!

Juyun,
To be blessed just to,
See the smile in your eyes,
Hear the laughter from your lips,
Share the joy in your heart.

blessed,
Kan

III - ELVIS IS CALLING
K.:
Don't blow your cool baby, you'll blow mah cover. Sumofabitch name of Laszlo is tailing my honey rib butt. But Elvis doth move quickly (with the aid of the badge Mr. Nixon gave me). Fuck Poetry. Fuck Albert Goldman. Fuck Vanilla Ice. Rock and Roll lives. A little piece of Elvis is what the world needs.

ELVIS ON DRUGS

From: the business office
To: editorial

Roses are red,
Red lips are for kissing,
Oh, by the way,
Our stapler is missing.
We love you guys!

Mi Mi
The man in the moon is smiling
'Cause he's in love with the girl in the world.
Moo

Dear Patricia,
Who ever thought a year and a half ago, I was going to do something as crazy as this - I love you my G.M.
Fraser.

Beautiful Kelti Tompkins.
On the other side of the moon, to see your reflection of the son shining brightly.
Happy Valentine's Babe.
An enamoured admirer.

Mario, Kevin, Joe, Mark, Paul, Jaromir, Larry, Ron, Bob, Troy, Phil, Gordie, Juri, Bryan, Ken, Ulf, Jim, Grant, Tom, Peter, Frank -
You're the Greatest -
- TWGPPF

To the "Incredible Hunk"
Thank you for the roses, dinners, For always understanding, "broken cars", and for loving a marshmellow. Happy Valentines, dear. Love, Susan.

IV - CALLING ELVIS

The days grow colder and the sidewalks are murder. I miss your hips, that sneer, that swagger. I missed you so much I went out and bought an Elvisburger today, but it wasn't the same. I couldn't even finish it, the few bites went down dry and I thought I was going to choke.
K.

To You:
Roses are red,
Violets are blue,
I can't think of a bloody thing to say,
In this Valentine addressed to you.
Love Me.

My Dearest Wendy Wu.
I love you with all my heart.
Valentine,
WEI HING LAM

To Arlene L.
Just like sand, I will never hold too tight to let you slip away, nor will I let you free to fall out, But I will hold you steady by my heart and keep you by my side. I love you! Happy Valentine's Day!
Fr: YOUR PET MONSTER (D.P)

V - ELVIS IS CALLING
Dear K.,
I always wanted to be a truck driver and now I pull cargo over these long distances under the cover of night. The radio sure has changed. I love this Buddhist Punk Thing, Nirvana?, best noise I've heard since Tom Jones made his last come back. But what's this "An albino, a mulatto, a mosquito, my libido"? I remember when teen spirit was something that made sense, so much sense it was genetic, in your hormones. Must be television.

ELVIS ON THE ROAD

Happy Valentines Day
Salamanders, Mouseburgers, Ratsfur,... You're the greatest! Happy Valentine's Day, Lubo!

Love always,
Leigh

Doug: Trials and Tribulations - we've been through it all. Thanks for sticking with it. Thanks for your patience and understanding. Happy Valentine's Day. Love, Anita.

To the distinguished man with blonde hair who wore a kilt and drank Gin & Tonic at the Trinity Formal.
You are unforgettable
S. AHN (UTCREW)

K.:
The breakups may lay scattered in our wake like roadkill, but nary a critter will be troubled in the sweet days ahead.
C.





Varsity Valentines

VARSITY REVIEW
THURSDAY EDITION
FEBRUARY 13, 1992

The long, hard voyage you'll want to travel



It's fun and games on the ark to nowhere.

BY GEORGIANA UHLYARIK
Varsity Staff

Not Wanted On The Voyage
by Richard Rose and D.D. Kugler
Canadian Stage
to March 7

Two years ago Richard Rose, founder of Necessary Angel Theatre Company, and his long-time collaborator D.D. Kugler, embarked on the long and perilous voyage of converting Timothy Findley's version of the biblical story of the Great Flood from the world of letters to that of theatre.

Three major Canadian theatre companies became involved. From Toronto, Canadian Stage Company and Necessary Angel, and in Winnipeg, The Manitoba TheatreCentre, plus an original workshop at the National Theatre School in Montreal. The result was *Not Wanted on the Voyage*, a play which opened in Winnipeg in January and slowly made the long sail across Canada to dock, finally, in Toronto.

"I was supposed to talk about the enormity of this project..." Richard Rose began at a recent press conference "...it is quite a large piece. It involves sixteen actors, a live musician, music, singing sheep, an ark is built on stage, there's a flood, a river.

"It's an enormous show, with enormous passions. Some terrible things are said and some terribly funny things are said about our existence today, the Genesis of our existence today."

Timothy Findley has worked closely with the team of adaptors during the rehearsal process, but most importantly he demanded that the story become their own. "We fought, as we should. I've cowered, as I should, but I also have opened my arms and discovered a wonder...I have no doubt whatsoever that you are going to be blown away by this production," Findley concluded.

Toronto is the last planned stop of the voyage, with slightly higher stakes involved, simply because of the size and weight of the local theatre community. It will also be a chance for the actors to get more feedback on their performances.

"It's a different atmosphere," says Lorretta Bailey, an actor portraying one of the singing sheep, "because the show has had a lot of hype so far, and it's had a lot of controversy surrounding it, the whole idea of pornography or obscenity present."

Lorretta Bailey and Shaun Phillips are two of the actors who make up part of the large ensemble, and among the two of them they portray a varied range of animals including lambs, hippos and peacocks, and the pair of doves that makes it on the ark.

"Well, there was an incident in Winnipeg," Phillips explains in the same interview. "An elderly couple came to see the show, and what they witnessed they didn't like. So they went to the police and they tried to charge us with obscenity. The police came to see our Wednesday matinee and they saw that there was no claim to this, so the charges were dropped."

In *Not Wanted on the Voyage* there's music, religion, 16 actors, lotsa animals and doves who make it on the deck

One must remember that *Not Wanted on the Voyage* is the re-telling of a sacred Biblical story, with modern twists and interpretations, giving the people, and most importantly the animals, a chance to tell it like they saw it. "It wasn't an excursion. It was the end of the world," Findley's book begins.

"Some people shy away from this kind of controversy, and others, it brings them into the theatre," Phillips points out. "This show is very much on the cutting edge of theatre. Although it is presented by mainstream, mainstage companies, Necessary Angel has traditionally been a very alternative form of theatre. When you watch the show you'll notice that there are all kinds of elements in the show. Movement is stressed —"

"The whole theatricality of it," Bailey interjects, interrupting her dove partner, "it's very spectacle oriented, as well. The story is very important, and they have chosen to make it on a very large, theatrical scale."



Lorretta Bailey.

"So a lot of the story rest on the actors," Phillips continues. "The set in the second act is fantastic. The costumes are great. We dress in what I would describe as half-human half-animal type costumes. Our dove costume is a silk body-suit and it just has a hint of feathers. And we wear a half face mask."

Dean Gilmour, who represents half of Smith-Gilmour Theatre Company, the creators of hilarious shows such as *To Cry Is Not So*, has a very unique way of helping to train actors in portraying animals. He has been engaged to use his "neutral mask" technique, a process Phillips describes as "imagining that in your gut, the essence of your being, where all that stuff comes wading out, you place the image of the animal or element you are exploring. You let your body start to move, and fill to your fingertips."

As difficult as it is to portray animals, there is always a danger present in inadvertently attracting all the attention, because when successful, the movements and expressions of the actors portraying the animals are the most fascinating and captivating to watch.

"We really have to be careful, not to upstage or take focus," Bailey confesses. "You have to find a stillness, because the animals' animation, motion, our span is a little bit larger, a little bit heightened compared to the humans. Our sounds are a little bit more exaggerated, you know," and she stops to demonstrate. "So you have to be very careful.

"In our work together there were opportunities to relate to one another and to play. Because the animals had relationships, they had their own hierarchy.

"There is a funny story about this. As the doves, Phillips and I had done all this work for our scenes in the ark, but the lighting was such that it turned out we were going to be in blackout," and Bailey burst out in laughter and couldn't continue.

"Nobody could see us, 'cause we were all the way at the back of the ark," continues Phillips, "I was suicidal."

"Literally," says Bailey as she recovers from her outburst, "Phillips as dove is banging against his cage, wanting to have his place."

As pay-back the next performance all he did was sit. He didn't move through the entire second act. The funny thing was, the director didn't even notice. It tells you a little about the crazy games these thespians play when you rub them wrongly.

"But they've lit us now. It's all changed," Phillips points out. "They've changed our cage and everything. Because it is important. The life of the animals is really important, especially on the ark. When you think of Noah's ark you think of the animals, two by two by two. You never think of Noah's family."

The two actors look at each other after Phillips' speech and simultaneously say: "So why don't we have a bigger part? Why don't we have more to say?"

"It's quite hysterical," Bailey admits. "Although I do miss the animals. But I understand in context of the whole it couldn't really exist or else it would bombard. It would be too much information for the audience to decipher.

"Several pivotal animal characters have had to be left out, the lemurs, the Raven, Yaweh's two favorite cats, Abraham and Sarah, Mottyl's kittens. D.D. and Richard said those things are loses, but things have to go to keep the story clear and to keep it moving."

"All the cuts and the little changes that they've made have really pushed it forward so the play keeps moving," adds Phillips. "It tended to be a bit clunky. Now I really feel it drives it through.

"The show is much clearer. We understand the show, how to play it, the relationship between the audience and us. The show will always be growing, but I think we have more under our belts now than we did at opening in Winnipeg.

"And it is visually spectacular. I wish I could watch it."

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Drumming krazy KODO karamba

BY TERENCE DICK
Varsity Staff

KODO
Massey Hall
February 14 and 15

Of late, I've found myself in contact with certain items of Japanese music and together they've been running around my head stirring up a fascination rooted in the vertigo brought on by the alienness of the culture. I don't know the background to people like Yamatsuka Eye, Keiji Haino and K.K. Null. I can sense some meaningful data in their work, yet there's this distinct otherness to it that I just can't grasp and that blows me away.

"It makes them very representative of Japan. You'd never mistake them for anything but Japanese if you see them. And yet, you can't tell by looking what's modern and what's not modern. Some of it is completely modern and has all kinds of influences. But to the eye, it's just Japanese. It's fantastically synchronistic. But the foundation, there's no mistaking, is based on principles of discipline and hard work and traditional Japanese rhythms."

Right-O! Who said that?

John Wales did, that's who. And he wasn't talking about avant-noise primal screech technicians. He was talking about KODO, Japan's premier drum-troop.

"Who's John Wales?" you ask. Let me explain.

Way back in the early seventies, young John was a student of East Asian studies right here at U of T. One day he spied a notice detailing a youth exchange program to Japan. He borrowed the money for it from his sister and schlepped off east. Amid temple tours and the regular sightseeing jag, he happened on a bus tour to Sado Island wherein he witnessed a performance by the larval group that would one day be KODO. Thus began an intercontinental relationship that saw John set up North American gigs for the group, act as lighting director and translator on their tours, found and edit their English newsletter "Kodo Beat", and translate a book about them. Presently settled in Toronto, Mr. Wales availed himself to give the lowdown on the upcoming showdown, downtown at Massey Hall; drums to the fore!





An orgasm of drumming frenzy and ecstasy.

So, via John, the story goes: Formed in '71, named in '81, centered on remote Sado Isle, the Kodo group number about forty people living communally in or around their own homemade village. They are entirely self-supporting. They tour nine months of the year; six months in Japan, three months alternately in Europe and North America.

For those interested in joining the group, there are members from all kinds of backgrounds, even from places other than Japan. Applicants are interviewed and offered a one year apprenticeship that concludes in the decision to join or not. Beyond drumming, people work in administration, advertising and production. Some marry among the group and others go off and start their own drum troops.

But what about the music?

Well, that's something, but the question to ask is, "What are they like live?" And at this point I'll defer to Mr. Wales, who's witnessed many more of their shows than I'll ever.

"There's a seamless thread [running through each performance]; build up and relaxing, build up and relaxing. It's like a sexual performance because it teases you and then it brings you down with a slow dance and then it goes up and down and up and up and then at the end, BLEAUGHH!! like that. And it's kind of orgasmic. They create and build up to that great climax."

And them's just words. Wait 'til you see a bunch of long distance runners strip down to loincloths and start wailing away on a nine foot "o-daiko" drum in an extended improvisation which has in the past rocked a seven thousand seat hall without amplification, instigated a record breaking hour long standing ovation at the Berlin Opera, and (strangely) lulled babies to sleep with its tangible low end throb.

As Wails points out, "so much of what they do is visual and feeling. You go to Kodo shows for the whole experience."

Damn Straight! And to bring it all back to what I was saying at the top, about having the contextual reference dropped out from under you; Kodo exemplify the power of music to induce vertigo. They transcend the simple description of a "Japanese drum troop" such that when you full face their Dionysiac beat, words fail you and allusions are unsatisfactory. All that's there is the whoosh of an echo chamber reverberating with sounds that penetrate your entire body. And so you lose pat labels. And you quit filing their records under "World Beat". And you end up doing what I always find myself left with; simply pointing and saying, "Listen to that!" 'Cause that's what music is all about.

Jazz evolution commemorates Black history with TO locals

BY C J WREN

The Evolution of Jazz
Convocation Hall
February 23

The journey begins in the villages of West Africa to introduce the songs, chants and driving rhythms. The trail then leads to the West Indies for the upbeat tempos of Calypso music. Next stop is the Congo Square in New Orleans, where Sunday mornings marked the only time for slaves to express and celebrate their heritage. Winding its way through the eras of blues and ragtime, swing and bebop, cool and avant-garde, The Evolution Of Jazz traces the development of the art form — from its earliest origins to its present day sound.

The Evolution Of Jazz is a narrated, musical production. Words and music reflect the social climate which influenced jazz and both illustrate that it developed as a distinctly black music. Individual segments of the revue highlight the role jazz played in describing and/or implementing social and political change. The approximately 15 performers — all of African heritage — have experience relating to the specific cultural area that they portray.

The show features the work of some of Canada's top jazz talent. Serving as writer, producer and drummer is Archie Alleyne, who has played with such legends as Billie Holiday and Carmen McRae Alleyne. He fuses musical ability with a commitment to strengthening the cultural identity of Afro-Canadian artists.

Another familiar name is that of Toronto-based pianist Joe Sealey. He serves at the keyboards but his credits include a Dora Award for musical director of *Ain't Misbehavin'*. The performers' roster also lists Michelyn Emelle (artistic director), Lionel Williams (bass), Dougie Richardson (saxophone) and Renee Rogers (singer/dancer).

Presented by the Multicultural History Society of Ontario as part of Black History Month, The Evolution Of Jazz hits Convocation Hall at 8:00 p.m. on Sunday, February 23. First presented as part of duMaurier's Downtown Jazz Festival last summer, the show was warmly received by audiences and critics alike. It promises to provide educational entertainment in "an evening of music that will release your soul and make your backbone slide". Sounds like a fun way to spend a Sunday Night.

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STEVE GRAVESTOCK
Varsity Staff

Don't listen to trite Song

Hear My Song
directed by Peter Chelsom
opens February 14

Audiences and critics, especially critics, often prejudge a movie on the basis of its budget and appearance. Expensive American movies are dismissed as too 'Hollywood', as shallow fluff (which they sometimes are); smaller productions are praised for offering something different from the bland, loud, sentimental fare which many think characterizes all American cinema.

Things aren't quite that simple. The new critically acclaimed British film, *Hear My Song*, provides a fine example of how inadequate this paradigm is for it's as banal and manipulative as anything Hollywood has produced in recent years.

Finally proof that boring movies don't have to come from Hollywood.

Hear My Song is set in Liverpool and focuses on Micky, a sleazy Irish concert promoter. Attempting to curry favour with the local Irish community, Micky hires a certain Mr. X. This performer models himself after a beloved Irish tenor named Josef Locke. Twenty or so years ago Locke fled England due to tax problems and he hasn't been heard of since. Mickey and Mr. X exploit Locke's forced absence — the poster announcing his appearance features a silhouette and the query "Is he or isn't he?" Mickey has other motives for pulling this fast one. His girlfriend's mother, Cathleen, had an affair with Locke and he wants to get in good with her. (She was the woman Locke left behind.) The concert goes off without incident and Mr. X even manages to fool Cathleen until they go to bed. Then he's exposed and Micky is disgraced. Shortly after this catastrophe, Micky goes on a quest to bring back the real Locke thereby redeeming himself and winning back the girl of his dreams.



Hear My Song employs the cheapest sentimental tricks and hoariest platitudes. It doesn't even show any real interest in, or respect for, its characters. Micky exists only to be redeemed and face up to his feelings and responsibilities. You're not even allowed to enjoy or see a hustler's scuzzy energy. The rest of the characters only exist as plot functions. By the end of the movie, everyone else drearily faces up to their responsibilities too. Everything is magically resolved.

The script, by director Peter Chelsom and Adrian Dunbar (who plays Micky), is full of unfinished, unexplained dialogue which is intended to make you feel all warm and glowy, but never earns a single authentic emotion. Chelsom directs the movie crudely. *Hear My Song* uses the same instantaneous embalming technique Rob Reiner used in *Stand By Me*. Each big emotional moment is dragged out, eulogized for what seems like forever. The film-makers seem awestruck by their own banality. The performers are left with nothing to do except raise their fists in triumph. Ned Beatty has received a lot of praise for his work here, as the actual Josef Locke, but to me he just seemed like a boor who'd overimbibed on common sense

Hear My Song has a pushy cuteness reminiscent of Salinger at his worst or, more accurately, Hollywood classics like *The Sound of Music*. The only thing the movie has going for it is a few shots of the Irish countryside. I couldn't truly enjoy even this though. I was afraid the Von Trapp Family Singers would show up and burst into 'Edelweiss.' In short, *Hear My Song* provides excellent proof that 'Hollywood' isn't just a place in California. Banality and the desire to cheapen and manipulate your emotions are international phenomenon.

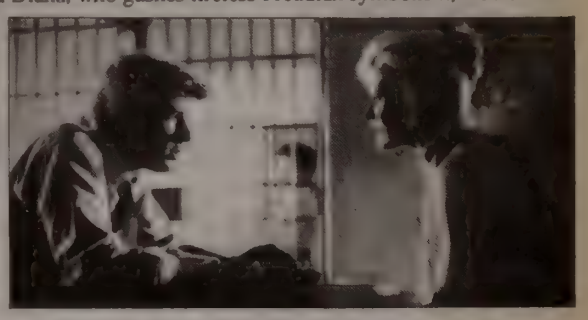
Not bad Analysis

BY HEATHER MASON
Varsity Staff

At last, a suspense-thriller that actually lives up to the label and doesn't insult the audience's intelligence.

Final Analysis is a refreshingly unpredictable psychodrama. The film derives its appeal from melodramatics and mind-bending cinematography. Unique and beautiful visual perspectives create a graphic parallel to the suspenseful and deranged plot.

The story evolves out of the mind games played by two sisters, Heather (Kim Basinger) and Diana (Uma Thurman) and their involvement with Diana's psychiatrist, Isaac Barr (Richard Gere). Through his sessions with the greatly disturbed Diana, who gushes tireless Freudian symbolism, Doctor Barr comes into contact with her older sister Heather. Finding himself unable to resist her, Doctor Barr becomes embroiled in a murder in which he unwittingly plays a part.



"I think I'm gonna barf." "Right now?"

What follows is an intriguingly convoluted mystery. You're never certain of the direction the movie is going, nor can you trust your judgment of the characters' true selves.

In one of her better performances, Kim Basinger as Heather Evans moves beyond the passive but sultry bimbo one associates her with. Uma Thurman as her younger sister Diana is equally mysterious, weird and captivating. Richard Gere glides through his performance as doctor Barr with his usual lack of vitality.

The otherwise excellent cast is rounded off by Eric Roberts who portrays Heather's loathsome and repulsive husband, and Keith David as the unperturbed Detective Huggins.

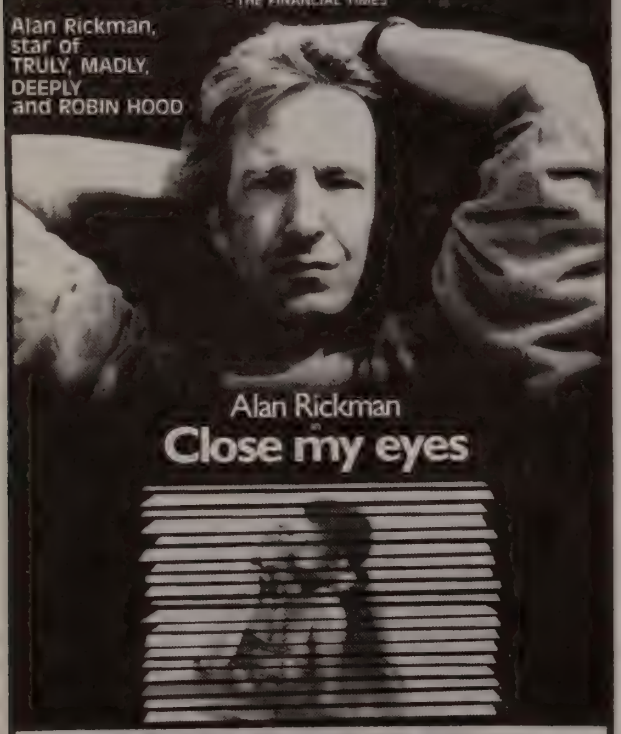
Final Analysis is contrived and completely unrealistic, but the movie exploits the melodrama and uses it to heighten the overall effect. The sinister yet beautiful and dramatic San Francisco setting of fog, rain, shadows, and waves crashing savagely against an abandoned lighthouse sets the mood. Overstated stares, evil squints, twitching lips and whispers reveal barely-contained rage foreboding of hysteria.

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Highway revs motors to nowhere

BY KRISHNA RAU
Varsity Staff

Highway 61
directed by Bruce McDonald
opens February 14



Let's grab some laundry and get the fuck outta here.

There's already a formula for Bruce McDonald films. You create a couple of weird loners, you send them on a road trip, you mix in drugs, psychos, guns, rock stars in weird cameos and lots o' music.

That formula will eventually wear thin. But in *Highway 61*, as in the earlier *Roadkill*, it still works.

McDonald's newest work centres around the eponymous road through North America, "from Lakehead to the Big Easy" — Thunder Bay to New Orleans. The road, as made famous in Dylan's "Highway 61 Revisited," contains a history of modern music from early jazz to modern rock.

Pokey Jones (Don McKellar), a barber and would-be trumpeter in Pickerel Falls, finds a man frozen to death in his backyard.

Jackie Bangs (Valerie Buhagiar), a refugee from a heavy metal road crew, decides the body's an ideal place to hide coke. She persuades Pokey the corpse is her brother, they strap it on the car and head down 61 to New Orleans.

It's a simple enough plot, although it's complicated a bit by Satan (Earl Pastko) trying to acquire the soul of the corpse and everyone else.

But the joys of watching McDonald films lie not in the simple structures of a plot, but in the maniacal characters and caricatures created along the way. McDonald never tries to film everyday life or everyday people. Indeed, when he does try to portray ordinary emotion or feeling or events, the film really bogs down.

Nor does McDonald construct his strange worlds with the intent of satire or commentary. There are very few real political attacks in this film. It prefers to just stand as a simple road film dealing with simple, if demented, people.

It soars highest when it's dealing with its weirdest characters. And on that count, the trio portrayed by musicians Jello Biafra, Art Bergmann and Tav Falco can't be beat.

Bergmann's role as a crazed rock star who likes hunting chickens with handguns (in the house) is almost worth the price of admission alone.

Biafra's part as a U.S. Customs agent may be the most effective satirical skewering of government bureaucracy on celluloid.

And Falco is one of the strangest bikers to hit the screen in ages.

Their presence does actually point up one of the movie's flaws. For what is theoretically a rock 'n' roll road movie, the soundtrack is awful. BTO and The Ramones sound great, but most of their songs are buried under dialogue. And the other artists sound like shit.

If the movie had featured better music and less travelogue shots of America, it would have maintained its pace far more consistently.

But the movie relies on the performances of Buhagiar and McKellar. And the two create one of the more likeable screen pairings since their similar turn in *Roadkill*. When Jackie robs a single-parent family of their life savings and forces Pokey to have sex at gunpoint in a cemetery, you become very fond of these people.

You also become very fond of Satan, and his devilish drive to persuade people to sell their souls. (It's not hard in this film. Satan: "I'll give you $20 if you promise me your soul." Wino: "What's the catch?")

In fact, this film is so cheerfully amoral that McDonald seemingly felt compelled to stick a conventional ending on it. And it doesn't work.

Is da Devil in da Metal?

BY MATTHEW KAMINSKY

Dancing With The Devil
TVOntario
February 18, 10 pm

TV Ontario is not known for the yellow journalism, the sensationalism and scandal mongering, that has come to typify network programming. It came as a surprise for me to learn that they were showing a documentary on the relationship between heavy metal, devil worship, and acts of teenage violence. Would they succeed in treating such an intrinsically perverse subject for journalistic inquiry with balance and wit?

Human Edge's *Dancing with the Devil*, certainly would not satisfy you if it is a penetrating analysis of the phenomenon of heavy metal that you are looking for. It does not explain the alienation and ennui of the members of the subculture who seek solace in beers, bongs, and Black Sabbath. Nor does it decode the powerful attractiveness of men wearing their hair long and their pants tight to young white suburban males. But if you enjoy watching Christian fundamentalists with Texas drawls slur out imprecations against drug smoking oversexed fiends, this show is for you. And if you love loud music, bark at the moon with Ozzy, occasionally consider having Lucifer tattooed on your backside, send people birthday cards graced with grinning skulls, or sodomize the dead cats meant to be dissected by Grade 13 biology classes — watch this show.

Steven Wells, the lisping crew-cut British journalist who narrated this excursion into the heart of Metalland, has a keen eye for submerged comic talent. Through interviewing the lead singer of the group Deicide, Wells demonstrated that even if music can cause the impressionable youth of America to harden their hearts to God, well, the Devil ain't gaining much. Similarly, an interview with Pastor Fletcher of the "Freedom Village U.S.A" spawned some doubts as to whether God is gaining much through the service of Fletcher and his ilk to the Christian cause. Through the tried and true cinematic technique of interspersing segments of Deicide's take the lighter to the hydrogen metal with syrupy Freedom Village gospel, a pleasing reductio ad absurdum of both of their messages was achieved.

However, attacks on thrash groups like Deicide on the periphery of the metal world can be unfair. Invariably, when the topic of "heavy metal" comes up, people will scoff. It is a form of music that is usually off-handedly dismissed as a means for white boys who don't know how to play the guitar to make money, and those who listen to it are perceived as testosterone ridden noise junkies, who would gladly stick their tongues in a cuisinart if told to do so by the lead singer of Anthrax. It is only due to such presuppositions about the people who listen to metal, that this show could have been conceived of as not only viable, but even of interest to anyone but music video junkies who don't have Muchmusic.



Oh Ozzy, I love you.

When discussing "Satanism" in metal, people are entirely missing the point. Satan is just a construction of the Christian mindset. Metal owes a slight debt to Christianity, but its true importance lies in its having created a new religious order, a new method of condensing our irrational needs into a handy package. Cassettes cost less than a leather bound bible, and you don't have to read them, you just pop them in your walkman and press play. The mob rules at a metal concert are no different than the mass in a Christian church in its appeal to our sense that we have a soul. Society has just been transformed to favour the doctrine of the metal band in the market for transcendental snake oils and aphrodisiacs.

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The Varsity will not be publishing during reading week -- our next issue is Monday, February 24. Watch for Varsity elections coming up in March. All masthead positions are up for grabs. So, if you're Varsity staff you're eligible to run and to vote. If you're not staff and you want to be -- there's still time. Call 979-2831 for more info.

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THE VARSITY
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VARSITY SPORTS
THURSDAY EDITION
FEBRUARY 13, 1992

Blues upset UQTR but lose to the Gee-Gees

BY MARK PALI
Varsity Staff

Men's Hockey

The Varsity Blues apparently can't stand prosperity.

The U of T men's hockey team had a chance to extend its unbeaten streak to ten, and also to solidify its grip on second place in the OUAA East Division, but Toronto took things a little bit for granted.

After an emotional 6-5 victory over top-ranked UQTR on Saturday, the Blues faced a considerably easier task the next day against the Ottawa Gee-Gees. Or so it seemed.

Centre Luc Frechette and winger Matt Giesebrecht scored two goals apiece, while goaltender Jean-Francois Lanoue stopped 31 of 33 shots, as Ottawa handed Toronto a 5-2 loss, the Blues' first league defeat since November 30. U of T is now tied for second spot with McGill in the East, heading into the final weekend of the regular season.

Dean Haig had scored a pair of goals to establish a 2-0 Toronto lead in the second, but the Blues then decided to take it easy and enjoy the rest of the afternoon.

The Gee-Gees had different plans, however.

Ottawa struck for three quick goals midway through the second, and suddenly found themselves ahead with five minutes left in the period.

The Gee-Gees, in a battle with York for fourth in the East, had looked rather uninterested up to that point, but hit their stride when it became clear that Toronto was resting firmly on its laurels. The Blues stopped forechecking with the authority which led to victory the day before, and which had put them in a position for a weekend sweep.

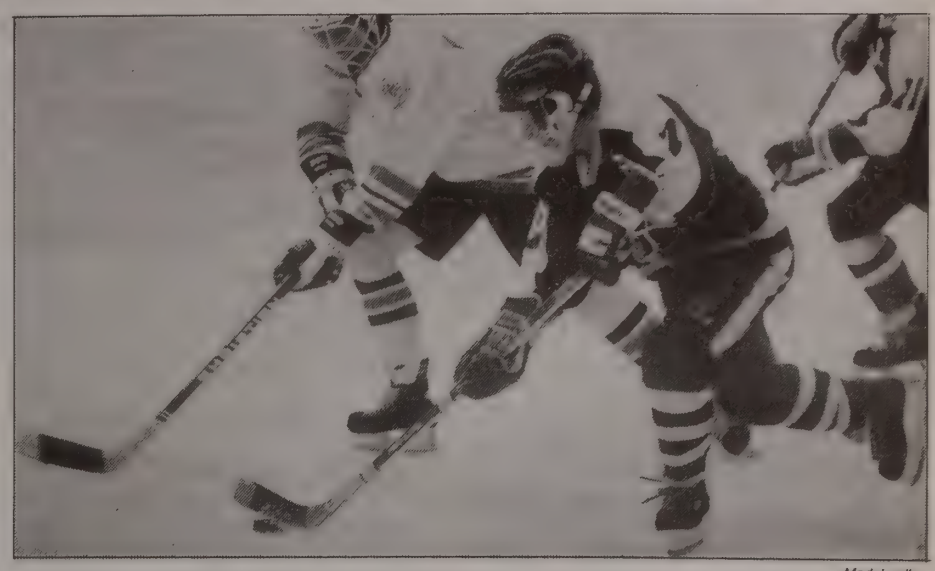
In the third, Ottawa came out fast and furious, and administered the fatal blow at 1:46, when Frechette scored to give the visitors a two-goal cushion. Following that, the Blues could muster little in the way of sustained offense, although Lanoue came up big when tested, and his teammates did a fine job of protecting the lead.

U of T head coach Paul Titanic was somewhat disturbed by his team's inability to put away the opposition, especially once they had them down.

"The guys got kind of complacent in the second period, and thought that they could coast through the rest of the game," Titanic said. "But hopefully we can learn from this experience in the future."

With the defeat, the Blues missed a chance to widen the gap between themselves and the Redmen, and are now forced to win at Laurier in order to retain any realistic hopes of finishing second. The top two teams get a bye into the division semi-finals, and also enjoy home-ice advantage.

If the Blues finish second, they will play in the East semis on February 20-24. If they end up third, Toronto will host a sudden-death quarter-final game Tuesday at Varsity Arena.



Toronto loses the race for second to McGill

Mark Lyall

Mike Tyson's heroism built on false premises

BY KRISHNA RAU
Varsity Staff

Sports opinion

Mike Tyson was a hero to many.

To some, despite being found guilty of rape, he still is.

But his heroism is built on false and dangerous premises — and perhaps it always was.

Many will claim that if Tyson were white, he would have been found innocent.

It's almost certainly true. It is undeniably true that the justice system in North America is viciously biased against black men. It is undeniably true that white men accused of rape, or any other charge, have an infinitely better chance of being acquitted.

But it is also undeniably true that many of those men get off on rape charges because the system is also incredibly biased against women. The system strikes down rape shield laws, digs up their past, and the judges tell them they were "asking for it," "wanted it," or "dressed too provocatively."

When, as was the case this time, the charges are brought by a black woman, the justice system digs up a whole new layer of bias and prejudice.

And when it comes right down to it, Tyson was proven to have raped a woman. And no matter how many William Kennedy Smiths get off, any man who rapes deserves, at the very least, to go to jail.

But some people seem unable to accept that logic. To them, the rape is almost irrelevant. Tyson is a hero because he's a famous black man in control of his life in a white-dominated world. And the only reason he was ever charged with rape is because the white world can't stand a strong, successful black man who's a hero to his own people.

There's a partial truth there. But maybe Tyson should never have been a hero in the first place.

His success and fame come because he's the best in the world at beating another man unconscious. Is that heroism? His renown comes because he scares the shit out of everybody, and he's a tough guy who can beat anyone — even in a street fight.

If skill at mindless violence is accepted as grounds for worship, is it so surprising that people would laugh off a rape charge? After all, any woman who has anything to do with a boxer must want to beaten, manhandled and raped. Right?

Tyson is admired for being in control of his own life. But he credits a white man — Cus D'Amato — with getting him into boxing and getting him off the streets. And he's currently hooked up with Don King. King may be black, but no one has ever denied that King wants to control everything and everybody he gets his hands on.

The fact is Tyson's fame is built on the fact that he embodies some of the most prevalent and damaging myths about black men.

They're good athletes, they're violent street-gangster types, and they're all sexually promiscuous.

It's no more true of black men than of anybody else, but somehow, Tyson has become a hero for confirming stereotypes.

There is a hero in this affair. It's the woman who had the courage to lay charges against Tyson and to testify against him. It's the 18-year-old who was willing to endure being called everything from "bitch" to "slut" to "slave to the white establishment" to "race traitor."

She did it because she thought she was right. And she was. And we should all look to women like her, or Anita Hill, when we choose who to admire.

UBC rips off Rose Bowl

VANCOUVER (CUP) — The University of British Columbia is contemplating punishment for three engineering students who stole the Rose Bowl trophy from the University of Washington.

A small group of engineering students staged a "smash and grab" in the UW athletic department early Feb. 4, making off with the three-foot high, 30 pound, $3,000 silver trophy. The UW football team captured the trophy by winning the 1992 Rose Bowl game Jan. 1.

The cross-border looters brought the trophy back to UBC to celebrate. An engineer phoned Seattle police later that day, who in turn tipped off the RCMP, who retrieved it that night.

UBC administration spokesperson Steve Crombie said the administration is mulling over disciplinary action.

"Although the crime wasn't committed on campus, perhaps something can be done," he said. "We are suggesting to the engineers that they at the very least pay for the damage that they did and formally apologize. We are deciding whether more is necessary."

The UW athletic department is not pressing charges against the engineers. A U.S. felony conviction could have resulted in a fine of up to $10,000 and a jail term of several months.

UW football head coach Don James said he wants the thieves to pay for the damage and apologize.

"My initial reaction to the theft was that it was done as an immature prank or by someone really sick in the head," he said.

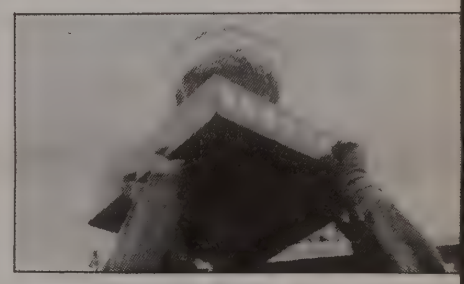
"The football trophy theft was really an insult to the players who worked hard all year to bring the team success. The trophy was really for them and our fans and supporters to enjoy, and I'd hate to think that it could have been damaged or gone missing."

UBC engineering student council president Adam La Rusic said the trophy theft was "fucking excellent."

"It was a joke," he said. "University of Washington students have got to believe that." He does not care if UW students are upset, he added.

Engineering dean Axel Meisen said he hopes gridiron fans recognize the nature of the prank.

"I respect the feelings of the University of Washington and the Seattle community," he said. "It may feel very irate and very upset, but I hope they understand the spirit behind what the engineers did."



"Fuckin' excellent" prank

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Feb. 18	Men's Hockey	East Quarter-Final	Varsity Arena	7:30 pm
Feb. 21	Men's Basketball	Queen's	Sports Gym	6 pm
Feb. 21 & 22	Women's Basketball	Queen's	Sports Gym	4 pm
		Laurentian	Sports Gym	2 pm
Feb. 22	Men's Basketball	Laurentian	Sports Gym	8 pm
Feb. 22	Men's Volleyball	East Final	Sports Gym	8 pm

Summer Olympics

The Varsity will be publishing a special Olympics supplement -- if you are interested in contributing call 979-2831 and ask for Ted.

in Varsity Sports

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Blues Notes

Women's Swimming

Despite having the top swimmer in the OWIAA with rookie Rebecca Glennie, as well as several other stars, the Varsity swim team didn't have enough people to take the team title.

"We weren't out-swum" said Blues assistant coach Linda Keifer. "We were outnumbered."

Although U of T won 16 out of 19 races, they came third behind McMaster and Western in the overall team championship.

Marianne Limpert and Andrea Papamandjaris collected three golds while D'Arcy Musselman earned two for her efforts.

Glennie and Limpert added their names to the record books as did the 4 X 100m freestyle team. Glennie's mark came in the 200m Backstroke while Limpert posted a top time in the 50m butterfly.

Prior to this year, the Blues had won five straight OWIAA team titles and 14 out of the last 15.

The CIAU finals on March 6-8 in Montreal will feature a different scoring system which should help the Blues retain their national title in spite a depleted roster.

Women's Water Polo

With a 5-4 sudden-death overtime victory in the final, McMaster broke Toronto's 13-game win streak to take the OWIAA championship held this past weekend at U of T.

The Blues had looked hot early in the tournament having beaten Brock 20-1, Queen's 5-2 and even McMaster 7-2.

Top scorer for the Blues was Karen Morrison who also collected tournament MVP and OWIAA all-star.

Rekha Trembath of U of T was also voted an OWIAA all-star.

Squash

U of T's Dan Vranesic won the OUAA individual title last weekend in Toronto by defeating Scott Stoneburgh of Western3-1.

Anita Nador came a close second after losing 3-1 to national team member Lori Coleman of Western. Nador was named to the OWIAA all-star

Men's Volleyball

U of T wrapped up first place in the OUAA East with a victory over the York Yeomen last Tuesday night at York. The Blues won the match 3-1 by scores of 15-7, 10-15, 15-5, 15-13.

Outside hitter Marc Dunn collected 32 kills in four games while Hillar Sorra, also in the outside position, added 20.

Blues head coach Orest Stanko pointed to rookie setter Mart Matsoo as a key factor in the win.

"Mart started to play very well at the Laval tournament on the weekend and he carried that over very well to this game. He's starting to look for blockers and is understanding the game better." said Stanko.

U of T finished fourth at the Laval Tournament this past weekend but, more importantly, moved up to number eight in the CIAU standings thanks to some strong performances against higher ranked teams.

In round robin action, the Blues defeated Dalhousie 3-1 and Winnipeg 3-2 (despite having lost 15-0 in the first game), but lost to Montreal 1-3. In the semi-finals, U of T lost to Laval 0-3 and dropped the bronze medal match to McMaster 1-3.

Dunn picked up an all-star for his performance at the tournament

The Blues play this Saturday at 8 pm against Laurentian for the OUAA East Semi-Final.

Women's Volleyball

Toronto lost to York last Tuesday by scores of 15-6, 15-9, 15-6.

The Blues are presently in second place in the OUAA East behind the Yeowomen.

The Blues beat a tough team from the University of Montreal to win a bronze medal at the Laval Tournament last weekend.

U of T setter Jolan Storch picked up a tournament all-star with 15 blocks, 9 aces, and 15 kills

Indoor Hockey

Liz Hoffman's troops divided but still conquered as they split the team and headed for two different tournaments. One squad won the silver medal

Last issue The Varsity erroneously ran a Varsity Sports Store advertisement for a sale which had already ended.

The Varsity apologizes for the error.

One squad won the silver medal at the Oopik Invitational Tournament while the other won three-round robin games at Guelph.

Badminton

Blues garnered the OUAA silver medal finishing behind Western.

Basketball

The U of T men's team beat York last night 96-76 to move them into a tie for first with the Yeomen and Laurentian. The Blues had been down by two points at the half.

The women's team won a closer contest by 59-55 margin against the Yeowomen.

CIAU athlete of the week

Rebecca Glennie



Mark Lyall

BY TED GRAHAM
Varsity Staff

Nineteen year-old Rebecca Glennie comes from a winning tradition —her father was a defenceman for the Maple Leafs in the seventies — but the surface she competes on isn't frozen.

In her rookie year of Varsity swimming at U of T, Glennie has made some waves with consistently strong performances in the pool.

This past week, she was named OWIAA swimmer of the year, OWIAA female athlete of the week and CIAU female athlete of the week.

Although it's hard to make an impression in a program which expects winners, Glennie has turned some heads with record breaking performances like a record time in the 200m backstroke — her specialty.

Glennie, in her tenth year of swimming, has trained with Toronto head coach Byron MacDonald for four of those years at the North York Aquatic Club. Given the reputation of MacDonald and his program, she had little doubt that she would go to U of T for her university career.

"He's a great coach and is easy to get along with," said Glennie.

But his program isn't exactly a cakewalk. Swimmers usually get up for 6:30 am practices three to four days a week and sometimes do two practices a day.

When asked if she misses any of the social life of a typical university student, Glennie pointed out that one gets used to balancing both swimming and socializing.

"You learn how to get used to swimming with a hangover." she said.

She will attend the Olympic trials in May, but is realistic about her chances.

"It will be pretty hard to shave three to four seconds off my best time." she said.

Her next long term goal will be to make the world university games team a year from now.

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WOODSWORTH SUMMER COURSE INFO

The VARSITY

VOLUME 112, NUMBER 41, MONDAY, FEBRUARY 24, 1992

AVOIDING THE RUSH OF MINDLESS XENOPHOBIC NATIONALISM SINCE 1880



SAC presidential slates announced

BY NANCY HOWDEN
Varsity Staff

Decisions, decisions.

U of T students will have four tickets to choose from in the next presidential election for the Students' Administrative Council.

Presidential tickets for SAC are:

- Philip Howard, Innis College, for president and Anna Vlitas, Erindale College, for vice president,
- Farrah Jinha, New College, for president and Ferdinando Longo, Erindale, for vice president,
- Serge Koperdak, Trinity, for president and Tricia Balitian, Scarborough, for vice president, and
- Jeff Zajac, Erindale, for president and Bruce Barnaby, University

See SAC, page 3

"There is no fat at U of T"

Prichard holds budget roadshow

BY JIM BRIDGES

The only workable solutions to budgetary problems are reductions at all levels, says U of T president Robert Prichard.

This was the message he took on the road in a series of open sessions on all three campuses two weeks ago. The forums were set up to discuss the financial strategy of the university to counter the recent provincial government cutbacks.

As a result of the lowest levels of transfer payments from the Ontario Government — an increase of one percent next year and two per cent in 1993 and 1994 — the university's cumulative deficit could reach $120 million by 1996 if corrective action is not taken. Prichard's proposal would see budget cuts of $9.7 million in each of the next four years to reduce the deficit.

Prichard said budget cuts work, but do damage and will affect all divisions of the university.

"There is no fat at U of T," he said at one of the open sessions on Feb. 14. "Any reductions made will have a significant negative impact to the university as a whole.

"All budget reductions must be done with fairness and openness in the university at all levels. There is no solution without burden and hardship for all."

Prichard said he plans to reduce enrollment by 10 per cent, or 600 students first year students next year.

Tuition fees will also go up by seven per cent next year and are projected to rise by the same amount in the next two years.

But several university workers present at the meeting expressed concern over the cutbacks.

When responding to questions on the possibility of pay freezes for university employees, he was answered by cries of "fat chance" from several workers.

"How much money was saved by the university when we went on strike?" asked one library worker. "We estimate more than two million dollars. It is arrogant of the university to come to library workers and ask for everybody to help."

One suggestion put forth by several workers was that the university's $122 million Endowment Adjustment Fund, created by savings in the pension plan, be used to help pay off the deficit. Prichard said only the interest from the fund is used in the budget.

"The fund was put aside to strengthen the University of Toronto by providing a higher base operating revenue," said Prichard. "It would be wrong to spend the fund.

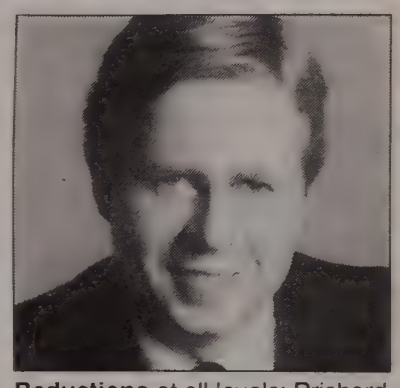
"If we spend our capital, the revenue is lower and we don't have those earnings in our budget anymore. It would only be a temporary possibility."

But this was met with disagreement.

"When we were on strike we had to dip into our savings. Why can't the university do the same?" asked one university worker.

Prichard also said he is reluctant to spend any of the university's capital to decrease

See Budget, page 3



Reductions at all levels: Prichard.

Queen's charge dropped

BY CLIVE THOMPSON
Canadian University Press

TORONTO — A group of students say the Queen's University sexual harassment complaints procedure is so flawed and expensive it's forced them to drop a complaint.

Rachel Gorman — along with three other students - brought a complaint against nine Queen's men two years ago, after the men postered their residence with signs saying "No Means Kick Her In The Teeth" and "No Means On Your Knees Bitch". The signs were put up during an anti-date rape campaign run by the student council.

Two weeks ago, the university's sexual harassment board found two of the men guilty of sexual harassment. The board recommended to the principal that the men write a letter of apology and attend a workshop on violence against women.

But the complainants disagree with the ruling, Gorman said. Though they were glad the university recognized the posters constituted sexual harassment, they would have liked to see Queen's find all nine men guilty, she added.

"We're very pleased that they recognized it as harassment," she said. "But they could have gone further."

But the complainants decided not to appeal the decision because it required a $250 deposit, and legal counsel that could cost "tens of thousands of dollars," Gorman said.

"It was nothing we could afford," she added. "We were prevented from carrying on the appeal by the rules.

"We need to ditch the whole procedure and start from scratch."

The students are calling for drastic revision of the procedures, including provision of legal aid.

Law professor David Mullan, who chairs a committee revising the procedure, said they are considering changes to allow for legal aid.

"We tend to think that in fact there should be a provision for the costs of individuals," Mullan said.

"Obviously, it's not a good situation if you have the people that can afford high powered lawyers able to participate and those that can't, don't."

At other universities, such as the University of Toronto, complaint procedures make it possible for the institution to pay for an individual's appeal.

"It has to be demonstrated that there's a compelling case, that there's a compelling reason," said Paddy Stamp, U of T sexual harassment officer.

U of T would pay the costs of defending a complainant from a respondent's appeal, but only if the university had originally ruled in favour of the complainant, she said.

The women at Queen's, however, also want the composition of the harassment board changed. Currently, the complainant, the respondent and the Queen's principal each select one member from a pool of candidates for the three-person board.

Gorman said there's no guarantee the members chosen by the principal or complainant will have any background in sexual harassment.

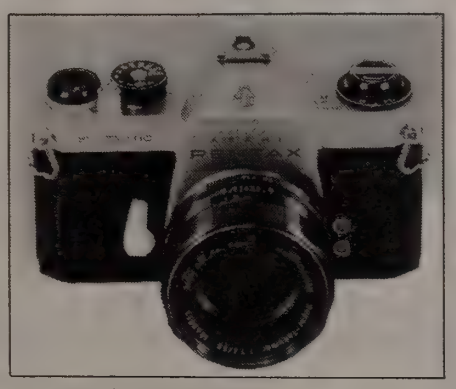
"Obviously, they can be nice people, but in the case of faculty, they have ties that go outside the [board] and they have no training in sexual harassment," Gorman added. "And they're chosen by a man who has no concept of sexual harassment, [Queen's principal] Michael Smith."

Mullan said the review committee has no plans to recommend changing the board composition, because nobody else at Queen's has raised concerns about it.

"When we spoke to the university community about this ...there seemed to be satisfaction from most points of view."

Phony photographer returns

BY MAYLIN SCOTT
Varsity Staff



Vehicle for harassment.

The "campus photographer" has still not been caught.

A man posing as a Ryerson photography student has harassed over twenty women in the last four years. He is wanted for an assault that took place on the U of T campus in 1988. Two more incidents took place earlier this month.

Lee McKergow, deputy chief of U of T police, said that on Feb. 6 at 11 am, a woman was walking eastbound on Bloor St. West near Varsity Arena when she was approached by a male.

"He pointed at her to get her attention, then said he was a Ryerson student taking photos for a collage," he said. "She said to him something to the effect of I've been warned about you. The description was exactly the same."

The suspect was also seen on the Ryerson campus less than an hour later, this time posing as a York photography student.

"On Feb 6, at about 11:45 am, a woman was walking her way up the escalator of Jorgeson Hall when she was approached by a man saying he was a student from York and was making a collage," said John Mihalic, program co-ordinator for campus safety and security at Ryerson. "She noticed no camera. The description matches the same guy. He is not a legitimate photographer.

"We don't know what his intentions are. He starts off with a casual hello and no one knows what he could do then."

Mihalic said if students are approached by any photographer wanting to take their picture, they should ask for identification.

"A legitimate photographer will have identification. We do have a staff photographer at Ryerson and he has staff identification. If people are approached by a student, they should ask for student ID. If he is one, he won't have fear of showing it."

McKergow said there was also a recent incident with a possible copycat on Feb. 11 in U of T's Architecture building.

"An individual approached a woman and asked her if he could take her picture. He said he was a professional photographer. She took a look at him and said no. She had been aware of him from the campus media and she called us. But the description was different.

"This might have been someone who had read about it and wanted to use this as a way to introduce himself," added McKergow.

The original suspect is a white male between 20 and 30 years of age with a slim to medium build and curly dark hair. He is five feet, eight inches tall and weighs 150 pounds.

Inside

Political correctness debated, page 3

Varsity Literary Supplement:
- Monkey Brain Sushi, page S3
- the joys of bad writing, page S6

Men's Hockey beats McGill to advance to East final, page 16

HART HOUSE

So many things to so many people

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NOMINATIONS: Open Wednesday, February 5, 1992 (10:00 a.m.)
Close Wednesday, February 26, 1992 (7:00 p.m.)
(hours vary at Scarborough and Erindale)

ELECTION DAY: Thursday, March 5, 1992

VOTE AT: Rotunda, Hart House, 10:00 a.m. - 7:00 p.m.
Sigmund Samuel Library, 12:00 - 2:00 p.m.
Meeting Place, Erindale, 10:00 a.m. - 4:00 p.m.
Meeting Place, Scarborough, 12:00 - 6:00 p.m.

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THE LIBRARY COMMITTEE PRESENTS AN AFTERNOON WITH CANADIAN CHILDREN'S AUTHOR MICHAEL BEDARD

Wednesday, February 26, 4:15 p.m., Hart House Library
Michael Bedard is author of Governor General Award Winning *Redwork*.

INTERNATIONAL CULINARY GOURMET SERIES

March 3, 1992 at Neptune's Extravaganza.
Join in the fun of preparing a Gourmet Dinner under the tutelage of our chief Mr. Danny Tam. The Chef invites those who register into the Hart House Kitchens at 5:30 p.m. on Tuesday evening to discuss the menu and how to prepare the food. At 7:00 p.m. that same evening the dinner will be served in the Hart House Gallery Club. Cost - $32 (Bar Cost Extra). Maximum: 24 registrants. See programme office. Register by February 27th at 5 p.m.

HART HOUSE INVESTMENT CLUB

Kim Shannon - March 3rd, 7:00 p.m.
Canada's top female equity investment manager as she manages a $500 million portfolio. Kim has Anthropology and Zoology degrees as well as a Bachelor of Commerce from the University of Toronto.

ART COMPETITION

First Prize: $300, Second Prize: $175, Third Prize: $100
Judges: Joanne Tod (artist), Steven Pozel (Director, Oakville Galleries), Lisa Balfour-Bowen (Art Critic, Sunday Sun).
Submission dates: March 5 and 6, 1992. Exhibition dates March 12 to April 9, 1992.
Exhibitions for the Arbor Room will be chosen by the Art Committee from the entries submitted to the competition. Open to students and Hart House Senior Members. Rules/ Entry Forms available at the Hart House Hall Porter's Desk.

70TH ANNUAL EXHIBITION OF PHOTOGRAPHS BY MEMBERS OF HART HOUSE

You may submit: *12 black and white and/or monochrome prints for the senior or junior awards *6 prints for the Karsh trophy *9 colour slides for the W.J. Blackhall colour awards maximum 3 slides in each of the three divisions * 3 photographic essays for the Bev Best award * 6 colour prints for the Hart House colour print award.
The Gilbert A. Milne Trophy will be awarded to the entrant having the highest total acceptances. Closing date for entries is Friday, March 6, 1992, 12 noon. Entry forms are available at the Hall Porter's Desk, Hart House. Open to all members of Hart House.

THE

TINDERBOX

CLUB

U OF T'S SHOWCASE OF ALTERNATIVE AND FOLK MUSIC
ARBOR ROOM 7:30 P.M. NO COVER

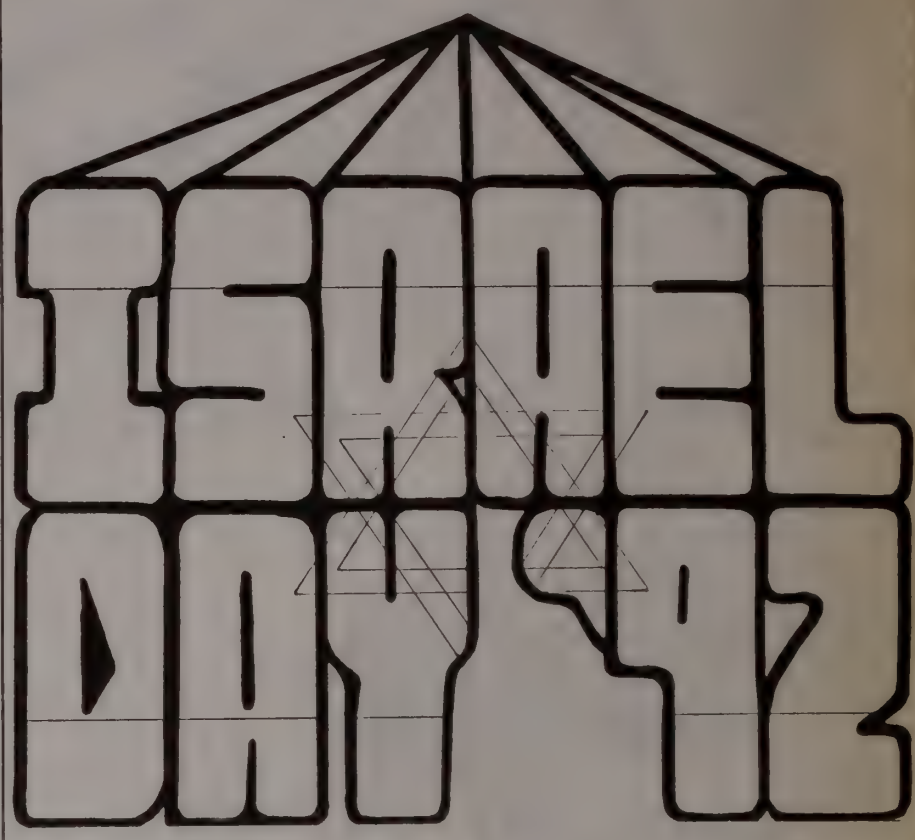
Feb. 27 **OPEN STAGE II (Special 7:30 Start!)**
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LIVE AT THE ARBOR ROOM FRIDAY NIGHTS AT 8:30 LICENSED PUB NO COVER

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Nominations for the SAC Board

Reopen in the following constituencies

Constituency	# Seats
Applied Science and Engineering	2
Architecture and Landscape Architecture	1
Dentistry	1
Erindale College	3
Forestry	1
Medicine	2
Music	1
New College	2
Nursing	1
Pharmacy	1
Rehab Meds	1
Scarborough College	2
Victoria College	2
Woodworth College	1

Nominations reopen: 24 February 1992, 09:15
Nominations close: 28 February 1992, 16:00

SAC
STUDENTS' ADMINISTRATIVE COUNCIL
UNIVERSITY OF TORONTO

Election Dates: 18 & 19 March 1992

Political correctness subject of York debate

BY SIMONA CHOISE

The firing of four editors of Osgoode Hall's student paper for printing a letter deemed racist was a hot topic at a recent debate on political correctness.

The debate took place at York University on Feb.12, between Judy Rebick, president of the National Action Committee on the Status of Women, and Alan Borovoy, counsel for the Canadian Civil Liberties Union.

While both said they did not have enough information on the firings to comment on the actions of the editors or the student council that fired them, they talked about the boundaries for freedom of speech in a university setting.

"Racist remarks, homophobic remarks and sexist remarks which create a poisonous atmosphere, in which it is difficult for women, minorities and gays and lesbians to function should be subject to discipline," said Rebick.

But Borovoy said freedom of speech in a university has to be distinguished from freedom of speech in the larger society.

"There is much speech in a residential situation or in a work situation that one could well prohibit," he said. "But some of the speech we're talking about is in a learning situation, in a university, where the name of the game is the vigorous exploration of ideas and challenging accepted notions. That's the one place where those kinds of prohibitions cannot and must not apply because there's such a danger to the free expression of ideas."

Borovoy also criticized York's sexual harassment policy for being too vague for a university environment. He cited the example of one law professor who had received complaints after assigning students to debate the constitutionality of an anti-pornography law. A number of women assigned to oppose the law objected. Borovoy quoted from a letter by the prof to the sexual harassment office.

"One of the major criticisms was that in assigning people, I have forced some of the students to argue for a point of view that they personally oppose. Certain women in the class had to argue for or against the amendment and that proved extremely problematic for them."

But Rebick said the issues involved in the pornography law complaints were not ones of rights and freedom of speech, but of power.

"To force someone who has strong personal views, and who may have had personal experience about the impact of pornography on women to argue in favour of it, is to me an abuse of power. It abuses the power of a professor in the classroom," she said.

She also said there is systemic discrimination against women and minorities in universities.

"Why is it that after twenty-five years of women being in large numbers on campus, we still have only 17 per cent of female professors tenured? Is it because women don't want to be tenured as professors, they'd rather work in jobs where they don't get paid so much?

"It's the old boys network that kept them out."

OSAP forms to go through faster

The provincial government has introduced a new computer system to speed up the OSAP application process.

"What we're doing is introducing a new computer system that is more flexible to our needs," said Brenda Lukawy, communications officer at the Student Support Branch of the Ministry of Colleges and Universities in Thunder Bay, where all OSAP applications are processed. "We're bringing ourselves up to the technology that is available now."



Lengthy lineups.

She said the new system will use an electronic scanner to look over the applications.

"The image will come on a computer screen the moment we receive an application. It will be scanned and then the information is immediately available to everyone here so if students call with a problem, we can immediately call up their application. We'll also be able to respond quicker to students with more up to date information about what stage their application is at.

"It's more like one stop shopping."

She said it will take some time to get used to the system before students notice any real change in the speed with which their applications are processed.

"The processing time will be reduced over the years," she said. "While we expect an increase in the time we get them out, we're also experiencing a tremendous increase in the volume of applications we receive."

The new system will be in place to process application for the 1992-93 school term.

Budget woes

continued from page 1

the deficit, as it would only pass the problem on to future generations.

"If expenses exceed revenues, capital cannot solve the problem. It can cover up the problem, it can defer the problem, but it cannot solve the problem."

Prichard's original six year plan to get rid of the deficit, before the government's announcement, included the loss of 136 faculty jobs. He said he is not in favour of any further faculty cuts to help solve the problem.

"U of T does not have too many faculty. Class sizes have gone up and there are more students now than five years ago. If there are more losses, what will happen to the classes?"

He added he does favour selective, voluntary early retirement as a possibility.

A final budget will be released for approval in the next six weeks.

SAC elections

continued from page 1

College, for vice president.

Peter Guo, SAC president, though reluctant to make any predictions, said the key to a winning platform is to show dedication to students.

"The issues and what you make of them are what's most important. With Bart (Arsenault) and I, we focussed on the 'undergraduate experience' which deals with the whole teaching issue," he said. "People think you can't do anything about quality of teaching, but we are doing something. Students want to hear you have solutions and a firm understanding of the issues."

Guo said campaign issues should centre around quality of teaching and stomping out SAC's overwhelming debt.

"(The new president and vice president) will have to make the place grow. Plugging the leaks in the dike with bandaid solutions won't work," said Guo.

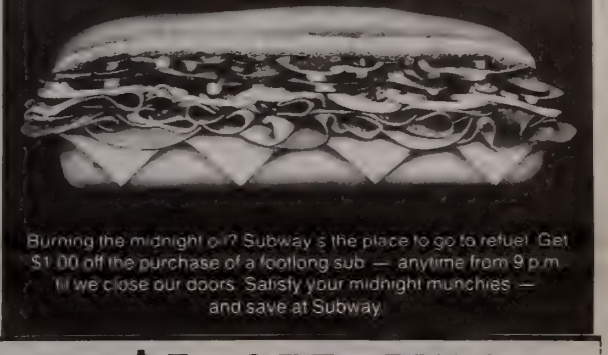
When campaigning starts up on March 3, Erindale College will be well-represented; three of the four tickets sport Erindale candidates.

Guo said it should make things lively at Erindale.

"Traditionally, it's been a race between downtown engineering reps. SAC Erindale committee has done a great job helping students know SAC and set up their own SAC Erindale office, so it's a logical stepping stone for them."

News Knows
Write!

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Burning the midnight oil? Subway's the place to go to refuel. Get $1.00 off the purchase of a footlong sub — anytime from 9 p.m. til we close our doors. Satisfy your midnight munchies — and save at Subway.

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*Note: this is the correct time, not 6:00 p.m. as previously advertised

EDITORIAL
Free speech?

Freedom of the press seems to be a relative term at Osgoode Hall.

The student paper at York University's law school — the *Obiter Dicta* — is free to print anything it wants — as long as they don't cross the student council. If they do, the council shuts them down.

Two weeks ago, the paper printed a letter from an Osgoode graduate. The unsigned letter said the quality of students at the school had been diluted because of affirmative action. He said the vast majority of students of colour did not deserve to be there, and would face Marc Lepine-type retaliation.

The letter was deeply offensive to many in the Osgoode Hall community.

These people took their complaints to the council, and the council, which acts as the paper's publisher, voted to fire the editors.

That newspaper editors could be fired just like that is worrying. That a student council, a body of university government, could do it is terrifying. It's like giving Brian Mulroney freedom to fire CBC reporters.

The Osgoode council and the complainants ignored the fact that the editors published a disclaimer preceding the letter. The disclaimer said the editors recognized the letter was "highly offensive and potentially inciteful," but they were publishing it to demonstrate "the type of mind-set" that leads to racism. The paper in which the letter appeared was devoted to issues of racial and gender equality.

There's a difference between refusing to publish every piece of racist garbage that comes in, and publishing one in a context that clearly uses it to demonstrate the cowardice and stupidity that motivates racism.

But what is equally scary is that a student council and a tiny minority of students could have the power of censorship and editorial control over a newspaper published for all students.

It's not a new phenomenon, and it's certainly not one confined to Osgoode. Student councils across the country have been trying to shut down papers for years, and the attacks have greatly intensified in the past year as student politicians realize the value of silencing other voices.

The case at Osgoode is mild in many ways. The student council could provide a reason — albeit a misguided one — that didn't involve promoting themselves. They can probably say in all honesty they thought they were doing what was best for the student body.

Most student councillors couldn't say such a thing without having their noses grow several feet.

The Osgoode Hall council and protestors were at least willing to make their protests and actions public. Most student councillors are too cowardly to actually be honest and open about their self-promoting actions or motives.

Attacking papers as a means of seeking revenge is childish, irresponsible and a disservice to students

Student councils, who always claim to believe in freedom of speech, should remember that students have a right to read the papers they fund.

And student papers have a right to defend themselves.

The VARSITY
U of T's twice weekly student newspaper since 1880

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The Varsity is published twice weekly during the school year by Varsity Publications, a student-run corporation owned by full-time undergraduates at U of T. All full-time undergraduates pay a $1.25 levy to Varsity Publications.
The Varsity will not publish material attempting to incite violence or hatred towards particular individuals or an identifiable group, particularly on the basis of race or ethnic origin, colour, sex, age, mental or physical disability, or sexual orientation.
The Varsity is a founding member of Canadian University Press (CUP), and a member of the Ontario Community Newspaper Association.
Second class mail registration number 5102.

Nominations are now open for Editor-in-chief of the Varsity until March 3 at 5 pm. Screenings are March 12; election is March 17. Any member of the Corporation is eligible to run.



back talk ... letters to the varsity

Osgoode

Shame on York University's Osgoode Hall Law School! As an undergraduate majoring in ethics and intent on pursuing law, I was appalled to read of their dismissal of four of their paper's editors over an article claimed to incite racism.

As any trained, self-respecting ethics, philosophy, or law student would admit, every opinion has a right to be heard. Only through freedom of expression, and dissenting opinion, are we able to distinguish real truths. It is by engaging in debate of the issues that valuable insight may be gained.

I would like to think that universities are still one of the major arenas for such debate. And is it not the purpose of a university newspaper, particularly a law school newspaper to provide a forum for such debate?

I feel the editors took every reasonable precaution in publishing a disclaimer along with the article. It is utterly humiliating to think that some members of Osgoode feel that even articles directed at such an obviously discerning readership require blatant censorship.

How seriously would you weigh the opinion of someone who doesn't even have the guts to sign their name?

Last time I recall, Canada was still a democracy, with freedom of speech constitutionally enshrined. Quashing this amounts to a gross injustice, especially in a context where debate should be encouraged.

Shannon Miller
Erindale College

Godiva

As I sit down to find a way to defend Godiva, the symbol of engineering, I realize that I am forced into a steep uphill battle for a number of reasons.

First of all, I am male. That renders virtually all of my arguments, no matter how well though out, invalid. They are invalid because they will be lumped into the new stereotype, that being the typical white male attitude. Anyone like me who attempts to defend anything traditional that can be even remotely linked to a sexist attitude will be labelled "typical sexist male".

And anything these typical sexist males say must be obviously invalid. Therefore, I shall proceed under the (correct) assumption that my arguments will be treated as such, and invalidated before their utterance.

Engineers are, first and foremost, professionals. From the first day frosh arrive at U of T, we are reminded of this fact, both formally and informally. We thoroughly believe that we are servants of society of the highest order. We never forget our responsibility which very literally enters every aspect of every person's lives.

Does our responsibility also affect our symbol? Yes, it does. Therefore, we must recognize that we can not degrade women or any other distinguishable group. We, in engineering, fully agree that there is no room for the degradation of women, but the vast majority of us will disagree when outsiders claim Godiva degrades women. If the bare breasts are that taboo to you, then I feel sorry for your archaic attitude towards the human body. We can easily phase out the bare breasts, that is really no big deal either way.

I have a question for those who would stamp out Godiva as a symbol. What do you think of the case of the girl from Guelph who was fined for removing her top and exposing her breasts? If you sympathize with her cause and simultaneously attack Godiva, then you are an outright hypocrite.

If you disagree with her, then you have no concept of personal rights and freedoms; you I truly worry about. Godiva is not degrading. Her pose is dignified. She chiefly symbolizes freedom, a freedom that you are trying to curtail. You have no business meddling with our symbol.

If the administration kills Godiva it will be due to outside pressure and that would be truly unjust. To the student who felt "left out" of the "predominantly male engineering population", why you felt left out can't be blamed on sexism because it simply is not there.

So many women are involved in every aspect of engineering that things are as they should be. Individuals are judged on their personal merits and contributions, nothing else is acceptable to our faculty of professionals.

Long live Godiva! Long live the Engineers!

Rob Wyrwicz
The Verb
Chemical Engineering

Godiva 2

This is in response to the letters from Karen Murray and Helen Kim regarding my comments on Godiva as a symbol of engineering.

I find it hard to believe that either of you could find the time to sit down and write these letters putting me down (as well as the Engineering Society), but not the time to attend the forum on Godiva itself.

I guess there are people like you who feel secure letting your feelings be known from behind your word processor (or typewriter), but aren't willing to argue your views at a public forum. If you feel so strongly about the opinions I expressed in the original article (Lady Godiva's Fate Left for Open Forum) why didn't you attend the forum and hear what I had to say in context. Don't get me wrong, however, I am not apologizing for what I said, nor am I retracting it — I am pro-Godiva. You are in no position to hint at the fact that my opinions are incorrect, no more than I am regarding yours.

Perhaps you would like to pick up a copy of the February issue of the Toike Oike and turn to page four where you can find a full

See Back Talk, page 13.

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

FEBRUARY 1992

varsity LITERARY supplement



Mona Simpson.

In the absence of men:

Mona Simpson on a woman's quest for life after father

by Glenn Sumi

Mona Simpson has just come from an outdoor session with *People* magazine. It is February, cold and soggy, and the photographer wanted her to pose at the edge of a windswept pier along Toronto's harbourfornt: a visual encapsulation of her experience as one of the authors invited to read this year at the annual Winter's Tales festival. It is an experience she finds difficult to describe.

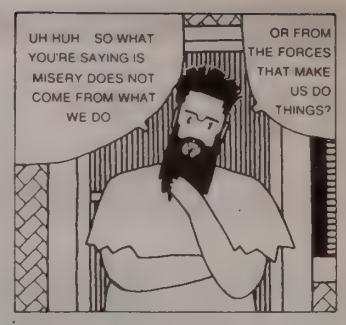
"Well, you know," she says, displaying the same laconic almost dead-pan style that has become something of a trademark in her writing and is especially noticeable in her second novel, *The Lost Father*. She pauses briefly and looks askance, and then she shrugs her shoulders, a gesture that, like her pose, is loaded with suggestive meaning.

Five year ago her first novel, *Anywhere But Here*, was published to unprecedented acclaim, garnering praise from such diverse writers as Alice Munro and Jay McInerney, a spot on the *New York Times* Bestseller List and translation into fourteen languages, an astonishing feat for an unknown writer of a literary novel. It is the kind of success that attracts publications like *People*. And it is the kind of success that, for a young writer (she was 29 at the time), can also be distracting.

"After my first book," begins Simpson, "my daily life completely changed. When you're writing you're alone and solitary. Everything that happens to you is a direct result of your production — it's all about making things happen. When you have a book coming out, basically everything's coming in. You do interviews, you" — and here she smiles — "pose for pictures...you sort of passively wait for things to happen. It took me a long time to get back to my good habits."

Anywhere But Here introduced Ann and Adele August, a Midwestern mother and daughter who were travelling to Hollywood so Ann could become (in her own words) "a child star while I was still a child." Written in a terse but highly poetic prose, this book captured, better than any other

-- CONTINUED ON PG. S2



INSIDE

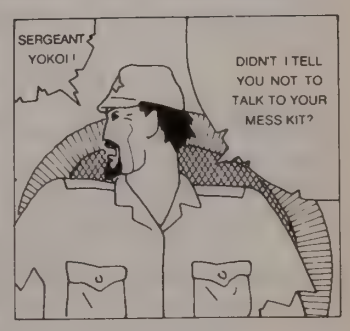
Truth and the Human Soul
Author Adam Zameenzad talks classism and God, S5

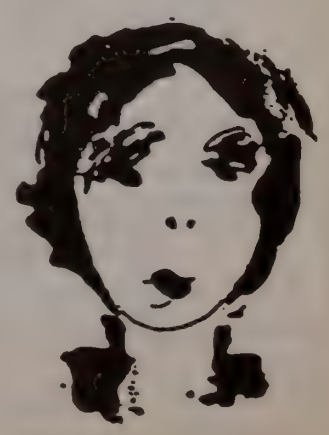
Pulp Trash vs. the Canon
Nabokov, Harlequin and Tim Long dance with garbage, S6



Printing the Unprintable
Blood & Aphorisms Editor Tim Paleczny discusses the indie 'zine scene, S8

Writin' Reviewed
Monkey Brain Sushi, Gulf War poetry, How Boys See Girls and many more





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Ms. Frances Houle, Coordinator
Siena Programme
Woodsworth College, University of Toronto
119 St. George Street
M5S 1A9

ENQUIRIES
Ms. Frances Houle
Woodsworth College
978-2411

DEADLINE
March 6, 1992

– CONTINUED FROM PG. S1

American novel, the restless spirit of the materialistic 1980s. The rejection of small-town life and westward quest for success — the classic American odyssey — became, in Simpson's hands, something remarkably fresh. Partly because of the author's distinctive voice and partly because the novel's protagonists were female.

The Lost Father continues the story of Ann, who now calls herself Mayan, the name her Egyptian father gave her. Living in New York City, Mayan, now 28, is enrolled in medical school, recovering from a recent relationship, and searching for her father, an elusive, mysterious figure whom she last saw when she was 14. Her search has been going on since childhood, but now she is completely obsessed. She hires detectives, drains her bank account, and travels across the country, abandoning school and friends — all to find the man whose sudden departure "fell like a stone in the centre of my childhood." Her quest takes on religious dimensions: "All you have to do to become somebody's God is disappear," she says.

Originally, Simpson hadn't planned on writing a sequel. She began another novel, about several people in their 20s and 30s who are all very different (it's *not* about families," she says), but put it aside to write *The Lost Father*, which she sees as a "much more internal, darker book" than its predecessor.

The book's structure provided many challenges, not the least of which was writing about a character who isn't present. "Since the book's about absence," says Simpson, "it's more mysterious, there's a lot of room for wonder and imagination."

Lost

The theme of the lost father is a persistent cultural motif. Missing fathers are a modern fact of life: statistics show that, in America, one child in four grows up in a fatherless home. And millions more grow up with fathers who, paradoxically, are both present and absent, hiding behind newspapers, briefcases, or TV converters. Mayan speculates the her own father might be "one of those people who is not there even when he was there" — a kind of absent presence. "Everybody in America grew up without a father," she says another time, "even if they had one. It was the fifties. They were working."

But with *The Lost Father*, Simpson is clearly broaching larger ideas. She began writing the novel in the dying days of Ronald Reagan's presidency, a period of great disillusionment that has, unfortunately, increased with time.

"At this stage in our culture we really don't have anyone we can look up to," says Simpson. "In both religion and politics we are desperately looking for heroes to protect us and trust."

That such trust is misguided is perhaps one of Simpson's points. The romantic notion of the all-loving protector — be it a father, a priest, or a president — is one of our society's most persistent myths. The novel's greatest moment of irony, appropriately enough, comes when Mayan's negligent father, trying to justify his aimless life in America, compares himself to that country's archetypal lost father. "If I'd have stayed [in Egypt], I'd be running the country now. I really could have, with my connections, my family. I'm telling you Mayan — I was the John F. Kennedy of Egypt."

On one level, *The Lost Father* is a radically revisionist text, challenging the very foundations and assumptions of a society whose cherished institutions — the church, the state, and the family — are all based on patriarchal dominance.

Simpson began writing the novel in the dying days of Ronald Reagan's presidency, a period of great disillusionment. "At this stage in our culture we really don't have anyone we can look up to."

Femininity

Perhaps because of the absence of fathers, this book, like the earlier one, is primarily concerned with women's experiences, especially those of the body. Manicures, lingerie, hair, clothing, the size of one's calves, jewelry, anorexia nervosa: these are all described, often in intimate detail, prompting one to question the author's intentions.

"I wanted to explore the true nature of femininity," says Simpson. "I wanted to see what is culturally determined and what is necessary. Mayan grows up without a father and with a mother who accepts society's ideas of femininity without much success. There are very few options available to women today, regarding their femininity. Yes, the book is very much about finding a man, about finding a way to relate to men, but it's also about women discovering a way to live that is viable and not restricting."

Illustrating this idea are two characters, both friends from Mayan's childhood, whose different relationships with their friends have each affected their lives as women. Emily Briggs is the spoiled daughter of the town's wealthiest man: she is conventionally pretty, concerned mostly with clothes, and blithely anticipating a proper but rather dull marriage. Mai linn, on the other hand, is a Vietnamese refugee who was orphaned in childhood and sexually abused by her foster father, experiences which have left her emotionally bruised. (Incest, a common theme in Simpson's work, would seem to represent the ultimate breakdown of the protective-father myth.) Taken together, the three women's stories, along with those of the many other women in the novel, form a patchwork quilt of female experience and expectations, similar in scope to the work of Alice Munro, whom Simpson admires. ("She's so fabulous.")

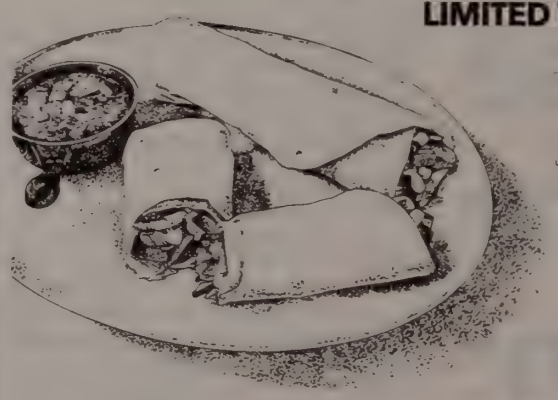
Simpson's prose style, so remarkable in her first book, is equally vivid in *The Lost Father*. Here is her description of women's smells:

"What did women smell like? Like clear transparent things, see-through umbrellas, like rain itself, which though it falls in its numerous choral broken lines, also implies a rising, a coherent belly rising like yeast. They smell like watery pink, like plain new floor, like camphor."

This is poetic prose of the highest order: visual, aural, olfactory — sensual in the true sense of the word. With effortless virtuosity, Simpson, who not surprisingly started out as a poet, constantly finds ways of describing things that almost defy description.

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WRITIN' REVIEWED

MONKEY BRAIN SUSHI

New Tastes in Japanese Fiction
Edited by Alfred Birnbaum
Kodansha

If Japan's current dichotomy between adherence to tradition and individual expression could be better documented in a collection of short stories, it would probably have to be a volume as big as Tokyo. It would also have to be as heart-wrenching as the predicaments many of the characters suffer in *Monkey Brain Sushi*.

The book, a collection of translated short-stories by Japanese writers, is tellingly subtitled *New Tastes in Japanese Fiction*. Undoubtedly, this is because the selected authors seem to be members of a new school reacting to the classical style, form and tradition of accepted Japanese literature.

The way the anthology takes shape endows the subtitle with a more powerful meaning. It suggests that the common denominators that allow these individual stories to form a sort of window of insight into modern Japanese life, might be more than coincidence.

The tales are, primarily, set in modern day Japan. Of the two exceptions, one is science fiction and the other is an illustrated short story — a graphic novelette set on an island just after World War II. Not only are they mostly set in Japan, but they also all seem to be rooted in what can only be perceived as industrialized suburbia. Naturally, from this, comes the logical conclusion that many of the protagonists in these stories are ordinary, unassuming, even basically boring people. At least they are at the start.

As readers move on into the text, they find, in each protagonist, a desire not to be ordinary, to stand-out amongst the masses of working drones. They are traditional house-wives and students desperate for the marks that will allow them to take up their part in this depressing spectacle. These are people who are all but ordered to accept their roles in the face of what they slowly come to realize is a life full of other, far more interesting possibilities.

The urge toward individualism, then, is not hard to discover in the collection. No harder to understand is the reason these writers might feel that their primary subject matter should be the conformist who seeks to non-conform. In Japanese society, it would seem that the headlong drive of its citizens to attain personal wealth is beginning to frighten at least some people. Americans, convinced that even the most stolid, repulsive, beer-guzzling TV watching 9 to 5 six days a week and on Sundays football person is an individual, will be wondering what the big deal is. They will harumph that it is the American ideal being represented, as usual.

However, what sets this collection apart from the great tradition of American freak-outs — the fact that they are all from Japan is, surprisingly, not what does this — is that there is a common fascination with many of these writers to bring into their ordinary, conventional settings the grand spectre of technology.

"TV People," by Haruki Murakami, tells the oddly engaging story of a man who works as a marketer for a TV manufacturing company. Telling his own tale, the fellow documents with wry humor the visits of a bunch of miniature men who appear in his life hoisting TVs made by the competing company. As he struggles with these Lilliputian figures, he slowly becomes one — or does he? The fact that it doesn't matter is made delightfully obvious. The meaning and warning in this story is as clear as the prose which allows for humor and idiosyncrasy without having to be branded magic realism.

As hauntingly funny is Masato Takeno's "The Yamada Diary". The title of the story happens to be a computer game that oddly parallels a certain high-schoolers life. Yamada chants at his mother, "Bitch, Bitch, Bitch." His Dissatisfaction Levels rise, his Unit Day Life Power declines, his Big Bang Power fluctuates, or is that his high-school counter-part? Sorry kids, they took this game off the market.

Even when the stories aren't overtly bringing the ordered and addictive world of technology to the microscope, there is a certain modern-age speed to all the works which include the seduction of a house-wife by a lesbian truck-driver, and one poor fellow who decides there are too many decisions to make in his life. After failing to convert himself to a computer — too much input, he decides to create himself a God.

If there's one point to complain about in this book, it's that the little blurbs which provide information about the writer of the story and other details that might matter, come at the end of each story. So when you read them, it is too late to make use of the possibly valuable tidbits of literary history and setting that would have given the story richer value and interpretation.

We wander through our daily lives and wonder if anybody notices us. This is not a Japanese problem, although it is obviously intensified by the infrastructure of Japan's society. In all our lives, we eventually find that the dreams we had, we can't remember, and the dreams we pursue slip away. Maybe *Monkey Brain Sushi* can bring back a twinge of past hope, or perhaps the knowledge that the existential agony in the modern society is to some degree universal will bring new inspiration. What this collection won't do is leave readers with the literary equivalent of the factory, following plots like punching holes, predicting conclusions like waiting for the end of the day.

HAL NIEDZVIECKI



Monkey Brain Sushi

A DISCORD OF FLAGS

Edited by Stephen Heighton, Peter Ormshaw, and Michael Redhill

The Persian Gulf war engaged Canadian society like few events ever do. It was processed to the point of madness. Dominating hundreds of TV hours, thousands of news stories, and dozens of special magazine issues, the war spread cultural shrapnel for months.

So it's not really a surprise that, eventually, a book of poetry would come out about it — that book being *a discord of flags*, a recent anthology of pieces written by Canadians in response to the war.

What *is* a surprise is that the book would be as good and diverse as it is. Traditionally, war poetry has been a slippery slope for writers on homefronts, who often try to write "first-hand" accounts of the war without really having the slightest idea what they're talking about.

a discord of flags, with few exceptions, avoids this pitfall. It relies on a level of intellectual and moral honesty rare in literature — instead of affecting a fakey "I was there" stance, the poets deal with war from direct personal experience of the effects of war on their everyday, homefront lives. They relate snippets of life painfully familiar to most of us: hearing war announced while sitting in a bar, confronting the insane mediaspeak about 'collateral damage', trying to explain to children why 'enemies' exist.

Yet the writers are still able to link convincingly these personal anecdotes to the larger framework of human violence and aggression. Their experiences exist on personal, political, and nearly allegorical levels all at once — as in Andra McCartney's "The Young Men Playing On The Sand", where the children stop briefly to listen to a radio announcement about Kuwait's burning oil fields:

> *They all crowd around,*
> *silent. They are flinging sand*
> *again. They duck,*
> *roll, throw and whistle,*
> *grenades land at my feet.*

In many poems, the war is less a specific topic than a general *atmosphere*. Many poems don't actually mention war at all, but subtly evoke the sense of a daily environment saturated with death. Even Imagist-style poems thus become highly politically charged, as when Laura Lush describes the transition of night to day in the morning sky:

--CONTINUED ON PG. S4

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WRITIN' REVIEWED

-- CONTINUED FROM PG. S3

--And then it was over.
The houses looked like houses
again. Small, tight,
knuckled into the ground.
Only the faint whine of windows.
Then the morning came
like a goldfish floating
to the top of a tank.
("Recovery")

There's a refreshing lack of political naivete in this anthology. The writers are brutally honest about their own hypocrisies, their own complicity — as citizens of the Western world — in the economic and psychic basis of the Persian Gulf war. There are no falsely high-minded moral platitudes, only a precise anger at a situation the writers did not ask for but cannot opt out of. (The very few poets who do try to divest themselves of culpability wind up with a reductive and childish finger-pointing, as in Di Brandt's embarassing "'Last Night I Became ...'").

Predictably, the media looms large in *a discord of flags* as the centre of an epistemelogical paradox. The poets realize it's their main source of information — thus, in a weird way, the ultimate source of the poetry — but is also an untrustworthy reality processor. Heather Cadsby's "January 1991" brings this complexity out beautifully, describing children playing with newspaper cutouts:

Take these scissors. Look for a W. Yes.
Then cut out an A. Here's a good Y. Take
N from Toronto. E from Hussein.
Out of the news, your name.

A similar sense of irony runs consistently through *a discord of flags*, and I think that's what makes it so appealing. Not only are there no easy solutions, there are no easy utterances. These are poets heavily aware that literature has, at best, only an indirect political power to prevent war. "The system in which we live grants us freedom of speech precisely because words *are* cheap," as Barbara Carey puts it in her brief prose essay. Yet there's also Maggie Helwig's heavily ironic assessment — no less critical, yet weirdly hopeful:

Because the world burns I collect information,
file and crossfile, believing salvation finally lies
in the hands of librarians.
("In Time of Danger")

(*Discord of Flags* is available at the U of T Bookstore,



Longhhouse, This Ain't The Rosedale Library, and Pages for $5. Proceeds go to the Red Cross and the Canadian Literacy Fund.)

CLIVE THOMPSON

UNCIVIL OBEDIENCE

A. Alan Borvoy
Lester Publishing

"It is not necessary to choose between disobedience and acquiescence." In the first chapter of *Uncivil Obedience*, A. Alan Borovoy mentions the 1990 Oka crisis as the immediate impetus for getting this book written and out into the bookstores. Throughout the text, in fact, Borovoy returns in his argument to the image of the armed blockade as an example of absolutely the wrong way to go about affecting political change in a democratic society. It is the Mohawk tactics, not their demands, that disturb Borovoy, along with the fact that a great number of the political commentators of the day were reluctant to condemn the violence because they were sympathetic to the cause.

Borovoy sees this lack of criticism as a demonstration of just how fragile a grasp the average citizen has on the means and ways with which a democratic government can be influenced. In his own words, "tactics can be impolite, nasty, and even disruptive without being unlawful." While some, myself included, would be tempted to question whether such lawful tactics would have been a viable option for a people whose typical experience with our democratic process is one of impotence in the face of racist and almost authoritarian tactics with a rather convincing argument in favour of his own lawful approach to political agitation. He argues from experience, and has a great deal of experience from which to draw.

Since 1968, Borovoy has been General Counsel of the Canadian Civil Liberties Association. His reminiscences read like a list of headlines from the Globe & Mail. He has stuck his civil libertarian nose into some of the most controversial issues and events in the past twenty-five years of Canadian history. From the Kenora Indian march of 1965, which he helped organize, to the Supreme Court defeat of the abortion law in 1988, Borovoy has led the CCLA into the heart of Canadian ethical, political and legal debate.

He is unashamedly pro-choice and anti-racist. His belief in freedom of expression is so powerfully felt, he defends such unlikely individuals as Jim Keegstra and Ernst Zundel, while at the same time despising their message. He lobbied against the Mulroney government's pornography bill, helping it to its welcome death on the order paper. He lobbied for Chantal Daigle's right to control her own body, and for a ten year old girl's right to wear a t-shirt promoting Palestinian pride and nationalism.

The book is ostensibly an instruction manual for those who feel they are at issue with some part of our democratic society. Borovoy takes a step-by-step approach to the tactics, techniques and problems of legal, political agitation. He presents real, workable solutions to perceived injustices and backs up his theory with concrete examples from his own past work. But, your average, dull textbook this is not. The pages are filled with Borovoy's good-humoured optimism and avuncular anecdotalism; gather round kids, uncle A. Alan is going to tell us another story about how he screwed the status quo while staying within the bounds of the law. He is entertaining, sometimes arrogant, and always intelligent.

Because of the nature of the issues being discussed, the book at times takes an unavoidable side-trip away from the nuts and bolts of how to get things done, into political philosophy, or why to get things done. Limited as they are, these discussions are always fascinating. Capital punishment, police practices, abortion, freedom of speech and religion, even the nature of social democracy itself, Borovoy approaches all of these topics with sensitivity for both sides, but a firm and honest admission of his own beliefs. For those of us who tend to share his beliefs, the book provides welcome fuel for effective argumentation. It is an antidote to the plague of cynicism that cripples so many potential activists; a hint of spring in the neo-conservative winter.

Part how-to book, part memoir, *Uncivil Obedience* is a quick, enjoyable read that may actually make a difference in the lives of those doing the reading. Published by the brand new Lester Publishing company, this book also represents the welcome return of Malcolm Lester to the Canadian publishing scene.

JOHN DEGEN

HOW BOYS SEE GIRLS

David Gilmour
Random House

Here's a little story: a few years ago, I used to lift weights at a downtown gym. It was a serious place, with a few characters who looked like extras from Arnold's *Pumping Iron*. One afternoon, I noticed an older man, late 30's, sitting on a bench, with two dumbbells resting forlornly at his side. I recognized him instantly: it was David Gilmour, host of the CBC's *Arts*

-- CONTINUED ON PG. S7

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SUMMER SESSION



SUMMER SESSION 1992

II

WOODSWORTH COLLEGE
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SUMMER SESSION 1992

Woodsworth College, St. George Campus, University of Toronto

This is a revised list of Arts and Science courses to be offered during the 1992 Summer Session on the downtown campus of the University of Toronto. The list was compiled in late February, 1992. The official timetable, including the times, rooms, and names of instructors will be available by the end of March. There may be changes in the programme.

Each course has a seven digit code which ends in one of six letters (A, B, F, H, S, Y). The letter indicates the weight of the course and the period of time over which it is offered:

A ..... full course offered May 11 - June 19
B ..... full course offered June 29 - August 7
F ..... half-course offered May 11 - June 19
H ..... half-course offered May 11 - August 7
S ..... half-course offered June 29 - August 7
Y ..... full course offered May 11 - August 7

Note: Siena courses are taught at the University of Siena in Italy from July 17 to August 28.

Course Load:
It is recommended that you register in no more than two full credits during the Summer Session. If you would like to register in more than two full credits you must contact the office of your College Registrar to receive special permission prior to registering.

Course Suffix	Credit Value per Session	Course Load per Term
Y	1.0	1.0
H	0.5	0.5
A or B	1.0	2.0
F or S	0.5	1.0

Examination periods:

A & F courses	June 22 - 26
B, H, S & Y courses	August 10 - 14

✻ For courses with an asterisk, ballot or make special application with the Department concerned. In many instances you can do this before March 31. Most Departments will issue written approval which must be submitted directly to your College Registrar when you register. See March Timetable for deadlines.
Note: Commerce: Ballot from March 2 to March 31.
Siena: Ballot beginning February 17.

○ Enrolment is limited for reasons other than classroom size.

In the column headed "TIME" the days of the week are expressed as follows:
M = Monday R = Thursday
T = Tuesday F = Friday
W = Wednesday TBA = To Be Announced
Where more than one letter is used classes meet on each day indicated.

24 February 1992

Day Courses

COURSE	TITLE	E	SECTION	TIME
ANATOMY				
ANA 300Y	Human Anatomy Histology		L0101	TR 10-12 TR 2-4
ANTHROPOLOGY				
ANT 100Y	Introductory Anthropology		L5101	TR 6-8
ANT 203Y	Physical Anthropology		L5101	MW 7-9
APPLIED MATHEMATICS				
APM 236F	Linear Programming		L5101	TR 6-9
ASTRONOMY				
AST 201Y	Stars & Galaxies		L5101	MW 7-9
PHILOSOPHY				
PHL 346H	Logic & Mathematics		L0101	W 4-6
POLITICAL SCIENCE				
POL 319A	American Constitutional Law		L0101	MTWRF 2-4
POL 340A	International Law	○	L0101	MTWR 10-12:30
PSYCHOLOGY				
PSY 323S	Sex Roles & Behaviour	○	L0101	MW 2-5
PSY 343S	Theory Psychotherapy	○	L0101	TR 3-6
SIENA COURSES				
FAH 272B	Fresco Painting	✻	L3001	
FAH 331B	Italian Sculptors	✻	L3001	
ITA 100B	Introductory Italian	✻	L3001	MTWRF 9-11:15
ITA 245B	Italian Culture	✻	L3001	MTWRF 11-1
ITA 250B	Intermediate Italian	✻	L3001	MTWRF 9-11:15
ITA 335B	Baccaccio & Petrarca	✻	L3001	MTWRF 11-1
ITA 350B	Language Practice	✻	L3001	MTWRF 9-11:15
ITA 352B	Advanced Language	✻	L3001	MTWRF 9-11:15
SOCIOLOGY				
SOC 202A	Interpersonal Relations		L0101	MTWRF 10-12
SOC 369A	Canadian Communities		L0101	MTWRF 3-5
ZOOLOGY				
ZOO 252Y	Animal Physiology	○	L0101	TR 10-12 T 1-4
		○	L0201	TR 10-12 R 1-4
ZOO 304F	Field Ornithology	✻	L0101	TBA
ZOO 433F	Radiation Biology	○	L0101	TR 3-5

Evening Courses

COURSE	TITLE	E	SECTION	TIME
ACTUARIAL SCIENCE				
ACT 240F	Investment & Credit		L5101	TR 7-9 TR 6-7
ACT 247S	Life Contingencies I		L5101	TR 7-9 TR 6-7
ACT 348F	Life Contingencies II		L5101	TR 6-9
ANTHROPOLOGY				
ANT 100Y	Introductory Anthropology		L5101	TR 6-8
ANT 203Y	Physical Anthropology		L5101	MW 7-9
APPLIED MATHEMATICS				
APM 236F	Linear Programming		L5101	TR 6-9
ASTRONOMY				
AST 201Y	Stars & Galaxies		L5101	MW 7-9
ECONOMICS				
ECO 100Y	Introductory Economics	○	L5101	TR 6-9
		○	L5201	MW 6-9
ECO 200Y	Microeconomic Theory	○	L5101	MW 6-9
ECO 202Y	Macroeconomic Theory	○	L5101	TR 6-9
ECO 206Y	Microeconomic Theory		L5101	MW 6-9
ECO 208Y	Macroeconomic Theory		L5101	TR 6-9
ECO 220Y	Quantitative Methods	○	L5101	MW 6-9
ECO 227Y	Quantitative Methods		L5101	MW 6-9
ECO 230Y	International Economics		L5101	TR 6-8
ECO 244Y	Industrial Relations		L5101	TR 6-8
ECO 323Y	Canada Economic Development		L5101	MW 6-8
ECO 325S	Advanced Theory - Macro		L5101	MW 6-9
ECO 326F	Advanced Theory - Micro		L5101	MW 6-9
ECO 333Y	Urban Economics		L5101	MW 7-9
ENGLISH				
ENG 100F	Effective Writing	○	L5101	MW 6-9
		○	L5102	MW 6-9
		○	L5201	TR 6-9
		○	L5202	TR 6-9
ENG 100S	Effective Writing	○	L5101	MW 6-9
		○	L5102	MW 6-9
		○	L5201	TR 6-9
		○	L5202	TR 6-9
ENG 120Y	Forms of Literature	○	L5101	MW 6-9
ENG 130Y	Shakespeare & After	○	L5101	TR 6-9
ENG 202Y	Major British Writers		L5101	MW 6-9
ENG 213S	The Short Story		L5101	TR 6-9
ENG 214F	Short Story Collection		L5101	MW 6-9
ENG 216Y	Modern Canadian Fiction		L5101	MW 6-9
ENG 220Y	Shakespeare		L5101	TR 6-9
ENG 234S	Children's Literature		L5101	MW 6-9
ENG 300Y	Chaucer		L5101	MW 6-9
ENG 322Y	Fiction Before 1832		L5101	TR 6-9
ENG 324Y	Fiction 1832-1900		L5101	TR 6:30-9:30
ENG 328Y	Fiction 1900-1960		L5101	MW 6-9
ENG 358Y	American Renaissance		L5101	TR 6-9
ENG 430F	Studies Canadian Writer	✻	L5101	MW 6-8
ENG 431S	Studies Canadian Writer	✻	L5101	MW 6-8
ENG 444Y	20th Century Literature	✻	L5101	TR 6-8
FINE ART				
FAH 208F	Cities of the Apocalypse		L5101	TR 6-8
FAH 212F	Modern Building Types		L5101	MW 6-8
FAH 269F	Time of Dante		L5101	MW 6-8
FAH 276S	Art of Baroque Rome		L5101	MW 6-8
FAH 282S	Neo-Classicism & Romanticism		L5101	TR 6-8
FAH 338S	Baroque Architecture in Italy		L5101	TR 6-8
FAH 367S	Graphic Arts		L5101	MW 6-8
FRENCH				
FSL 100F	Introductory French I	✻	L5101	MWR 6-8:30
			P5101	TBA
FSL 102S	Introductory French II	✻	L5101	MWR 6-8:30
			P5101	TBA
FSL 121Y	Intermediate French	✻	L5101	MWR 6-8:30
			P5101	TBA
FRE 150H	Intro French Literature		L5101	W 6-8:30
LINGUISTICS				
LIN 100Y	General Linguistics		L5101	MW 7-9
LIN 228F	Phonetics		L5101	TR 7-9
			P5101	TBA
LIN 229S	Sound Patterns		L5101	TR 7-10
LIN 301Y	Structure of English		L5101	MW 7-9
MATHEMATICS				
MAT 124F	Calculus for Commerce (B)	✻	L5101	TR 7-9 TR 6-7
MAT 126F	Calculus Science I (B)	✻	L5101	TR 7-9 TR 6-7
MAT 133Y	Calculus for Commerce	○	L5101	MW 7-9 MW 6-7
		○	L5201	TR 7-9 TR 6-7
MAT 135Y	Calculus Science I	○	L5101	MW 7-9 MW 6-7
		○	L5201	TR 7-9 TR 6-7
MAT 137Y	Calculus		L5101	TR 7-10 TR 6-7
MAT 223F	Linear Algebra I		L5101	MW 6-9
MAT 224S	Linear Algebra II		L5101	MW 6-9
MAT 230Y	Calculus II		L5101	MW 6-9
MAT 235Y	Calculus Science II		L5101	MW 6-9
MAT 239Y	Advanced Calculus		L5101	MW 6-9
MAT 244F	Differential Equations		L5101	TR 6-9
MAT 300Y	Algebra		L5101	TR 6-9
MAT 334F	Complex Variables		L5101	MW 6-9
NEW COLLEGE COURSES				
NEW 362F	Topics in History of Feminism	○	L5101	TR 7-9
NEW 365S	Gender Issues in Law	○	L5101	TR 7-9
PHILOSOPHY				
PHI 200Y	Ancient Philosophy		L5101	TR 6-9
PHL 201F	Intro Philosophy		L5101	MW 6-9
PHL 230F	Knowledge, Belief & Truth		L5101	TR 6-9
PHL 231S	Existence & Reality		L5101	TR 6-9
PHL 243F	Philosophy of Sexuality		L5101	TR 6-9
PHI 245F	Modern Symbolic Logic		L5101	MW 6-9
PHI 281Y	Bioethics		L5101	TR 6-9
PHL 310F	The Rationalists		L5101	MW 6-9
PHL 311S	The Empiricists		L5101	MW 6-9
PHL 345S	Intermediate Logic		L5101	MW 6-9
PHYSICS				
PHY 110Y	Basic Physics		L5101	MW 6-10
POLITICAL SCIENCE				
POL 100Y	Intro Canadian Politics		L5101	MW 6-8
POL 200Y	Political Theory		L5101	TR 6-8:30
POL 201Y	Third World Politics		L5101	TR 6-8
POL 208Y	International Relations		L5101	MW 7-9
POL 209Y	Canadian Public Policy		L5101	MW 6-8
POL 210Y	Canadian Constitution		L5101	TR 6-9
POL 314Y	Public Policy & Admin		L5101	MW 6-8

ANTHROPOLOGY

ANT 204B	Social Cultural Anthropology		L0101	MTWRF 10-12
ANT 311A	Archaeology Fieldwork	✻	L0101	TBA
ANT 363A	State Societies		L0101	MTWRF 2-4

BIOCHEMISTRY

BCH 320Y	Introductory Biochemistry		L0101	TR 2-4

BIOLOGY

BIO 150Y	Organisms in Environment	○	L0101	TR 1-3 T 9-12
		○	L0201	TR 1-3 R 9-12
BIO 300S	Terrest Freshwater Biology	✻	L3001	TBA
BIO 301S	Marine Biology	✻	L3001	TBA
BIO 400H	Field Ecology Course	✻	L3001	TBA

CHEMISTRY

CHM 135Y	General Chemistry		L0101	TR 9-5
CHM 240Y	Organic Chemistry		L0101	TR 9-5

COMMERCE

MGT 321H	Auditing	✻	L0101	T 4-6
MGT 337Y	Business Finance	✻	L0101	MW 2-4
MGT 426H	Advanced Accounting	✻	L0101	T 3-5
MGT 439S	International Finance FRANCE	✻	L3001	
MGT 454S	Topics in Marketing FRANCE	✻	L3001	
MGT 491S	International Business FRANCE	✻	L3001	

ECONOMICS

ECO 100Y	Introductory Economics	○	L0101	TR 1-4
ECO 200Y	Microeconomic Theory	○	L0101	TR 10-1
ECO 202Y	Macroeconomic Theory	○	L0101	MW 9-12
ECO 203A	Economic History Modern Europe		L0101	MTWR 1-3
ECO 220Y	Quantitative Methods	○	L0101	MW 3-6
ECO 324Y	Economic Development		L0101	MW 11-1
ECO 328A	International Economics		L0101	MTWR 10-12

ENGLISH

ENG 100F	Effective Writing	○	L0101	TWR 10-12
		○	L0102	TWR 10-12
		○	L0103	TWR 10-12
ENG 100S	Effective Writing	○	L0101	TWR 10-12
		○	L0102	TWR 10-12
		○	L0103	TWR 10-12
ENG 120Y	Forms of Literature	○	L0101	TR 3-6
ENG 220A	Shakespeare		L0101	MTWRF 10-1
ENG 222B	Intro to Drama		L0101	MTWRF 9-12
ENG 234F	Children's Literature		L0101	MW 10-1
ENG 308B	Romantic Poetry & Prose		L0101	MTWRF 2-5
ENG 329F	British Fiction Since 1960		L0101	TR 10-1
ENG 338A	Modern Drama		L0101	MTWRF 9-12
ENG 348A	Poetry 1900-1960		L0101	MTWRF 10-1
ENG 361S	American Fiction Since 1960		L0101	TR 10-1

FINE ART

FAS 110Y	Intro to Visual Arts	○	L0101	TWR 1-5
		○	L0102	TWR 1-5
		○	L0103	TWR 1-5
FAS 234Y	Printmaking I	○	L0101	TWR 1-5

HISTORY

HIS 263A	Intro to Canadian History		L0101	MTWRF 10-12
HIS 338A	Empire to Welfare State		L0101	MTWRF 10-12
HIS 344Y	Conflict Cooperation		L0101	MW 3-5
HIS 375A	American Popular Culture		L0101	MTWRF 10-12
HIS 376A	United States 1918-1941		L0101	MTWRF 10-12
AST 201F	Stars & Galaxies		L5101	MW 7-9

BIOCHEMISTRY

BCH 320Y	Introductory Biochemistry		L5101	TR 6-8

CHEMISTRY

CHM 222Y	Physical Chemistry		L5101	TR 7-9 TR 6-7

CLASSICS

CLA 205Y	Greek & Roman Mythology		L5101	MW 6-9

COMMERCE

MGT 120F	Financial Accounting I		L5101	MW 6-8 MW 8:15-9:15
MGT 121S	Financial Accounting II		L5101	MW 6-8
MGT 223F	Management Accounting I	✻	L5101	MW 6-8
MGT 223H	Management Accounting I	✻	L5101	T 6-8
MGT 224F	Financial Accounting I	✻	L5101	MW 6-8
MGT 224H	Financial Accounting I	✻	L5101	R 6-8
MGT 321H	Auditing	✻	L5101	T 6-8
		✻	L5201	R 6-8
MGT 322S	Financial Accounting II	✻	L5101	MW 6-8
MGT 322H	Financial Accounting II	✻	L5101	T 6-8
MGT 323S	Management Accounting II	✻	L5101	MW 6-8
MGT 323H	Management Accounting II	✻	L5101	R 6-8
MGT 330S	Investments	✻	L5101	TR 6-8
MGT 331Y	Finance	✻	L5101	TR 6-8
MGT 337Y	Business Finance	✻	L5101	MW 6-8
		✻	L5102	MW 6-8
MGT 352F	Principles of Marketing	✻	L5101	MW 6-8
MGT 362F	Administrative Behaviour I	✻	L5101	MW 6-8
MGT 371H	Business Information Systems	✻	L5101	T 6-8
		✻	L5201	R 6-8
MGT 393F	Legal Environment of Business I	✻	L5101	TR 6-8
MGT 394S	Legal Environment of Business II	✻	L5101	TR 6-8
MGT 423F	Canadian Income Taxation I	✻	L5101	MW 6-8
		✻	L5102	MW 6-8
MGT 423H	Canadian Income Taxation I	✻	L5101	M 6-8
MGT 426H	Advanced Accounting	✻	L5101	T 6-8
MGT 428H	Management Control	✻	L5101	W 6-8
MGT 429S	Canadian Income Taxation II	✻	L5101	MW 6-8
		✻	L5102	MW 6-8
MGT 429H	Canadian Income Taxation II	✻	L5101	W 6-8
MGT 460F	Personnel Administration	✻	L5101	TR 6-8
MGT 460S	Personnel Administration	✻	L5101	MW 6-8

COMPUTER SCIENCE

CSC 104H	Computer Use	L5101	R 7-9 R 6-7
CSC 108H	Computer Programming	L5101	T 7-9 T 6-7
CSC 148H	Intro to Computing	L5101	T 6-8 T 8-9
CSC 209H	Software Tools in UNIX & C	L5101	T 7-9 T 6-7
CSC 228H	Files & Data Management	L5101	T 7-9 T 6-7
CSC 238H	Discrete Mathematics	L5101	W 7-9 W 6-7
CSC 258H	Computer Organization	L5101	M 6-9 (p) R 7-9 R 6-7
CSC 270H	Computer Applications	L5101	W 7-9 W 6-7
CSC 324H	Programming Languages	L5101	R 7-9 R 6-7
CSC 364H	Computability & Complexity	L5101	T 7-9 T 6-7
CSC 378H	Information Structures	L5101	W 7-9 W 6-7
FRE 150H	Intro French Literature	L5101	W 6-8:30
FSL 160H	Practical French	○ L5101	M 6-8:30
		○ L5102	M 6-8:30
FSL 182H	Language Practice I: Written	○ L5101	T 6-8:30
		○ L5102	T 6-8:30
FRE 210Y	Intro Quebec Literature	○ L5101	MW 6-8:30
FRE 240Y	Literary Methodology	○ L5101	TR 6-8:30
FSL 262H	Reading French	○ L5101	M 6-8:30
FSL 263H	Spoken French	○ L5101	W 6-8:30
FRE 272Y	Structure of Modern French	○ L5101	TR 6-8:30
FRE 277Y	Orthoepy	○ L5101	MW 6-8:30
FSL 282H	Language Practice II: Written	○ L5101	M 6-8:30
FSL 283H	Language Practice II: Oral	○ L5101	W 6-8:30
FRE 320Y	Classicism	○ L5101	TR 6-8
FRE 326Y	Modernism	○ L5101	MW 6-8
FSL 366F	Business French	○ L5101	TR 6-8:30
FTR 375Y	Comparative Stylistics	○ L5101	MW 6-8
FSL 380F	Language Practice III: Written	✻ L5101	TR 6-8:30
FSL 381S	Language Practice III: Oral	✻ L5101	TR 6-8:30
FTR 470Y	Lexical Study & Translation	○ L5101	MW 6-8

GEOLOGY

GLG 104F	Elementary Geology	L5101	MW 6:30-8:30

GEOGRAPHY

GGR 110Y	Food, Agriculture & Population	L5101	TR 6:30-8:30
GGR 201F	Geomorphology	L5101	MW 6:30-8:30
GGR 220Y	Regional Economic Models	L5101	TR 6:30-8:30
GGR 233Y	Environmental Management	L5101	MW 6:30-8:30
GGR 252F	Marketing Geography	L5101	TR 6:30-8:30
GGR 324F	Transportation & Planning	L5101	MW 6:30-8:30
GGR 333F	Canadian Energy	L5101	TR 6:30-8:30
GGR 339S	Urban Geography & Politics	L5101	MW 6:30-8:30
GGR 343S	Changing Geography of China	L5101	TR 6:30-8:30

GERMAN

GER 202Y	Language Practice I	L5101	MW 6-9

GREEK

GRK 201F	Intermediate Greek I	L5101	TR 6:30-9

HISTORY

HIS 220Y	Medieval Society	L5101	MW 6-8
HIS 241F	19th Century Europe	L5101	MW 6-8
HIS 242S	Contemporary Europe	L5101	MW 6-8
HIS 280Y	East Asian Civilization	L5101	MW 7-9
HIS 347Y	France 1789-1815	L5101	MW 6-8
HIS 365F	Old Ontario	L5101	MW 6-8
HIS 385Y	American Revolution	L5101	MW 7-9

INNIS COLLEGE

INI 329Y	Theories of Film Genres	L5101	MW 6-10

ITALIAN

ITA 100Y	Introductory Italian	○	L5101	TR 6-9
		○	L5102	TR 6-9
ITA 250Y	Intermediate Italian		L5101	TR 6-9
ITA 328Y	Renaissance Drama		L5101	MW 6-8
ITA 360F	Italian Linguistics		L5101	MW 6-8
ITA 361S	Applied Linguistics		L5101	MW 6-8

JOINT COURSES

JAL 253F	Language & Society	L5101	TR 7-9
JAL 254S	Sociolinguistics	L5101	TR 7-9
JLP 315S	Language Acquisition	L5101	TR 7-10
JLP 374F	Psychology of Language	L5101	TR 7-10

LATIN

LAT 201F	Intermediate Latin I	L5101	MW 6:30-9
POL 210Y	Canadian Constitution	L5101	TBA
POL 317Y	Public Policy & Admin	L5101	TR 6-9
POL 327Y	Foreign Policy	L5101	MW 6-8
POL 424Y	Problems in Political Inquiry	○ L5101	MW 6-8

PORTUGUESE

PRT 252F	Portuguese Culture	L5101	TR 6-8

PSYCHOLOGY

PSY 100Y	Introductory Psychology		L5101	MW 6-8
PSY 201F	Research Methodology I		L5101	TR 5-10
PSY 202S	Research Methodology II		L5101	TR 5-10
PSY 210Y	Intro Developmental		L5101	TR 6-9
PSY 220F	Intro Social Psychology		L5101	TR 6-9
PSY 230S	Intro Personality		L5101	MW 6-9
PSY 240F	Intro Abnormal Psychology		L5101	MW 6-9
PSY 250Y	Intro Animal Behaviour		L5101	TR 6-9
PSY 260Y	Intro to Learning		L5101	TR 6-9
PSY 270Y	Cognitive Psychology		L5101	MW 6-9
PSY 290Y	Intro Physiological		L5101	MW 6-9
PSY 300S	History of Psychology	○	L5101	TR 6-9
PSY 310F	Behavioural Development	○	L5101	MW 6-9
PSY 313F	Aging	○	L5101	MW 6-9
PSY 319Y	Developmental Lab	○	L5101	MW 6-9
PSY 320S	Social Psych: Attitudes	○	L5101	TR 6-9
PSY 333F	Health Psychology	○	L5101	TR 6-9
PSY 341F	Child Psychopathologies	○	L5101	TR 6-9
PSY 372S	Human Memory		L5101	MW 6-9
PSY 393S	Cognitive Neurology		L5101	TR 6-9
PSY 401S	Theories of Aggression	○	L5101	MW 6-8
PSY 440F	Abnormal Psychology Research	○	L5101	MW 6-8

RELIGIOUS STUDIES

RLG 100Y	Religion East & West	L5101	TR 7-9
RLG 210Y	Sociology of Religion	L5101	MW 6-8
RLG 242Y	History of Christianity	L5101	MW 7-9
RLG 383Y	World Religions	L5101	TR 7-9

SOCIOLOGY

SOC 101Y	Introduction to Sociology	L5101	TR 6-8
SOC 200Y	Introduction to Social Research	L5101	MW 6-8
SOC 203Y	History of Social Theory	L5101	TR 6-8
SOC 210Y	Ethnicity	L5101	TR 6-8
SOC 245Y	Sociology of Aging	L5101	MW 6-8
SOC 311Y	Sociology of Education	L5101	MW 7-9
SOC365Y	Gender Relations	L5101	MW 6-8

SPANISH

SPA 100Y	Spanish for Beginners	○	L5101	TR 6-8:30
		○	L5102	TR 6-8:30
		○	L5103	TR 6-8:30
		○	L5104	TR 6-8:30
SPA 220Y	Composition & Oral II		L5101	TR 6-8:30
SPA 320Y	Composition & Oral III		L5101	TR 6-8:30

STATISTICS

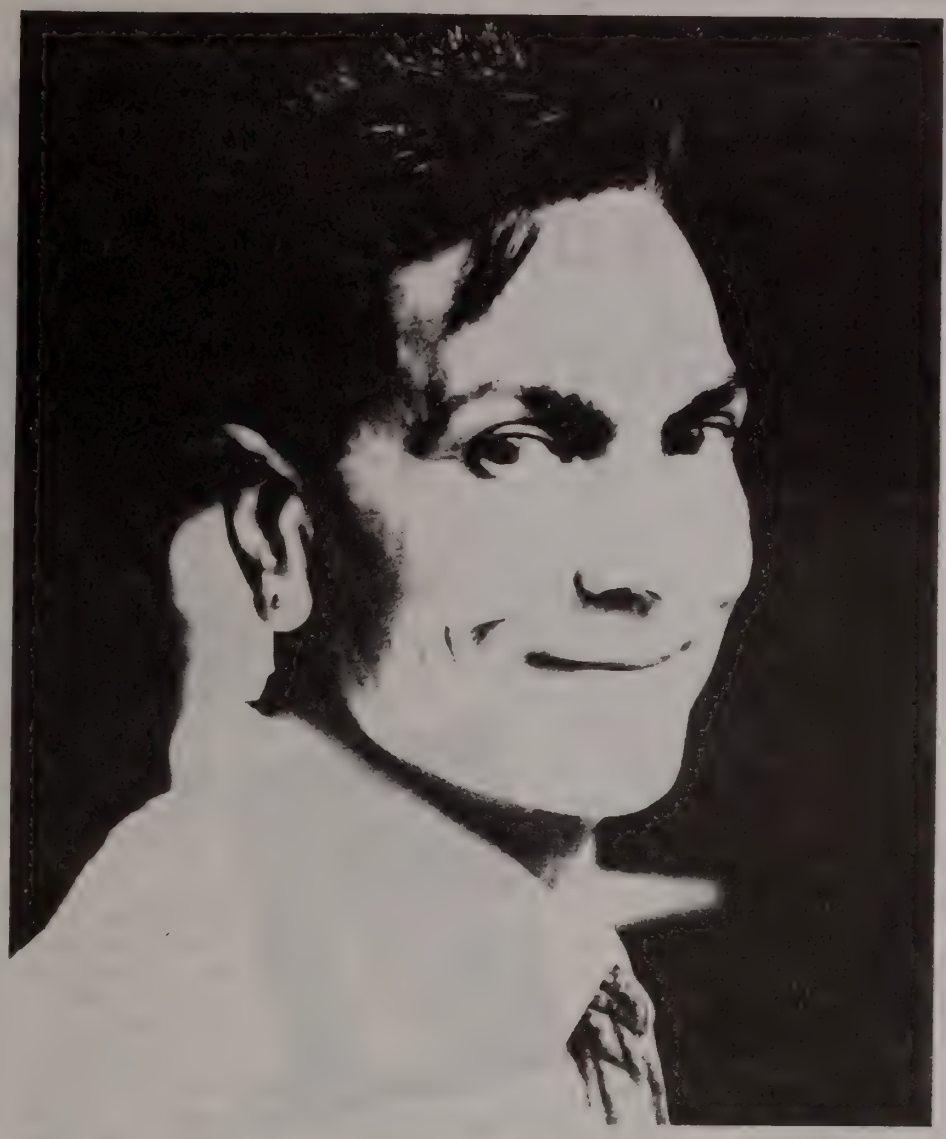
STA 222Y	General Statistics	L5101	TR 7-10 TR 6-7
STA 242Y	Probability & Statistics	L5101	MW 6-9
STA 262Y	Probability & Statistics	L5101	MW 6-9
STA 302F	Regression Analysis	L5101	TR 6-9

WOODSWORTH COLLEGE

WDW 260Y	Organizational Behaviour	✻	L5101	TR 6-8
WDW 308Y	Policing Society	✻	L5101	TR 6-8
WDW 330H	Employment Law	✻	L5101	T 6-8

ZOOLOGY

ZOO 332S	Neurobiology	○	L5101	TR 6-8
ZOO 433F	Radiation Biology	○	L5101	TR 6-8



Zameenzad speaks on pouring forth the truth of the human soul

by Erin O'Brien

Adam Zameenzad, Pakistani-born citizen of the world, is enjoying tremendous success in Europe with his works translated into a dozen or so languages and a carte-blanche with the London literary smart-set.

Surprisingly, he is without arrogance and comes bouncing into the press office at the International Author's Festival (last October) glittering with Puckish charm and enthusiastic familiarity.

Now coiled in an armchair, he does not simply answer questions, he raises them and lectures and preaches and admonishes and raves and recollects: all at the speed of light. Frequently he abandons a thought mid-sentence in pursuit of what appears initially to be off-topic, yet managing to weave its relevance into the issue at hand. To listen to him is to be bedazzled.

Author of *The Thirteenth House* (1987, Winner of the David Higham Award for best novel), *My Friend Matt and Hena the Whore* (1988), and *Love, Bones and Water* (1989), Zameenzad is currently seeing the release of his fourth novel *Cyrus, Cyrus* throughout Europe and North America. The reviews of all his books, particularly his latest, could supply any thesaurus with every positive adjective in the English language. The inevitable (and unfortunate, according to Zameenzad) comparison is with Salman Rushdie and the magic realist school.

Zameenzad explodes out of genres with *Cyrus, Cyrus*: the tale of an Hindu outcast, imprisoned in Britain for every crime ranging from murder to theft to entry as an illegal alien, who escapes prison by dissolving through its walls, leaving a manuscript behind. The manuscript is the howlingly tragic and insanely funny autobiography of Cyrus Cyrus (no last name, just Cyrus) who lives the fullest range of the human mind, heart, body and soul. Cyrus is Zameenzad on the broadest level. He's a magical, instructive character with an unusual charm and an electrifying intellect.

Zameenzad, himself both a Catholic and a Quaker, Easterner in spirit, Westerner in mind, former actor and playwright, is off and running, leaving the wheels of the tape recorder spinning emptily in his wake.

Hybridization

Erin O'Brien: *One thing I find incredibly powerful in* Cyrus Cyrus *is what Salman Rushdie would call the "positive postmodern" element to your work. The global "hybridization", the "cross-pollination" of cultures. I saw that in so many references including in the character of Sister Erin. Is "Erin" simply any name? The name means "Ireland" in Gaelic. Ireland is the cast-off part of Europe traditionally; was a parallel intended between her and the choodas [the lowest caste in a Hindu society].*

Adam Zameenzad: Not to that extent, but certainly I deliberately took on an Irish Catholic name because Catholics also, by and large, are among the poorest Western Christians. Of course, there are exceptions, there are very rich Catholics, the Kennedy family and so on. But by and large, amongst the Christian fraternity, Catholics are the poor and outcast, South America being the prime example. Even in affluent Europe, it is the countries like Italy and Spain that are the poor cousins. Although France is a rich country and it is Catholic, France is Catholic only in name since in France, few would admit to actually being practising Catholics. Therefore, an Irish Catholic name was given to give the indication that the Irish and the Catholics are sort of rejects, though certainly not to the same level of deprivation as the Choodas in India.

> I would frequently get bitten by their dogs, which I couldn't explain in the morning.

EOB: *How did you research the Choodah caste? It appears to be highly accurate. In Pakistan at least there is not a caste system, therefore Choodahs per se would not exist. Perhaps during your travels in India you did the research? My understanding is that you can't really mingle amongst the various castes.*

AZ: No, you can't. But there are two answers to that. The first is a very obvious and simplistic answer: India and Pakistan were once one country [until the 1947 Partition] and of course your parents and aunts and great aunts with whom I spent a lot of time as a child were Indians and therefore from the stories you hear and from what you talk about you know about [that caste]. Also, if you are living in Toronto, you will be fairly well aware of what's happening in New York as opposed to what might be happening, say, in Belgium. So if you are living in Pakistan, you are quite aware of what is going on or has happened in India.

The second answer is that in my case, I did mingle with people just of a fraction of a level above Cyrus Cyrus. My father was a fairly well-off "zamidar" [landowner] in interior Sind where Hindu outcastes who were just nominally above choodahs and acted as landless peasants. They really did all the work on the land and the situation is very similar to feudal England when you had a landlord and landless peasants who were completely and totally at his mercy. They had nothing of their own. But these Hindus were much worse off than that. The zamidars are as ruthless as the landlords of the middle ages were. You would occasionally come across a kindly one, but even the kindly ones all had servants and so it was a very feudal system and it still is to some extent in Pakistan.

Zulfikar Bhutto was a feudal landlord, as was the whole Bhutto family. My father, of course, was nowhere near as wealthy. Bhutto was extremely wealthy, owning villages, so my father was nowhere in that category. Still, he was a smaller version of the same thing.

My parents split up when I was a child, so I spent half my time with my brother in Karachi, half with my mother in Lahore, a little bit with my father in Sind. When I was in Sind, we had this house with a huge wall all round it and all these peasants lived in mud huts which were built all around that wall. Now, it presented an unaesthetic picture, but there was a very good reason for it: since there was no city, no town, only the landlord's land all around the area, you would sometimes get thieves and bandits who used to come and shoot and rob landlords because that was their job. These poor peasants were ringed outside the house, so when the bandits came shooting, they would kill the peasants first.

So first of all, [the peasants] would die, and secondly, it would act as a warning signal to the landlords inside that something's happening. Then they would take whatever precautions they could. Some of them had a direct liaison link with the police.

Eastern Minds

EOB: *What strikes me about what you're saying is that it seems necessary to express the Indian subcontinent in fiction, because to the Western mind, it just becomes surreal. What you're describing is reality, yet it seems somehow fantastical.*

AZ: It does, it really does seem like fiction. I was, for example, forbidden to go out and mingle [with the peasants]. During the night, I would go to see friends whose company I preferred to that of my own quote unquote kind. So I would climb over the wall and jump down onto the other side, and I would frequently get bitten by their dogs, which I couldn't explain in the morning. When my father found me limping, he would wonder what was the matter and I couldn't say that I was bitten by the dog over there. I wasn't allowed to go over there during the day, much less night. So, I had fairly direct contact with and knowledge of [the peasants].

EOB: *You've received many comparisons to Rushdie. I think the comparisons with Rushdie may come from the incredibly cosmopolitan nature both of your works share, in a way that is not commonly seen. It certainly isn't in the West anyway. On top of that, according to academics,* Cyrus, Cyrus, *like Rushdie's work, falls into the category of magic realism.*

AZ: Yes, but you see I don't call it magic realism. To me, it is simple realism.

Really, there are two protagonists in *Cyrus, Cyrus*, which is something I think applies to every human being everywhere. They are man and God. In one chapter, Cyrus Cyrus talks about the fact that he hasn't spoken to God in the last seven years. When he is born, he suffers God's betrayal [as he doesn't want to emerge from the womb]. In that way, God is the second most important character, and in that chapter perhaps the most important.

For some people, this doesn't come across as strongly to them as it does to others. But when Cyrus Cyrus as a man, not just an Indian man, or a human being, not only a male, looks at the world around him, sees it and is angry, not just at his own situation, but at the human situation. This prompts his quest for religion and faith and he finds that something somewhere has gone wrong in this world. The only person who is ultimately responsible for it and who can do anything about it is God.



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The golden age of bad writing

Happy daily joys of shitty penmanship

by Tim Long



Sorry sentences: the end or the beginning?

Academics and other professional hand-wringers often worry that the late twentieth century has produced nothing of any lasting artistic importance. Indeed, recent studies have shown that if you drive your car at breakneck speed down the sidewalk of any major North American campus, you will likely strike and kill at least one tenured professor who was too distracted to jump out of your way because he was fretting about the historical insignificance of contemporary culture.

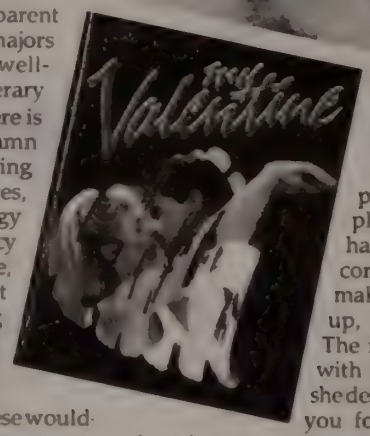
Of course, like most academic concerns, this worry is completely reasonable, perfectly sincere, and totally divorced from reality. For just as the Renaissance is remembered for its priceless drama, and the 1940's for their superb cinema, our own age will some day loom colossally over all others as The Golden Age of Bad Writing.

For never before have so many terrible authors produced so much abysmal prose in such teeming abundance; and never before have the practitioners of bad writing been so successful in capturing the fractured mental syntax of their times.

Consider: when a good writer like, say, Julian Barnes produces a 300-word sentence of utter clarity and striking originality, nothing much happens other than that every one of his fellow writers curses Mr. and Mrs. Barnes for ever choosing to sire an off-spring. But when Jackie Collins mangles her syntax, opts for the wrong verb tense, or neglects a crucial comma, the very tectonic plates of our painfully inarticulate culture can be heard to shift underfoot. Barnes seeks to convince us that life is nothing more than a baroque game of three-dimensional Scrabble. Collins teaches us that six hundred years after the invention of the printing press, the verbal centre cannot hold, and that an illiterate, TV-adled beast slouches toward Bethlehem to be born.

> The important thing is the words themselves, each of them pulsing forth concentric waves of idiocy.

Enlightened English majors like me understand such matters instinctively, and thus naturally gravitate towards the worst schlock the world of contemporary prose has to offer. Romance novels, celebrity biographies, cookbooks, VCR instruction manuals, absolutely nothing is too tawdry to divert and delight the professional student of literature during his/her limited leisure hours. There are, of course, apparent exceptions to this rule — English majors who earnestly claim to enjoy well-written, cogently constructed literary works during their spare time. There is even a name for such people: goddamn liars. For these students are either lying to others about their literary tastes, and surreptitiously enjoying the tangy pleasures of bad writing in the privacy of their own homes, or, even worse, they are lying to themselves about what constitutes pertinent reading as our blood-soaked century draws to its meagre close. In either case, I think I speak for the great majority of English majors when I beseech these would-be highbrows to cut it out. Right now.



I offer this advice, not out of rancor, but out of sympathy, because I can only imagine how empty my own life would be without the literary works of people who write really really badly. A heartbreakingly good example of such a person is Vicki Lewis Thompson, author of a recently published Harlequin novella entitled *Valentine Mischief*. Whatever else she accomplishes in this life, Ms Thompson can die satisfied that she somehow convinced someone to publish a story which opens as follows:

> *"If sex sells, this should do it, Bert." Jessie Neal studied a large photograph of a well-endowed blonde, her curves tucked into a black teddy decorated with red satin hearts. With All My Love On Valentine's Day was lettered across the bottom of the photograph.*

Northrop Frye could have spent his whole career pondering how these forty-four words manage to express a whole universe of asinine sentiment. And do you know what? He never would have figured it out; for this is truly the sort of bad writing which passeth understanding.

Valentine Mischief chugs along giddily for 80 pages or so, during which the two protagonists (she's a savvy yet love-hungry professional photographer; he's a handsome yet crusty corporate scion) meet, make it, break up, make up, then make it again. The narrative concludes with his declaration that she deserves "a man to love you forever, a man who cherishes that playful nature of yours, a man who can put aside his preoccupation with worldly things to enjoy the simple wonder of your touch. Let me be that man..."

Who talks like that? Who cares? The important thing is the words themselves, each of them pulsing forth concentric waves of idiocy which strike the spinal cord and satisfy, oh so deeply satisfy. This is literature for the feral child in all of us, the one who has not yet learned to worship the false gods of rhythm, diction, plausibility, and talent.

To fully calibrate the awesome achievement that is *Valentine Mischief*, one need only compare it with another love story of some note, Vladimir Nabokov's *Lolita*. Nabokov was indisputably a master stylist as well as a world-class throbbing cerebrum, but a quick glance through his novel (and that's all I really had time for) reveals some serious aesthetic problems. First of all, the story is about a middle-aged man who has a sexual affair with a twelve-year old girl, which is kind of sick if you think about it — and believe me, I have. Second of all, the novel inexplicably contains no snappy dialogue of the "If sex sells, this should do it, Bert" variety.

On an even broader level of criticism, it is quite clear that unlike Vicki Lewis Thompson, Vladimir Nabokov is too busy being a literary wisenheimer to give adequate consideration to his red-hot, sizzling, five-alarm subject matter. The perpetually crusty Nabokov assaults us with inscrutable, vaguely foreign-sounding words like "neuralgia", "incondite", and "preprandial", and thus effectively tells us to go straight to hell; the guileless Thompson massages us with robust, American words like "man", "woman", and "arousal", and thus effectively invites us to set a course for adventure, our minds on a new romance.

The difference between the two authors' approaches can best be seen in their Author's Notes, in which Thompson and Nabokov both describe a few intimate moments in the company of their respective spouses. First, Thompson:

> *Both children are off at college, leaving behind closets full of prom dresses, deflated footballs, airplane models, movie posters, and — I suspect, although I haven't snooped — boxes of old valentines. This year I can create my Valentine fantasy with Larry, one of the best cuddlers in the business.*

I must confess that this passage, as aggressively dopey as it is, has a definite physiological effect on me; to wit, it makes me misty. I'm sure Ms. Thompson's infantile mewlings have a similar effect upon you. But once you've toweled off, or hosed down, lend an ear to our good friend Vladimir:

> *Every year my wife and I go butterfly hunting. The specimens are deposited at scientific institutions, such as the Museum of Comparative Zoology at Harvard or the Cornell University collection. The locality labels pinned under these butterflies will be a boon to some twenty-first century scholar with a taste for recondite biography.*

I understand that in feminist circles a debate often rages over the essential distinction between what constitutes pornography and what constitutes mere erotica. I've never followed these arguments as closely as I should, but I'm fairly confident that the image of two gruff, pillowy academics prancing after butterflies in Ithaca, New York constitutes neither.

As a child of television, I delight in the ascendance of bad writing. Good writing, I have always felt, places too many demands on me, requiring both an open mind and an extensive knowledge of literary tradition. I much prefer bad writing, which asks only that I silently affirm what I've always believed anyway: that at its essence, life is kind of stupid. Just a few decades ago, that kind of attitude probably would have got me kicked out of school. But as I stroll through the U of T bookstore, and see the self-help manuals, the wrestling magazines, and the novels of Tom Clancy, I note with pleasure that all is changed, changed utterly: a terrible beauty is born.

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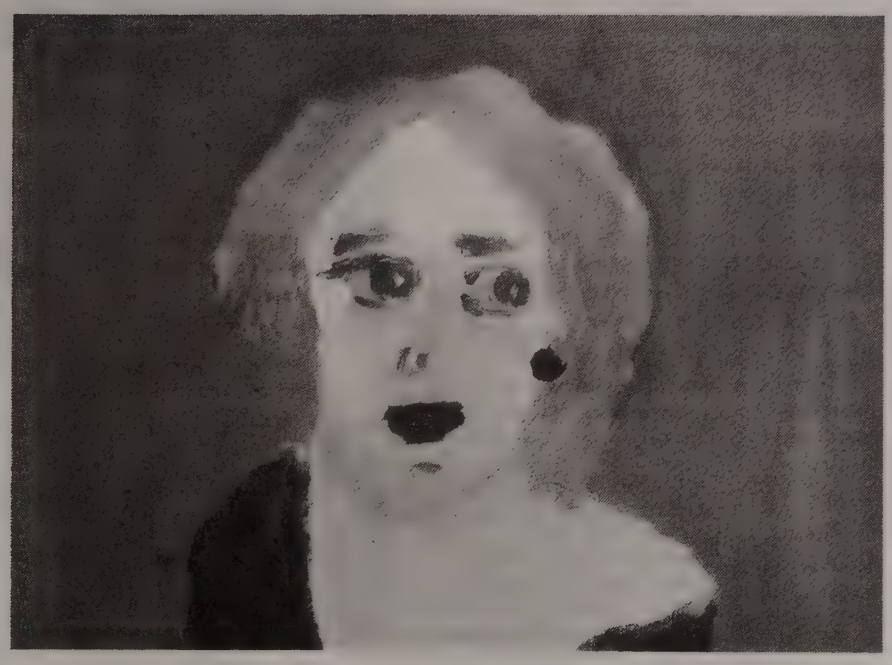
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WRITIN' REVIEWED





-- CONTINUED FROM PG. S4

Journal, who every Friday night donned a black leather jacket and peered out at his semi-literate audience from behind thick spectacles, telling them what movie they should see that weekend. Now here he was in the flesh, sort of, for what little there was of it hung flabby and ghastly pale from his white tee-shirt. Sitting out of the way, never touching the weights, he nevertheless appeared to be expending great energy staring at the bodybuilders from behind his trademark glasses, composing paragraphs in his mind. He was clearly a dilettante and a voyeur, and I felt embarrassed for him, exploiting a private world of men as if they were fish in an aquarium.

Later I saw him drive off on a motorcycle.

Which brings me to *How Boys See Girls*. "Bix" is an alcoholic speechwriter who drives a motorcycle and has just turned forty. "Holly" is a nineteen-year-old street vendor and the object of Bix's obsession. Bix sees Holly on Bloor Street one day and is so overcome by lust that he winds up masturbating in the washroom of the Zanzibar Tavern. It's a prophetic moment: throughout the novel, orgasm eases obsession, Bix loses interest.

Bix is a voyeur, and it is here that the line between author and character blur. The voyeur projects his fantasies on to the (innocent) object of his lust. As the late Angela Carter once wrote, "I was suffering from love and knew him as intimately as I knew my own image in a mirror; in other words I knew him only in relation to myself." It is not surprising then that Gilmour/Bix begins the novel with his own "handsome" reflection. All that is required of the object is silence and passivity; here's Bix on Holly: "she was extraordinarily silent, that was part of her attractiveness. She said nothing, she just looked at you. I did all the talking." This reminds me of a joke I once heard Oliver Reed tell: "My idea of the perfect woman is a mute nymphomaniac whose father owns a gin mill." When Holly gets too close — which for Bix means that she'd like to keep his leather jacket for a while — Bix sees in this the end of the relationship.

The scenario is not unusual to most men. Nor is the subject unsuitable for art. Gilmour himself makes the connection for us to a far greater book, *Death in Venice*. (This is one of Gilmour's tricks, of course. He used it in his first book, *Back on Tuesday*, inviting a comparison to *Under the Volcano*.) But in making the comparison, he points out how shallow are his own insights. He is either unable, or unwilling, to render Holly as fully human, and this is unfortunate, because it is Holly, not Bix, that holds our attention. We see that there is something tragic about a teenager having a string of affairs with men twice her age (four in the course of the novel), with no prospects for the future, and a temporal beauty that alone makes her desirable to men. But Gilmour gives us Bix instead, living out his fantasies at another's expense, which is only the author again, exercising his. When Gilmour has Bix say of his writing, "I bet I'm not the only one to jerk off at the work table," we know who's really got his dick in his hand.

As a reader, I can forgive Gilmour many things: the cliched writer-tormented-by-memories-of-an-absent-mother (see *Bright Lights, Big City*), the inevitable baby boomer reference to John Lennon, his mythologizing of barroom brawls — I can even feel cheated at what appears to be his lost talent for original turns of phrase. But what I cannot forgive is a total lack of empathy from a writer. The book borders on exploitation.

COLIN ELLIS

THE MIRACULOUS DAY OF AMALIA GOMEZ

John Rechy
Little Brown

When I was younger and somewhat more liberal, I read John Rechy's *City of Night*, a landmark American novel first published in 1963. Today, John Rechy (like another southern gay writer, James Purdy) is relatively unknown among heterosexual readers, and *City of Night* seems only to have survived as trivia for fans of the late Jim Morrison, who used the Rechy title in *L.A. Woman*. (Oliver Stone's mythologizing *The Doors* conveniently ignored Morrison's experiments in homosexuality for the sake of its teenybopper audience.) But to gay readers, John Rechy is something of a god, the first openly gay writer to enjoy international success with a first novel, then later a career documenting gay life. It is Rechy, not Waugh, or Forster or even Baldwin who is the fountainhead of today's gay publishing industry.

What a surprise it must be then for his audience to read his new novel *The Miraculous Day of Amalia Gomez*. Rechy's ninth, it has little to do with homosexuality, though Rechy's vision and sensibilities remain the same.

Amalia Gomez is a single mother in her mid-forties raising three children in Los Angeles. A Mexican-American (she disdains the word "chicano"), she has escaped poverty and brutality in El Paso, only to find it surrounding her once again. Through guile and a steadfast stubbornness against victimization, she survives the men who abuse her, a mother who belittles her and a church that ignores her. Her miraculous day begins with a vision of a silver cross over Hollywood. She is torn between believing in divine messages, as her faith demands, or dismissing the cross as illusion, as the harsh realities of her life have taught. In the course of a single day, she will have to face its challenge alongside the revelations of her three victimized children.

When so much of American fiction deals with the middle class, we should be thankful for those like Carver, Ford, Phillips and Rechy, who bring us news of the swollen underbelly of the American dream. John Rechy is never condescending to his subject — his is a sympathetic ear, and the same survivor sensibility that infuses his early work is evident here. Amalia Gomez is archetypal. Caught in circumstances beyond her control, she lives as best she can through events which at first seem sensational, but quickly become banal through repetition. Stubbornly proud, and finding beauty amidst the ugliness she will never rise above, what little progress Amalia Gomez can make will seem to the reader a great victory.

This is not to say that Rechy's writing is faultless. Even after 30 years, he is still a writer prone to recklessness. He reveals his true feelings towards Catholicism in a scene in which a priest masturbates while hearing Amalia's confession. And his prose still exhibits a Beat influence that, while a welcome change from minimalism, is at times unnecessary. Having said that, however, *The Miraculous Day of Amalia Gomez* still stands as a rare and daring achievement. It is a work of great compassion by an established author willing to risk his reputation for the sake of his art.

COLIN ELLIS

DIVINE DIVA

Daniel Gagnon
Coach House Press

Divine Diva, a wonderful sixty page novel by Daniel Gagnon, traces the story of a former Italian opera diva through her last days on the island of Capri. The President of the Republic has cleared her name of allegations of immoral conduct and tax evasion, and he repeatedly pleads with her to "Venite a Cantare, — "Come and Sing" — in a last performance for her fanatic following.

The Diva Iolanda, now absorbed in her innocent, unselfconsciously erotic entanglement with Paolo and Francesa, two Italian youngsters she has met on the beach, repeatedly declines the President's kind offer in order to die in peace and solitude.

The novel is a rich and bittersweet reflection on ambition and immortality, now both rejected by the Diva as her body lies withering from cancer on the white sand of the beach. Il Presidente, a wonderful figure who represents a perspective so much closer to the reader's, is utterly tied to soulless politics. He is comically ingratiating, and a personification of totally hypocritical amorality and the corrupt opportunism which has characterized the Italian government of the twentieth century, which has fallen almost every year since Mussolini. In short, Il Presidente is us, and his total abnegation of spirituality is the tragedy of being mortal and maintaining a belief in immortality.

Iolanda can afford no such delusions, and her reflections are an enchanting blend of artistic lunacy and wistful vulnerability. The young Italians represent hope for Iolanda, and she leaves them her "milioni di dollari americani" not to allow them the frivolous existence she has lived to date, but to allow them to remain unchanged from their simple dignity and unflinching vision. Iolanda describes them as quasi-divine and their youth becomes a testing ground for her movements through denial, regret, and finally the wisdom of the dying.

Though the plot may sound depressing, the story provokes the soft laughter of embarrassment as we hear ourselves reflect on vice and virtue and the very simple meaning of life through the words of the Diva. The constant telephone calls from Il Presidente become incongruously comic as the truly living Iolanda, in her last days, grows infinitely far away from the death-affirming, insensitive politician. On each page, as small and perfect as a medallion, is a pen and ink etching of the Diva's face. Each of these tiny drawings mutates slightly in tempo with Iolanda's inner state, and together they seem somehow to re-negotiate the meaning of the lira: the Diva's face and talent render Il Presidente's bounty absurd.

Originally published in French by the Quebec author as *Venite a Cantare*, the novel boasts an impeccable translation into English by Agnes Whitfield. This voice from Quebec is both powerful and original and leaves Northrop Frye's question "Where is here?" as existentially trivial. This work is so whole, so philosophic and celebratory, I can think of no way to connect it to Canadian literary tradition.

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On bloody writing

by Hal Niedzviecki

It's easy to undermine the whole *Blood & Aphorisms* project. You are a young writer and you know other young writers. Nobody's getting published. Everyone's got a computer. You and some friends, you start up a literary magazine. Alright.

But if it's so easy, where's your contribution to the growing world of indie publishing? Why didn't you start a magazine of literary fiction? Is it because your magazine would be horrible, stories reading like diarrhea, you'd be broke and calling home to ma and pa for some food money and it would die the death of all 'sounds simple' ideas?

The very fact that *Blood & Aphorisms* continues to exist defies the gloom-mongers who were ready to cast funeral dirt on this desk-top project. In its one year history — marked by the recent change to a magazine size glossy cover format from a chapbook style — the magazine has managed to both publish a lot of writers who otherwise wouldn't get the chance, and gain a certain following of people that want to read writers who routinely end up in the editor's garbage bin of nonconformity.

> B&A has gained a following that wants to read writers who routinely end up in the garbage bin of non-conformity

"We wanted to find a market for stories — our stories and other writers' stories," says Editor Tim Paleczny. "We were seeing that writers weren't being published by established fiction magazines, so it seemed that writers weren't appearing to have an audience and the opportunity to grow with the publishing experience."

The Toronto based national magazine publishes short-stories that he describes as "taking more chances." A flip through the January issue concurs. There's everything from a sci-fi death mongering story to a page and a half of little looks at other people's love life's to a crazy harangue/monologue entitled "I Love America." Sure, there's a lot of nice, pleasant 'literary' fiction happening, but it's the stuff which takes chances that makes this magazine work.

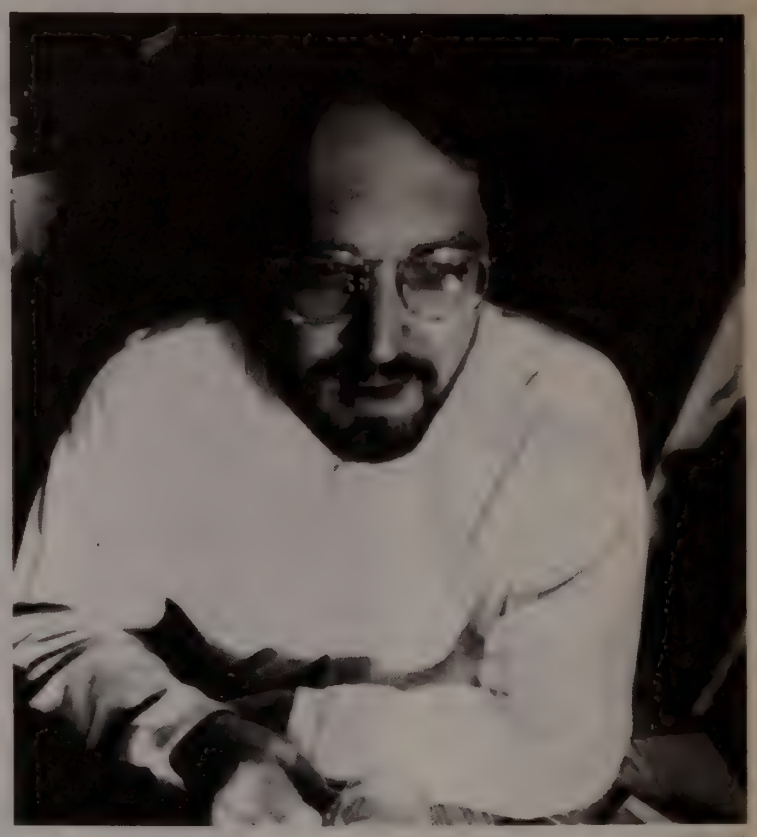
So how does it happen, how does it all come together to be more interesting than a lot of other reads you get your hands on? Paleczny says this: "I think that it's just that *Blood & Aphorisms* is a younger magazine, and so our writers are also younger. *B&A* is developing ground for writers who are developing their talents. We may not be the best writers in town, but we hope that one day we will be."

Certainly, with more submissions coming for each issue, the writing is destined to improve. How many magazines do you know that ask specifically for young, unpublished writers? And the magazine is growing as well, both in its distribution and its followers. Still, challenges remain.

"The obstacles are getting people to subscribe, people to say 'yeah, I like this, I want to see this survive and grow.'" Paleczny's plans to boost the magazine's fortunes are in line with his conception of growth as getting attention — both for writers by being in the magazine and by the magazine continuing its quest for the new vision.

"Growth has been steady and now all we need is some more media, and I think we could get it. One of are goals to grow is to expand into the United States, get some distribution in some major American cities as well as over-seas. Then the Canadian media will say 'hey, this is news-worthy' and pay attention."

So, from a mock-up of a magazine that Paleczny first made in Guelph in 1985 that never saw fruition, to a chance meeting of future publisher Sam Hiyate in Waterloo, to visions of Blood & Aphorisms on a global level: this is a magazine with an editor who wants to see a new world growth. Readers and writers sprouting like weeds, with a manuscript in one leafy tentacle and a *Blood & Aphorisms* in the other. As any good writer will tell you, a little vision will take you a long way.



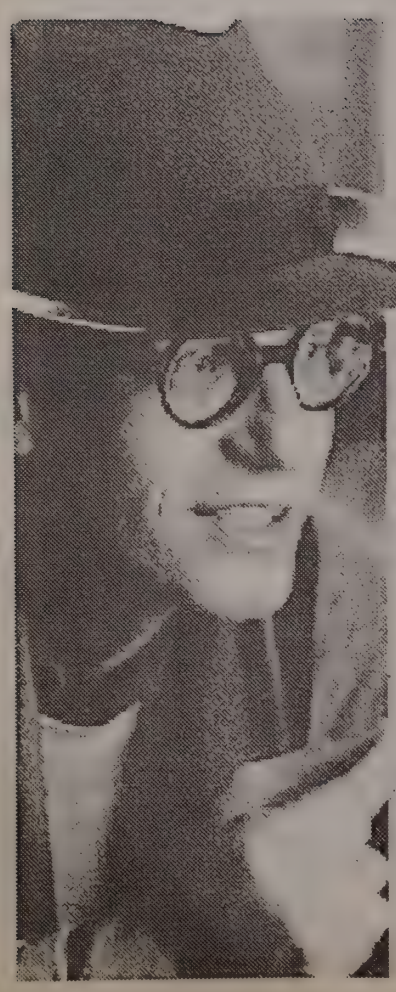
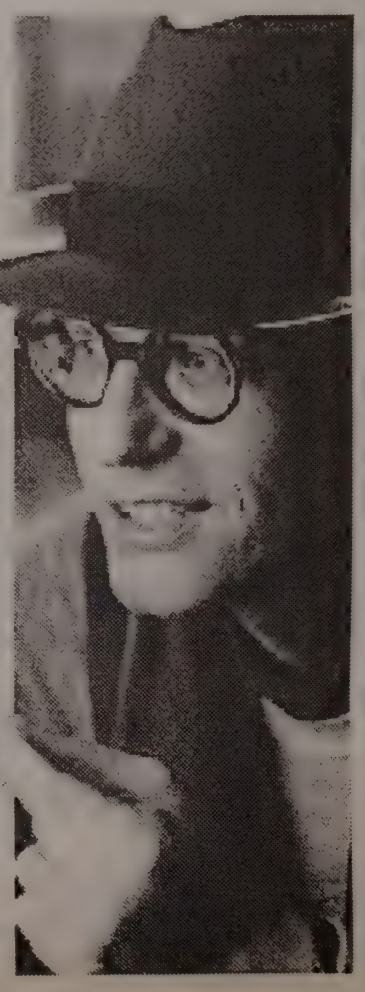
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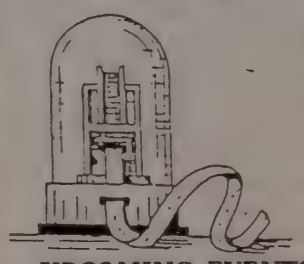
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J. Pearce Bunting - March 12th, 3:00 p.m.
Mr. Bunting is the CEO and President of the Toronto Stock Exchange. Mr. Bunting will speak about the recent controversial changes that have taken place at the TSE and the TSE's role in terms of other exchange in the rest of the world.
Andrew Sarlos - March 18th, 7:00 p.m. - Meeting Room
Mr. Sarlos is one of the Toronto business community's foremost experts on Eastern European business opportunities.

back talk ... letters to the varsity

Continued from page 4.

page article titled "Godiva: Should I stay or should I go?" I urge you to read this and consider all of the comments as they were voiced at the forum. You are entitled to your opinions, as I am mine.

As for Ms. Murray's comment "...to show their commitment to eradicating violence against women...," perhaps you should look at all of the things we have done to this end. We have introduced a Code of Ethics, formed a Climate Committee in Engineering, reviewed our orientation events, eradicated offensive songs from our orientation list, held a forum on Godiva, etc. I was upset when Mr. Mulroney shoved the GST down my throat and I am sure a lot of people would have been upset in the faculty if we (the executive) made a decision to get rid of Godiva behind closed doors...so we held a forum.

And finally, Ms. Kim states, "...typical male point of view...," I take pride in the fact that I am a man and I question your use of stereotypes. Also, let me ask you...did you leave engineering because of the sexist attitudes, or could you not handle the academic program and are just looking for a scapegoat?

Brian Campanotti
VP External

Humble

My humble apologies to you for mixing up Raghu Krishnan with one of Krishna Rau's pen-names. Although I considered taking "the elementary precaution of checking" with *The Varsity*, I decided that it would be fruitless to do so, as writers so gutless as to hide behind pseudonyms are usually not too enthusiastic to hand out their true identities to every request.

I suppose that Rau deserves most of the apology, but he is still one of the "democratic editors" who decided to print their own version of Manning's visit. And Krishnan was still the one who made the false statement that no protestor condemned the appearance of Manning.

So I don't know whether to direct the apology to Krishnan for mistakenly assuming he was Rau, or to Rau for assuming he was Krishnan. Which one of you was most insulted?

As for as bothering to "even consider East Indian nomenclature", I didn't consider it at all. I couldn't care less about the origin of your names, nor yourselves for that matter. You seem to be the only one who cares about race. Does it make that much of a difference to you? Will it affect your judgement of me?

What makes you think that I am white? I have never met any of your "democratic editors." Why should you even care?

Trying to hide behind the blanket of implications you have made in your editor's note is a pretty cheap way to get around responding to the points that I have raised. Since mine seems to be the only letter you have graced with a note, you might as well at least have addressed the substance in it.

And as for the cheap jab you made about by own Reform piece, admittedly, it was extremely lackluster. But it was my first news piece, and aside from quoting impartial facts, I had the courage of my convictions and placed my own name next to it.

So why doesn't your "democratic staff" address the points that I made, instead of countering them with a classy *Toronto Sun* style backbite.

PS. Nice photo of Manteca

Taivo Evard
Eco & Soc IV

Racist

I am addressing this letter to those people who find a need to leave racist notes around campus, particularly in Robarts Library (where I found one on Friday).

All members of minorities are human. We may not appear the same on the outside, but we are the same inside: mentally, intellectually, and emotionally. Within each race there are smart and dumb people, loud and quiet people, wild and calm people.

Throughout our not-so-illustrious history, human beings have always found a joy in oppressing others. Have we not yet reached a stage where we can set aside our differences in appearances and beliefs and focus on the fact that we are all humans?

We university students are tomorrow's political leaders, educators and business people — what will we do in twenty-five years? Will stubborn racist graffiti transform into racist political agendas, racist teaching, and racist hiring policies? Will we bring up our children as racists?

These are questions you may ask yourself the next time you decide to scribble "Heil Hitler" on the back of the chair in front of you. Finally, I hope you do not honestly think that getting rid of everyone who isn't white and Christian will solve all your problems. You would just turn your hatred inward and destroy yourself — and the human race.

Jonathan Jacob
New College III

Ozone

This weekend an official warning was issued by Parliament Hill. It warned parents not to let their children play in the sun at any time. Why? Because unheard of levels of radiation are pouring into the earth's biosphere through a hole in the ozone layer.

Mr. Charest, the Environment Minister, has said that "the ozone depletion problem is very serious" and that "Canada contributes two per cent of the CFC problems in the world, but we pay a disproportionate price." Apparently, the fact that the planet doesn't recognize national boundaries is the best kept global secret.

The earth is a fascinating organism. If it has a wound, it attempts to heal itself. Right now, the earth is tragically wounded — its ozone layer, water supply, soil and air are all infected. The way the earth heals the ozone layer is by thinning the rest of the layer to cover the hole. Other countries have already experienced this thinning and the rest will follow. Canada is not special, we're simply part of the whole.

Mr. Charest also states that Canada hopes to phase out 85 per cent of the CFC's we still create by 1995. Big deal. The earth is continuing to react to the CFC's that were emitted twenty years ago. If we want to do something, we have to do it now, not in three years.

It has become painfully obvious that we as individuals are responsible not only for our own actions, but for the actions of others. The government, in all their bureaucracy, may actually have a good intention — who knows? What they have consistently shown is that if we care about something then we must act.

We as individual citizens of any nation must attempt to fix the damage already done. Find out what companies produce CFC's, then boycott them. If

See Back Talk, page 14.

Varsity Staff Meetings are Thursdays at 4 pm at 44 St. George St.

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The Institute of Medical Science is now accepting applications for the Summer Undergraduate Research Programme 1992. The forms are available at Room 6271, Medical Sciences Building. This application form must be accompanied by your most recent transcript and a short letter explaining your research interests. Further details are available at Room 6271, Medical Sciences Building between 10 a.m. and 4 p.m.

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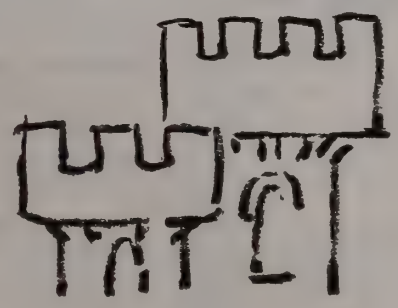
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back talk ... letters to the varsity

Continued from page 13.

you enter a cafeteria or restaurant that only carries styrofoam cups, then don't take one and tell the manager why. Find out what's really going on, and respond accordingly. It is not ok to take a styrofoam cup at Hart House. A guilty conscience may be assuaged by the sight of a styrofoam recycling container, but it shouldn't be. Those styrofoam recycling bins are nothing more than blue garbage containers.

As individuals we must be aware of our lives and our rights. We can either destroy or save the earth. We must recognize our power to create and change. Change never seems easy, but is none the less necessary. It evolves from the influence of our lives in our homes, communities, corporations and government. This influence is embedded in our will to act.

Jaune Dunnion

OPIRG

In response to the editorial on Monday, February 10 in which you called for organizations which "organize on and off-campus to link educational, economic, and social issues": there are groups that have realized the importance of attempting to fulfill such a mandate. Public Interest Research Groups, or "PIRGS", exist all across North America, including seven in Ontario that are involved in issues important in their own communities as well as with larger scale problems.

Making the links between the campus and the community is a fundamental part of the PIRG mandate. The Toronto branch of the Ontario Public Interest Research Group, OPIRG-Toronto, has working groups involved in social justice, native and environmental issues as well as a weekly radio program on CIUT. It is a student-funded and directed, non-profit organization that has many members which are U of T students as well as others in the Toronto community. The issues we work on apply to the campus and community alike. OPIRG-Toronto is a forum where students and others can share their ideas and make an attempt to change oppressive attitudes and operations. In addition, OPIRG-Toronto networks with other PIRG's to exchange ideas and skills, and to work together on events and issues affecting us all.

Cathy Moskal
OPIRG Volunteer

Monte

Monte Taylor (letters, Feb.13) should read my letter again: I didn't call Israel fascist; I called Leon Uris fascist. Are Leon Uris and Israel the same thing? I can think of many Israelis who would be both astonished and dismayed at such a suggestion. I was very impressed by Merodoc McMinn's measured contribution to this discussion, but for the record, I did not mean to say that Leon Uris' book should be banned. I would not even support the banning of Hitler's *Mein Kampf*, let alone such relative trivialities as the works of Ruwayha and Uris, or even Joan Peters. Asserting that something is hate literature and/or spurious scholarship is not the same as calling for its suppression. Like Meredoc McMinn, I believe that critical reading and discussion, not censorship, is the answer.

Mark Marshall.

Posters

Each day when I walk down St. George Street, it enrages me to see posters that have just been put up, torn down and completely defaced. In particular, it angers me to see posters that are urging students to participate and take a stand in ending inequality between the sexes completely ripped apart and filled with rude and vicious comments such as "bow wow" and "woof woof".

Yet this event reflects more than just one instance but mirrors a sexist attitude that is so prevalant on this campus and in society alike. In fact, a very disturbing event occurred that was brought to my attention a week ago that clearly shows the strong backlash against women. On February 6, the Sexual Education and Peer Counselling Centre sponsored a lecture and open discussion on feminism and sexual harassment.

It was hoped that this discussion would allow us to understand better how sexual harassment is created and maintained by a patriarchal society and how to challenge these structures to end harassment. Unfortunately, the issue of harassment is still not being taken seriously but is instead ridiculed and trivialized. I make this statement in response to a poster advertising the event that was completely plastered with insulting and degrading comments.

This poster was found in the Arts and Science Student Union office. The comments made on the poster included defining a feminist as "a broad who is too ugly to be harassed in the first place so she crusades in the name of women to make herself feel useful, feminist -= man haters, men haters with nothing better to do than yell and scream about persecution. Get the pickle out of your ass. Lighten up honey." Comments such as these have not been taken lightly but have formed the impetus to a feminist movement that is advancing to make changes in our society.

Feminism does not in any way imply hatred towards men but seeks the support of men and all members of society to join the effort and fight against inequalities. Feminism is clearly not about taking away power but is about sharing power equally. So often though, the real meaning and beliefs of feminism have been completely lost in an array of confusion. Instead, others completely misinterpret and view feminism as a corruption of the basic values and structures of society. But only through the real understanding of what feminism is about can others begin to value the unique contribution and the significant beliefs that the movement holds.

Feminism fights for more than just inequality between the sexes, but has formed a movement to attack other inequalities such as racism, homophobia, and discrimination of many sorts. Yet, with every attempt to create social justice, freedom and equality, efforts are being thwarted and vicious resistance is being met.

The truth of the matter is that the issues feminism seeks to address have affected us all for too long and need to be challenged. So when posters are put up that demand involvement and participation in the name of social change, we need to clearly understand how urgent it is for us not to simply walk away from the world's problems but to make contributions to changing the world in significant or even minor ways.

But I want to say more than this. I want everyone to know but especially those who have resisted change and equality to realize that womyn are angry and enraged. We are disgusted and sick of the way we are violated, negated, devalued and silenced. But we will not give up the fight. We shall unite and gather our strength to challenge society and make the world different. And in the end we shall win.

Susan Mallouh
Counselling Coordinator
U of T Sexual Education and Peer Counselling Centre

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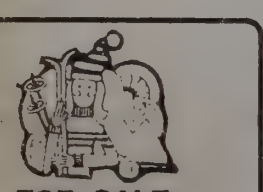
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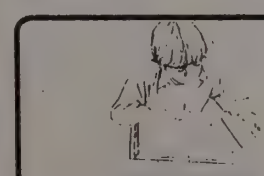
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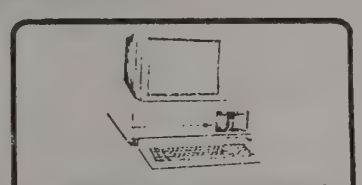
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EVENTS CALENDAR

Monday, February 24

WOMEN'S COMING OUT GROUP -- Lesbian/Bisexual Coming Out Group meets every Monday at 7:00 p.m. at the Women's Centre (49 St. George). All Womyn! Ph. 978-8201. Women's Centre.
CAREER CENTRE -- Extern: A Career Exploration Program. Application Intake Sessions for May 11-15 program. Career Centre. Intake Sessions: Feb. 24, 10:00 - 11:30 a.m., and 2:00 - 3:30 p.m.
MARXIST INSTITUTE -- Unsettling Relations: The University as a Site of Feminist Struggles. Himani Bannerji, Kari Dehli, Susan Heald and Kate McKenna, co-authors (with Linda Carty) of *Unsettling Relations*. 7:30 p.m. Lash-Millar (Chemistry) Building, Rm. 155, 80 St. George St.

Tuesday, February 25

WOMEN CENTRE AT U OF T -- Presents Black History Month Film Series, February 1992. Every Tuesday at 6:30 p.m. Feb. 11: *Black Mother/Black Daughter* and *Older, Stronger, Wiser*. 49 St. George St.
CAREER CENTRE -- Extern: A Career Exploration Program. Application Intake Sessions for May 11-15 program. Career Centre. Intake Sessions: Feb. 25, 10:00 - 11:30 a.m., and 2:00 - 3:30 p.m.
GRADUATE ENGLISH ASSOCIATION -- Educating Imaginations: Northrop Frye & English Studies. An open forum in Frye's influence with Peter Adamo, Johan Aitken, Suzanne Gauthier, A.C. Hamilton. 4 to 6 p.m. Trinity College Combination Room.
INSTITUTE FOR ENVIRONMENTAL STUDIES -- Miriam Wyman (from WEED - Women, Environment, Education & Development) speaking on "Living the Question: Women, Enivronment & Development". I.E.S. Haultain Building, Rm. 203 (Lunch) & 211 (Seminar). 12:00 p.m. for lunch ($4), 12:30 for seminar.

Wednesday, February 26

JEWISH STUDENT'S UNION -- Discussion group: everything you always wanted to know about Judaism but had no one to ask. U.C. Room 326. Noon. Free.
BLACK HISTORY MONTH -- ACSA/WISA present a Film Night. International Students Centre, 7 - 10 p.m.
CAREER CENTRE -- Extern: A Career Exploration Program. Application Intake Sessions for May 11-15 program. Career Centre. Intake Sessions: Feb. 26, 10:00 - 12:30 a.m.
TROTSKYIST LEAGUE -- Class Series: Capitalism, Racism & Reaction in Canada. International Student Centre. 2 p.m. Free.
CANADIAN INSTITUTE OF INTERNATIONAL AFFAIRS STUDENT COMMITTEE -- Coping with refugees & illegal immigrants in Germany with Dr. Uwe Zimmer (from Munich). Rhodes Room, Trinity College. 3:30 p.m. All welcome.
PLANNING COMMITTEE/SEXISM TEACH-IN -- Planning Committee to plan March 3/92 Teach-In on Sexism and Violence Against Women. Graduate Students' Union, basement lounge. 12 noon.
OPIRG -- Volunteer Orientation Meeting. OPIRG will be presenting its ideas for student action for change for the first time in Scarborough. The Faculty Lounge, room H403, Scarborough College. 5:00 p.m. Bring a friend. A truly remarkable experience.
CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 10:00 a.m. - 1:00 p.m. *Pre-register at the Counselling Office or call 978-8010 for more information.

Thursday, February 27

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
FACULTY OF MUSIC -- The Thursday Noon Series presents a concert of "Music of the Baroque" performed by the Historical Performance Ensembles. 12:10 p.m. Walter Hall, Edward Johnson Building. Free.
JEWISH STUDENTS UNION -- Grad Students Muffins & Cider with stimulating video and discussion. Jewish Students' Union. 604 Spadina Ave. 923-9861. 7 p.m. Free.
BLACK HISTORY MONTH -- ACSA/WISA presents a Luncheon, I.S.C., 5 -7 p.m. Forum on Race and Identity, I.S.C., 7 - 10 p.m.
UNIVERSITY COLLEGE LECTURES IN PEACE STUDIES -- Michael Schelew, former President, Amnesty International. "The New Mandate of Amnesty International". 8:00 p.m. Room 140, University College.
OPIRG -- Volunteer Orientation meeting. For the first time OPIRG will be bringing its empowering ideas to Erindale. Room 3129, The Ante Room (outside Council Chambers), Erindale College. 5:00 p.m.
NEW AGE FORUM -- PROUT: The alternative to Capitalism and Communism. Bissel Building, 140 St. George St. 7:30 p.m. - 9:00.

Friday, February 28

BLACK HISTORY MONTH -- Meeting with Black Faculty. 10 a.m. ACSA Office.
CAREER CENTRE -- Extern: A Career Exploration Program. Application Intake Sessions for May 11-15 program. Career Centre. Intake Sessions: Feb. 28, 1:00 - 3:30 p.m.
BAPTIST STUDENT MINISTRY/LIFELINE CHRISTIAN FELLOWSHIP -- Weekly Bible Study. Anyone welcome. ISC, 33 St. George St. 1:00 - 1:45 p.m.
CAREER CENTRE -- Assertiveness Workshop. Do you say yes when you really want to say no? This two session workshop focuses on taking control of your career direction and decisions. Career Centre Seminar Rooms. 10:00 - 12:30. ** Pre-register at the Counselling Office or call 978-8010 for further information.
JEWISH STUDENTS UNION -- Shabbat Dinner with Rabbi Leib Tropper, "Unconventional Wisdom". Jewish Students Union, 604 Spadina Ave. 7 p.m. Members $6, Non-members $8.

Saturday, February 28

BLACK HISTORY MONTH -- U of T Dance. Sanford Fleming. 9 p.m. Culture Show, New College at 7 p.m.

Sunday, February 8

WOMEN'S CENTRE -- Acquaintance Rape Support Group. For more info call 978-8201. U of T's Women's Centre, 49 St. George St. 7:00 p.m.
U OF T SOCIALIST CHALLENGE FORUM -- "Private Property: Obstacle to Social Justice". Speaker: John Clarke, Ontario Coalition Against Poverty. Free info: 924-9069.

VARSITY SPORTS

MONDAY EDITION
FEBRUARY 24, 1992

Prove skeptics wrong with two wins in Quebec over McGill

Blues advance to East final against UQTR

BY MARK PALI
Varsity Staff

The fans' consensus after Toronto dropped their first game at home in the best-of-three OUAA East Division semifinal series against McGill was that the Blues couldn't win two straight in Quebec.

Men's Hockey

Well, they were wrong.

The men's hockey team advanced to the OUAA East Division final against UQTR after winning 4-1 on Saturday and 2-1 on Sunday in Montreal.

In the deciding game, the Blues fell behind 1-0 after the first period but two power play goals in the second period by Doug Cherepacha and Dean Haig gave Toronto the win.

The Blues had tied the series in Montreal on Saturday with a 4-1 victory.

The game was tied 1-1 heading into the third period but Toronto scored three unanswered goals in the first six minutes of the final frame which forced Sunday's tiebreaker.

Mark Haarmann, Troy Mann and Dean Usher, with a pair, scored for the Blues.

However, things didn't work out quite as well in Thursday's 4-2 loss to McGill. Visibly tired from Tuesday's thrilling quarterfinal 5-3 win over Concordia, and playing without injured defenceman Jeff Columbus, the Blues struggled to contain the inspired Redmen.

Nonetheless, Toronto enjoyed a 2-1 lead after two periods, thanks to goals by Cherepacha and Daryl Cole, and fine goaltending from Paul Henriques.

But McGill meant business in the third, as the line of Patrice Tremblay, Martin Raymond and Guy Boucher struck for three goals, including Tremblay's tying marker 55 seconds into the period. The Blues were suddenly and alarmingly unable to clear the puck from their own zone, and showed little desire to regain the lead.

Raymond's goal at 15:52 gave the visitors a 3-2 advantage, one they wouldn't relinquish. Goaltender Patrick Jeanson shut the door on U of T the rest of the way, and Boucher's goal with just over a minute left iced McGill's win, giving the Redmen a 1-0 series lead heading to Montreal for the weekend.

Head coach Paul Titanic felt that the "little things" beat his club on Thursday night.

"We really missed Columbus on defence, but aside from that the guys were fatigued, and had little jump," he said.

In the East Division quarterfinal against Concordia on Tuesday, Toronto managed a come-from-behind 5-3 victory.

Veteran Chris DePiero scored three goals, all on the power play, while Neil Smith and Glenn Clark added singles as Toronto survived the pesky Stingers.

The Blues were behind 3-2 after 40 minutes, and couldn't find a way to beat Concordia netminder Robert Desjardins who stopped 45 of 49 shots, and nearly beat U of T singlehandedly. But with just 4:17 remaining, Smith's solo effort tied the game and gave Toronto a badly needed boost.

A costly penalty issued to Stingers' defenceman Jeff Gill with only 1:02 left on the clock led to DePiero's winner — a shot to the high corner following a wild scramble in front of the Concordia net. Clark's goal 24 seconds later sealed U of T's triumph, and sent the Blues into the matchup with McGill, who currently rank fifth in the CIAU. Toronto holds the number eight position nationally.

The Blues will play UQTR in a best-of-three series starting on Thursday night at Varsity Arena at 7:30 p.m. Admission will be $2 for students. UQTR advanced by sweeping York in their semifinal series.

With files from Staff



courtesy of DAR

Laurie Taylor and the Blues women's hockey team won their fifth straight OWIAA title sweeping Guelph in two games. Story in Thursday's *Varsity*.

Blues Notes

Men's Swimming

The Blues continued their domination of the OUAA by taking their 32nd consecutive title on the weekend of Feb.15-16 in Brock.

The streak is unofficially the longest monopoly in a university league championship in North America. McMaster was the next closest competitor to the Blues.

U of T's Ron Watson led the team with five gold medals while Deke Botsford wasn't far behind with four golds.

Figure Skating

Blues placed third behind Western and Queen's at the OWIAA finals at Western on the weekend of Feb.15-16. U of T's Catherine Martnee took first place in the Short Program while her teammate, Heather Pollard, won the Senior Solo Dance.

Women's Volleyball

The Blues wrapped up second place in the OWIAA East by defeating Carleton and Ottawa on Feb.14 and 15. Toronto will now host the OWIAA Championship beginning Feb.28.

Gymnastics

U of T couldn't quite wrestle away York's iron grip on the OUAA title as the Yeomen outscored the Blues 163.55 to 156.15 to take their 21st consecutive title.

The OWIAA title was also won by York with U of T finishing fifth. Alexandria Borowick picked up the silver in Bars and the bronze in Beams to put her in fourth place overall.

Fencing

Plagued by injuries, the U of T men were unable to finish any higher than third in foil and fifth in epee leaving them in fourth place overall at the OUAA championship at RMC on Feb.15-16.

In OWIAA action the women finished second in epee and sixth in foil.

Men's Basketball

U of T beat the Queen's Golden Gaels by score of 80-76 last Thursday to clinch first place in the OUAA Central Divison. Rob Wilson led the Blues with 26 points. The next day, the Blues were crushed 109-66 to Laurentian as injuries forced Toronto to play with only seven players.

Women's Basketball

The Blues leapfrogged into first place in the OWIAA East Division with a 76-59 upset over Laurentian, the nation's number-two ranked team, on Saturday at the Sports Gym.

Toronto needed to win by 11 points to capture top spot and by doing so should move into third spot in the CIAU rankings.

Rookie guard Tina Ellison is proving to be a more than capable replacement for 5-year veteran, Sue Barzo, leading the Blues with 36 points.

"She had the game of her life," said head coach Michele Belanger. "She really answered the call when Sue went down (for the rest of the year with a knee injury)."

Meanwhile on Friday night, Denise Scott's 23 points led the Blues to a 90-64 victory over Queen's last Thursday. Ellison contributed 22 points for Toronto.

The Blues will play in the OWIAA quarterfinals on Tuesday night in the Sports Gym against McMaster at 7:30 p.m.. Admission is $2 for students.

Men's Volleyball

Toronto clinched a berth in the CIAU championship tournament by defeating Queen's 3-0 (16-14, 15-7, 17-15) last Saturday night. The Blues will try to defend their OUAA title against McMaster this Saturday night in Hamilton at 7:30 p.m.

The University of Toronto

DEPARTMENT OF ATHLETICS AND RECREATION

Focusing on the Future ...
Athletics & Recreation at U of T

The Department of Athletics and Recreation has embarked on a bold strategic planning process. What will Athletics and Recreation look like in the next 5-10 years? What should the priorities be?

Three Task Forces (Campus Recreation, High Performance, Sport Medicine & Science) have developed some preliminary ideas for our future direction.

We need your reaction and input!

Two ***open forums*** have been scheduled:

DATES & TIMES: THURSDAY, February 27; 6pm-7pm
FRIDAY, February 28; 12noon-1pm

LOCATION: Athletic Centre - Margaret Eaton Lounge, 3rd Floor

Refreshments will be served.

FOR MORE INFORMATION PLEASE CONTACT THE DIRECTORS OFFICE AT 978-2136

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Upcoming schedule

Date	Team	Opponent	Venue	Time
Feb. 28-Mar. 1	Women's Volleyball	OWIAA Final	Sports Gym	All day
Feb. 28	Track and Field	Last Chance Qual.	Fieldhouse	5 pm

TEENAGE FANCLUB PROVES ITS METTLE

The VARSITY

VOLUME 112, NUMBER 42, THURSDAY, FEBRUARY 27, 1992

THE PINT SIZED PAPER DOWN THE ROAD, YES JAMIE, YES JAMIE, SINCE 1880

Federal budget bad news for students

Interest-free loan period scrapped

BY MAYLIN SCOTT
Varsity Staff
With files from Canadian University Press

Tuesday's federal budget held nothing but interest for cash-strapped students with Canada Student Loans.

While federal finance minister Don Mazankowski removed the 3 per cent tax on student loans, he also cut the six month interest-free period after graduation. While students will continue to have six months before making their first payment, the interest will start accruing upon graduation.

Mazankowski also announced loan limits would be raised, and to help catch defaulters, there would be more co-operation between banks and the government.

Chris Lawson, researcher with the Ontario Federation of Students, called the announcements disgusting. He said it looked as if the Tories were moving towards having the banks guarantee student loans.

"Turning over the guarantee process to commercial banks and privatizing loans is really gross," he said. "One wonders what's next. Are they going to make students who fall into the lower end of the financial scale put up something as collateral — like several pints of blood? It's very draconian and will severely hurt those who need assistance the most."

He said getting rid of the six-month interest subsidy was a boon for the banks, and students could look forward to increased interest rates. With only ten per cent of students defaulting on their loans, it is unfair the other 90 per cent should be made to pay, he added.

"And with increasing loan limits, bankers will be able to get more out of students. Ontario should consider opting out of the federal program as Quebec did."

While the Canadian Federation of Students called the abolition of the 3 per cent tax a victory, Liberal education critic Ron Duhamel panned it, saying it was merely a political gesture.

"Some clever person with a pencil figured the government could afford to eliminate the three per cent tax," he said. The money the government makes from the interest on student loans will make up for any lost revenue from the three per cent tax, he added.

The new interest arrangement will begin for students negotiating loans for the 1992-93 academic year.

In the 1989-90 academic year, almost 234,000 full-time and 900 part-time students collected loans from the Canada Student Loan program.

Child care workers say university students looking for more accessible child care also lost out in this budget.

"If you're a university student looking for a child care space, you still have an eight-to-ten-month wait," said Zeenat Mohammed, co-ordinator of the Metro Toronto Coalition for Better Child Care.

No money was allotted to create additional spaces in child care centres, or to increase the subsidies for child care.

Mohammed said extra spaces and more subsidies could have been created through a national child care program.

The federal government also shut down or merged 46 government-funded bodies.

The Science Council of Canada, a government advisory body in place since 1966, was shut down, and the Social Sciences and Humanities Research Council will be merged with the Canada Council.

Donald Savage, executive director of the Canadian Association of University Teachers, said shutting down the Science Council "probably had more to do with its independence than saving any money."

He said merging SSHRC with the Canada Council would cause bureaucratic nightmares and delays in dispersing research grants.



Mark Lyall

Engineers seek to find themselves

BY NANCY HOWDEN
Varsity Staff

So long, Godiva.

U of T's Engineering Society is already looking for an alternative symbol to replace Lady Godiva, though a referendum on whether to keep her is not until March 12-13.

Alex Chapman, president of U of T's Engineering Society and Lady Godiva Memorial Band leader, said the society will find another symbol regardless of referendum results.

"If the referendum turns up a yes vote for keeping the Godiva symbol, there is still no harm in coming up with another symbol."

Chapman said EngSoc is asking for submissions for alternative symbols.

He said the impetus for change came from an Engineering forum held just before Reading Week.

"The forum was a success. There was clear direction to the discussion and many of the die-hard Godiva supporters were undecided by the end of the forum. There were a large number of opinions expressed, and it really got people to think," he said.

According to Chapman, 75 to 150 people attended at least part of the forum.

Brian Campanotti, vice president of EngSoc, agreed with Chapman on the success of the forum.

"It did what it was supposed to do — discuss a wide range of opinions, but that's all it was, a discussion. We didn't decide anything concrete, but it let people hear the different sides," he said.

Traditionally, Lady Godiva has been a symbol uniting all Engineering faculties across Canada.

"The men brought it home with them from the war. It's a symbol of someone who fought for a cause and succeeded," said Campanotti in a Jan 27 *Varsity* article.

But Kenneth Whatmough, a graduate of the University of Waterloo said he has never heard of Lady Godiva as the unifying symbol for engineering students across Canada.

"In the four years that I was at Waterloo, I never heard of Godiva as our symbol. I don't know anything about that," he said.

Another engineering graduate from U of T, who chose to remain anonymous to avoid flack from male or female engineers, said she got nothing from the Godiva symbol.

"Even if the symbol was chosen for those reasons (someone who succeeded in her cause), it was chosen by the boys who came home from England when the war ended. Engineering was also a boys' club back then, but things have changed. The Godiva symbol is far from being relevant to a female engineer, something that didn't exist back

See Godiva, page 3.

SAC health plan could skyrocket

BY NANCY HOWDEN
Varsity Staff

Health insurance premiums for U of T students could skyrocket past thirty dollars, but supporters say the benefits are worth the money.

Starting in September, full time students could enjoy the benefits of a pay-direct system drug insurance plan — if students vote to pay the $31.08 fee. Under the present system, students must pay all health costs up front and wait to be reimbursed through SAC. This currently costs $11.88 per student. Under the new plan, students would be issued an identification card by SAC, present it at their pharmacy, pay only 20 per cent of the bill and walk away with their prescription filled.

SAC president Peter Guo said the new, pay-direct system is the best of everything.

"The new plan is what health insurance should be — convenience and peace of mind. Students get their prescription drugs up front with only twenty per cent payment, and the new ID card would mean no hassles with the mail because SAC won't have to send reimbursement cheques."

Guo added the plan is custom-made to fit all three campuses at U of T.

The pay-direct system would not include oral contraceptives, as a similar system does at York University.

"York's premiums skyrocketed after its first year under the new plan, but that was largely due to the inclusion of oral contraceptives. At U of T, it wouldn't make any sense (to include oral contraceptives under the new plan) because of the Health Centre," said Guo.

U of T's Health Services sells oral contraceptives at wholesale prices.

Bruce Frick, benefit consultant of Labelle and Morel Benefit Services Limited — which would operate the plan — said their company runs similar ones at York, Trent and Laurentian.

"We looked at similar programs at other universities with U of T, and we agreed the convenience the service provides is worth paying the 20 per cent."

But Frick added other universities who have implemented this system have suffered increases each year.

"The premium of about $30 dollars per student for U of T will not go up between September, 1992 and August, 1993. After that it goes under review and the premiums may then be adjusted."

York, Trent and Laurentian Universities have all increased their health premiums at least 15 per cent after their first year.

Second sexism teach-in coming

BY ROB MILKOVICH
Varsity Staff

Women will continue to speak out at tomorrow's teach-in on sexism and violence.

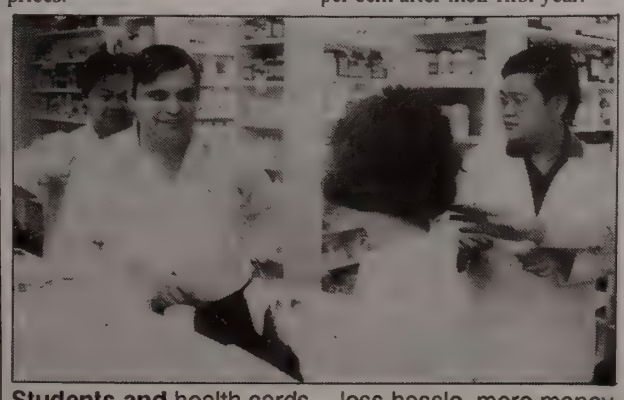
"The purpose of the teach-in is to educate people about the obstacles that women still face, and some of the work being done to overcome these obstacles," said Ruth Perkins, chair of the teach-in's planning committee. "Women want equality, and the teach-in is intended to keep this in people's minds."

The event, entitled "Still Speaking Out" will include over 20 seminars, panel discussions, films and other activities at various locations on campus.

Perkins said she hopes the turnout for this event will be larger than the teach-in held in the fall. Poor advertising and the TTC strike resulted in low attendance, but the committee has spent more time postering and advertising this time round, Perkins said.

Rhonda Love, a professor of behavioural science in the faculty of

See Teach-in page 3.



Students and health cards -- less hassle, more money.

Inside

Hart House wants more of your money, page 3

Wayne's World rock and rolls, page 12

Women' s basketball squeaks by McMaster, page 14

Group looking for student volunteers

Mountains of trash need clearing on Everest

BY CARMELINA MAIONE
Varsity Staff

The ecology of the world's highest peak is being threatened by a growing mountain of garbage at its foot.

Jill Sharp, organizer of the Canadian Youth to Everest program, is taking 25 student volunteers this May to the flats of Mount Everest to collect garbage that has been accumulating ever since Sir Edmund Hilary's successful climb in 1953.

"I think something like this is important to maintaining hope and helping the world in some way without having to wait on some government to do something about it," said Sharp. "At a grass roots level it gives you a sense of control over the future. I mean, here are these people, with no particular expertise, going over there and making such a difference."

Since 1988, 8,000 kilograms of waste have been taken out of the area by Youth to Everest volunteers.

"People don't think about it. They just throw it on the ground or leave it where it is," said Sharp.

She said 60,000 tourists visit the area every year, creating a heavy burden on the ecosystem from the garbage they leave behind. The area is threatened by both waste pollution and forest deletion.

"We try to work on both these problems. For example, we've donated solar panels to the lodges to minimize the amount of fuel used by them for things like cooking, heating water for tourists' showers and running the lodges. We try to teach environmental etiquette, meeting with the guides in the area, travel agents and locals, and getting them to enforce tourists to behave properly, environmentally speaking, to take their garbage out with them or to bury it. We're also hoping to get a plastics recycling program in place."

She said the group places emphasis on teaching environmental management within the context of cultural awareness. It stresses the need to understand the culture of the Sherpas, a Tibetan tribe that inhabits the higher region of Nepal. Many of the guides are Sherpas.



Litter problems in Tibet -- just envision the mountain.

"We work with them to look for ways that will work in preserving the area. We don't just try to impose our methods on them."

Sharp said the health of the volunteers is important.

"Once we arrive in Tibet, we'll have no transportation, no electricity. We're on foot. You have to be willing and able to hike for ten hours a day."

Volunteers will also have to fundraise the $3,600 cost of the trip. The cost covers air fare and the expedition. It also includes $300 that will be donated to the conservation support group.

"I'm working to get corporate sponsorship for the trip and be able to lower that amount to almost half, but each volunteer has to be focused on raising the full amount," said Sharp.

The group will fly to Lukla, Tibet on May 7, remaining on the mountain for 21 days with a similar group from New Zealand. Fifteen of the 25 spaces are still open. For more information, contact Jill Sharp at 693-1563.

Concordia degrees go gender-neutral

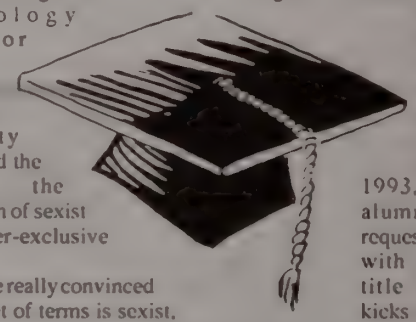
MONTREAL (CUP) — Concordia University graduates will soon be able to choose a degree with a gender-neutral title, but several university senators say the move doesn't go far enough to combat sexism.

Following a 21-1-5 senate vote Feb. 7, students may now opt for a Baccalaureate rather than a Bachelor's degree, or a Magisteriate instead of a Master's degree. The degrees will still be referred to as B.A.s and M.A.s.

Although most senate members support the change — which will be reviewed in five years — several said it isn't sweeping enough.

Sociology professor John Drysdale said the university should lead the way in the elimination of sexist and gender-exclusive terms.

"If we're really convinced that one set of terms is sexist, then it's up to us to change the terms, not to merely give students a choice between a sexist set of terms and a non-sexist set of terms," he said.



It is not clear which type of degree the university will grant if a student does not indicate a choice.

The policy will come into effect in 1993, and alumni may request a degree with the new title once it kicks in.

Last year, Concordia rejected Carolyn Gammon's requested for a Mistress of Arts.

Ken Huck, a student who requested a baccalaureate for his spring graduation, said he thinks the policy is "watered-down."

"Having an option is good, but the default position should definitely be that you get a gender-neutral degree," he said.

Gerald Auchinachie, English department chair, opposed the policy. He said he didn't find the degree titles sexist.

"I've seen so many women with Bachelor's degrees that I don't associate it with gender-exclusiveness," he said. "As well, I don't believe objective reality is driven by words. I'm not sure this is going to change much."

congrats Carmelina and Rob, staff status is yours at last, welcome, welcome, welcome,.. so who else felt that Bryan was gypped at the Grammys, yo big guy ...no way

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Varsity Elections

Nominations are now open for Editor-in-chief.
Screenings will be on March 12 and the election will be on March 17.
Any member of the Corporation is eligible to run; submit nominations to the Chair by March 3 at 5 pm.

STUDY ABROAD

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Hart House levy proposed for women's security

BY SIMONA CHIOSE

Full-time students may face a $6.75 levy for the next ten years to pay for increased security and renovations to the Hart House women's locker room and pool.

And this would be on top of a proposed $2.65 increase in their regular $65.90 incidental Hart House fee.

The levy and fee increase, which does not have to be approved by students, would pay for the creation of equal space for the women's and men's locker rooms and a single access point for both. Pipes and other pool hardware will also be replaced.

Apart from the levy, an additional $1.5 million will come from Hart House's own cash reserves.

"We had hoped to receive funding for the renovations through the Breakthrough Campaign but unfortunately it did not come through", said Paul McCann, Hart House warden.

Sandy Henderson, Athletics director at Hart House said that in the competition for corporate funding, academic research projects attract the most money, while Hart House projects drew little money.

"Anything that has bricks and mortar did not draw funding," he said.

Hart House has been criticized in the past for not providing adequate security. On May 20, 1989, a woman was assaulted in the locker room on an evening when the security desk, normally staffed by a guard, had been left unattended. Hart House administrators hope the proposal will answer safety concerns.

"The major impetus for this is to improve safety and provide equality of access," said McCann.

But Susan Addario, U of T's Personal Safety Awareness officer, said by equalizing locker space and providing a common access point, the proposal does not reinforce the view that women need special protection.

"What the user committee ended up proposing was a design strategy that provided safety without singling out women as a target group.

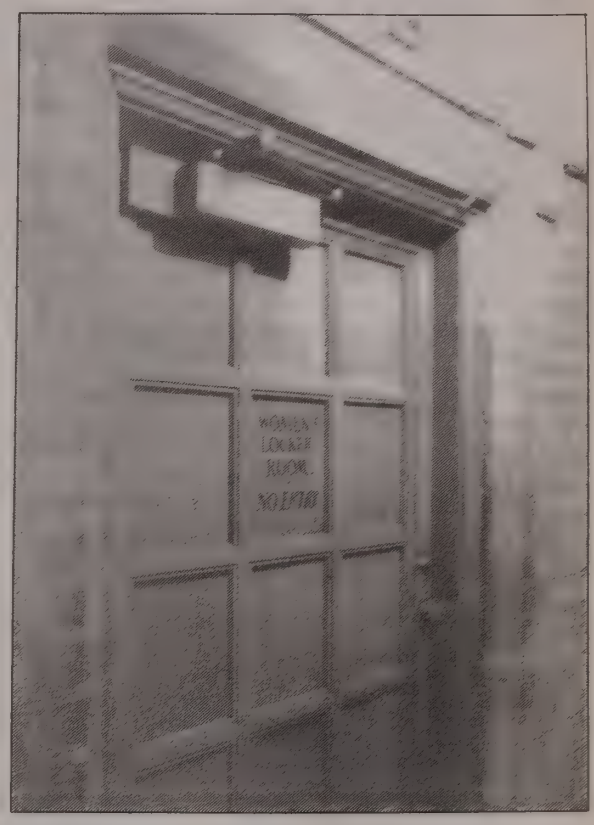
"The idea that having women in Hart House costs extra is eliminated."

Henderson hopes more women will become Hart House members as a result of the renovations.

"Having the support of the student body for renovations may also help attract outside funding," he added.

"There are a number of alumni who have a fond memory of Hart House."

The proposal will come before University Affairs Board of Governing Council on March 24th.



Hart House women's locker room

Candidates shy from SAC elections

BY MAYLIN SCOTT
Varsity Staff

No one seems to want to run for the Students' Administrative Council next year — except as a joke.

At the close of nominations last Friday, 21 out of SAC's 45 seats had not received any nominations. Fourteen constituencies were left unfilled.

"It's not normal compared to last year," said Michol Hoffman, SAC University Affairs commissioner. "I'm saddened. I think it's a real shame."

Trinity College is the only constituency with a race. They got right into the spirit, submitting 21 nominations for two seats. Hoffman confirmed, however, that several Trinity students got together to sign each other's nomination forms.

"It was a joke," she said. "I think there are three serious candidates."

She said she did not know why students were not interested in running. But she said, even though SAC postered the campus, there could still have been a lack of awareness.

"I would hate to think it's the perception of SAC this year," she said.

Quorum for SAC board meetings is twenty people. Hoffman said if more nominations weren't received, almost all of the SAC board would have to attend every meeting in order to conduct business.

"We would be in big trouble," she said.

But SAC president Peter Guo said there's nothing to worry about.

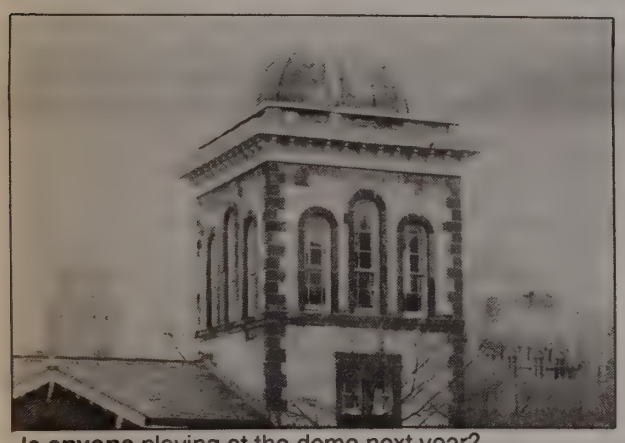
"It's usual in the sense that with an organization this big, you don't fill your seats all at once," he said. "The nomination period was before reading week and it's difficult to fill nomination forms, everyone is worrying about academics."

Hoffman said it was encouraging that there are four tickets for the presidential and vice-presidential elections.

"I hope students vote in these elections," she said. "We thought it was a good turnout last year, but it really was only 15 per cent. I think it should be 20, 50, 75 per cent turnout. Would that really be too much to ask?"

Nominations re-opened this week and close Friday. Innis, Law, Phys-ed, St. Mike's, Trinity and University College are filled. Seats are available in all other constituencies.

"We'll see what the number is when the next forms come in," said Guo.



Is anyone playing at the dome next year?

Godiva band to change shirts

continued from page 1.

then," she said.

Chapman added the shirts for the Lady Godiva Memorial Band will definitely be changed for next year.

Currently the band members sport shirts with Lady Godiva, and her bare breasts, emblazoned on the front.

"We haven't ordered next year's shirts yet but the Godiva symbol will most definitely be changed to cover her front, if that is the symbol we want to go with," said Chapman.

Michael Milligan, a trombone player for the band, supported the change in shirts.

"It's something that's been offending a lot of people, so I think they'll definitely want to change them for next year," he said.

Teach-in raises issues

continued from page 1.

medicine and member of the organizing committee, said the teach-in serves three main functions.

"It educates, raises consciousness and provides community and connections for those interested in these issues," she said. "The teach-in helps people understand the extent and depth of sexism, and it's intended to include many people with diverse interests.

"It also serves to update on what's happening with women's issues, and to help people who are encountering these issues."

Love will be presenting a discussion on "Sexism in the Classroom," with Bill Graham of the Ontario Confederation of University Faculty Associations. She said the seminar will include a discussion of gender issues, curriculum development and design, classroom behaviour, male and female communication styles and how this affects teaching and learning, evaluations, and how the curriculum is responding to changes in gender issues.

The keynote speaker is Carolann Wright, discussing "Women Working With Women: The Impact of Gender, Race and Class."

Other seminars include topics on Hollywood and guns, inequities in the classroom, and sexual harassment and the law. The Women's Film Festival will be showing "Five Feminist Minutes," "Older Stronger Wiser" and "The Burning Times" during the evening at Hart House.

Events surrounding the teach-in include a seminar on the medicalization of Women's Bodies on March 2, International Women's Day events at Scarborough College March 4 and 5, and a speech by Marion Boyd, the Ontario minister responsible for Women's issues, on March 12.

A full program of events, places and times can be picked up at the Graduate Students' Union or in the lobby of Sid Smith.

Want to add excitement, money and an all natural high to your life?
Then, watch for Varsity elections coming soon — all masthead positions are up for grabs. Varsity staff are eligible to run and to vote. Keep reading the Varsity for more details.

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EDITORIAL

SAC sham

So SAC has had to reopen nominations for 21 of its 45 seats.

Should we be surprised?

We should be disappointed, even dismayed. We should be worried about the future of student politics on campus. We should do everything possible to ensure that those seats are filled.

But we should not be surprised.

It's easy to understand why people would be reluctant to run for SAC this year. Let's face it, this year's SAC has not exactly projected an aura of overwhelming competence. There's more jokes about SAC then there are about Brian Mulroney.

Why would anyone want to be part of an organization that is best known for its president boasting this year that he can delay orgasm for three hours?

SAC is in very bad financial shape, and there is a very real possibility that it might cease to exist as we know it in the near future. The council is asking students to jack up the fees they pay to the organization because without additional revenue, SAC could go belly-up.

And while much of that is not attributable to this year's SAC, it would scare away a lot of people who might consider running for the SAC board.

SAC president Peter Guo refused to allow an anti-date rape campaign during Orientation for fear of disturbing sponsors. That decision would drive a lot of people away.

SAC's most notable achievement was throwing one big massive party — Orientation. They spent over $100,000 on it. That would probably not appeal to anyone who thinks SAC should do some serious work.

SAC treated its External Commission as a joke, massively underfunding it. in an attempt to continue the Orientation party. But, unfortunately, the NDP government chose this year to make record funding cuts to the post-secondary system.

SAC was left floundering, unable to mount any sort of lobby campaign whatsoever, at a time when it was crucial that they do so.

That would certainly turn off any student who worries about overcrowding or finding the money to pay tuition fees.

The original External Commissioner resigned because she claimed Guo was preventing her from doing her job effectively.

That would do nothing to make people want to be part of SAC.

SAC's original plan for a Hart House crossing protest was to camp people in the middle of one of Toronto's busiest roads during one of its busiest hours. Eventually, they just held a protest in the rain without bothering to notify traffic police.

That would not encourage anyone who values people's safety to run for the board.

SAC president Peter Guo has refused to take any action regarding a fraternity accused of discriminating against gay men. He refused to respond to the Committee on Homophobia. But he did feel free to declare that the frat had dealt with the matter in a letter they sent to everybody. Of course, he hadn't bothered to read the letter.

That would anger those who care about human rights.

There are some good people on SAC. There are those, some even on the executive, who tried desperately to control finances, to organize lobbying and protests, to deal with human rights issues.

They were ignored.

And so it's hardly surprising now that students are ignoring SAC.



The VARSITY

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Staff meeting today at 4 pm
44 St. George St

back talk ... letters to the varsity

Military

The end of the academic year is fast approaching and the Career Centre of the University of Toronto is trying its best to aid students to find summer jobs, even if it means preparing to have students trained to kill, maim and hate.

Yes, the Canadian armed forces have been invited back on campus to encourage us to join up, see the world, meet interesting people and kill them.

On Tuesday, February 11th, University of Toronto students were given an opportunity to meet potential employers such as Canada's Wonderland — which is on the OFL Boycott List due to unfair hiring practices — CUTS and the Canadian armed forces, drop off resumes and find out more about the lack of jobs awaiting us upon graduation or during our summer break. Coincidentally, it was the same day that the food bank opened at U of T.

Three members of the U of T Students Christian Movement visited the Summer Job Fair to hand out leaflets and have our opposition to the presence of the military on campus known. While one person handed out leaflets, one laid down on the floor in front of the recruiting table and the third traced out the body of our "dead" comrade on the floor so that those signing up would do so over a symbolic consequence of their actions. Very shortly, after our brief protest began, U of T staff came over to help ensure that the military would not have their efforts embarrassed in any way.

We were told that the Job Fair was not the appropriate forum for our protest, to which we replied that it was. Our opposition was directed only against the military and they should be aware that there was opposition to military recruitment on U of T property. We were told that times were tough and the military may be the only place where some people could find jobs. If this is true it is only as a result of government funding policies as similar levels of funding in areas like education or physical infrastructure repairs and development would actually create more jobs. The government is acting in an obscene manner by using military recruitment for job creation.

On the day that a food bank had to be opened at the U of T due to a real lack of student financial aid, it was an embarrassment that militarism was advocated by the university administration as a solution to social ills such as unemployment.

The military's pitch was that of providing jobs which are never directly linked in public relations campaigns to the burning of children in their homes or the burying alive of draftee soldiers in trenches or participation in creating the environmental nightmare which is the ultimate purpose and reality of the military.

Decent jobs are disappearing as a direct result of free trade and government policies to control inflation through high unemployment. Military recruitment is another part of this policy and not distinct from it.

The U of T SCM is opposed to militarism as a part of the living out of our understanding of the Christian faith. We invite anyone concerned about militarism and military recruitment on campus to join us in our campaign. Write to the Career Centre and let them know that you oppose military recruitment on campus. Come to our meeting on March 4th at 3:00 pm in the SCM Office at Hart House to join in a discussion on ways that we might make our opposition to the presence of the military on campus more effective. We're in a depression. Let's let the government and our university know that human needs, and not military needs, are where our tax dollars and our space should be used.

University of Toronto
SCM Collective

Salute

Gentlemen.

I did not hear the 21 Gun Salute fired when the Hon. Harold Jackman was invested as Lieutenant-Governor.

Since I know the transfer of power has occurred, please reply to me as soon as possible with details of the reasons why this salute wasn't fired.

J. Stuart MacKay

Ed. Note. Beats the hell out of us.

Points

Re: Your Feb. 10 editorial "Students Struggle Around the World."

"The supplement in this issue showcases activism from Nairobi, South Korea, Britain, the U.S., Palestine and Central America."

Where the hell is Palestine, and how many frequent flyer points do we get for going there?

Leonard Argintaru
Elian Terner

Elvis

It was with great dismay that I viewed the Elvis/Jesus picture (complete with a crown of thorns) that accompanied your Varsity Valentine feature of February 13th. I found it surprising that in this day of self-righteous political correctness, you would deem it appropriate to offend the sensibilities of the large number of students who profess the Christian faith.

I found myself asking several questions. Was this picture thought to be humorous? Does one have to be a member of an "oppressed minority" in order to be offended? Would you have been so willing to run an Elvis/Moses or Elvis/Muhammed picture? If you would bend over backwards to avoid offending the religion of a minority, why should the religion of the majority be treated any differently? It is this kind of blatant double standard that makes notions like political correctness little more than what the picture in question was — a sick joke.

David Thomas
New IV

Poster

In her complaint about the defacement of feminist posters, Susan Mallouh really missed a golden opportunity to make a much more courageous and consistent statement by not also condemning the removal of the enemy's propaganda — namely, the work of the so-called men in search of justice.

A few weeks ago, on my way to an early class, the male libbers had covered St. George St. with their latest installment in the telephone post wars, and by noon they were all gone. At least the posters of feminists have had the luxury of graffiti

See Back Talk, page 5.

Daredevil shopping across the US border

BY TED GRAHAM

Over reading week, a lot of you probably crossed the border to do the famous forty-eight hour Buffalo excursion.

Maybe you stocked up on acid wash jeans or you saved a fortune on a car stereo, but cross-border shopping is no longer as easy as hopping in your car and driving to the States. The government has decided you should be made to feel like a criminal for doing something as simple and innocuous as shopping.

Think about how ridiculous it is to have someone tell you how much of your own money you can spend and what you can spend it on.

To placate us into thinking we're getting a deal, the government informs us that we have the "privilege" of spending $100 if we are in the U.S. over 48 hours. But on anything above that, the government can exact an expensive duty.

How ridiculous it is to have someone tell you how much of your money you can spend

Oddly enough, certain companies in the past were chastised for similar practices — like making the income of their employees legal tender solely in the company store.

The only way the Canadian government could truly stop us from spending our money elsewhere is to close the borders.

I hear the Berlin Wall isn't being used...

We are also told that in order to save our economy we must keep our money in Canada by shopping at home and buying Canadian goods. Otherwise, it is said, our country will face economic ruin.

Well our country *is* facing economic ruin, but it isn't the fault of the typical cross border shopper — like a mother of four who wants to save some money on food and gas. What has caused the problem is our statist economics which has ensured that Canadian businesses can no longer rely on the free market because their prices simply can't compete with their southern counterparts.

The government's GST, and many other taxes directed at business activities, have made the idea of a competitive market untenable. Canadian businesses are now turning away from sales and marketing and are, instead, focusing their attention on lobbying the government to force Canadians to buy from them.

It is xenophobic to concentrate solely on the welfare of business within a certain geographic boundary. What special affinity do you have with the reprehensible publisher of pornographic magazines in Toronto, Can. as opposed to the kindly health food store owner in Niagara Falls, USA?

When we purchase something outside of Canada, we are often spending money on something we can't find in Canada or wouldn't buy in Canada because it's too expensive.

Supposedly we sacrifice our freedom to do things like spend our money where we want in exchange for social welfare programs. But this is no typical trade. This is an exchange where one party tells you what they're going to give you and then decides how much they're going to take.

While Canadian lumber is a valuable worldwide commodity, not all our products are as sucessful. There are numerous reasons for this and they can't be adjusted with government interventionism.

For instance, since Columbia has an ideal climate for growing coffee beans cheaper and more efficiently than us, why would we want to buy Canadian coffee beans? That wouldn't be patriotism, that would be blind nationalism with no economic sense.

When consumers spend more of their income on some commodities, they have less to spend on others. If stereos sold in Canada take a sufficiently large chunk out of someone's budget then in all likelihood they will be more reluctant to buy other, perhaps Canadian made, luxury goods.

When you are stopped from buying cheaper products in another country, you keep money away from the wholesaler, the manufacturer, the marketing company, the bankers, and maybe even the supplier of raw materials. Any or all of these people could be Canadian companies.

Do not put yourself in financial hardship by buying from stores or manufactures for the sole reason that they are within the same boundaries as you.

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back talk ... letters to the varsity

Continued from page 4.

— they are still there to be written on... and read.

How sad and predictable it is when people only become enraged when their posters are torn down, as if the truth was the only thing worth protecting. Mallouh feels this "clearly shows the strong backlash against women". What about the backlash against the free expression of ideas? What about the backlash against unpopular opinion? Doubtless the position of the masculine justice seekers is disputed and reviled by many, but the fact that they are being treated like Nazis — perhaps by feminist sympathizers? — is also appalling.

Tearing down anyone's posters is cowardly, ignorant and intolerant — period. Anyone with half a brain does not have to silence whoever he or she disagrees with; and anyone with a tenable position has no need to resort to infantile graffiti. As a keen follower of the exchange between the feminists and the masculinists, the latter have definitely had the worst of the defacement and mindless slander, which is not surprising — nor is the fact that no one has been particularly unhappy about that.

It seems that certain righteous imbeciles have decided that certain opinions are not allowed any more — only the truth is permissible. It's laughable and sad that either side could be so deluded as to think that silencing or insulting another human being's beliefs could be a positive or constructive act. The vandals only exacerbate the situation which they claim is so unjust by further dividing people with their hateful and destructive actions.

The problem these days is that people would rather fight than talk. The entire campus media is a litany of accusations. Dialogue, on the other hand, requires flexibility and the recognition of interests contrary to one's own. Anyone who really cares about human unity must leave their ideology at the door, and surely anybody who loves people and knowledge has no interest whatsoever in a consensus of opinion.

Mallouh wants everyone who is resisting "change and equality" to know that "womyn are angry ... enraged ... disgusted and sick and tired of the way we are violated, negated, devalued and silenced." No kidding - everybody seems to be these days. Good luck with the "fight".

David Murphy
Woodsworth III

Poster 2

Susan Mallouh's letter about defaced posters (*The Varsity*, Feb. 24) brings to mind a familiar problem. I, too, walk down St. George Street every day, and pay attention to the wide variety of posters. I noticed the "woof woof" graffiti described by Ms. Mallouh.

Previous to this, however, I was struck by the meticulous defacing of a series of "men's rights" posters. Everyone from Bloor St. to College St. had the words "lies" and/or "bullshit" written on it. Whether men need to have their rights reinforced is, of course, a matter of opinion. I assume that these posters were as "legally" postered as all the other ones.

See Back Talk, page 6.

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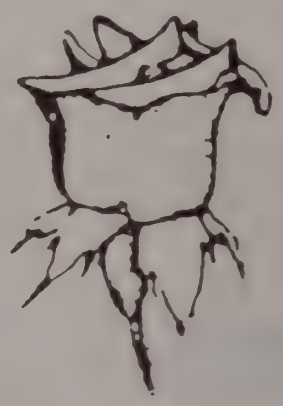
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STILL SPEAKING OUT: TEACH-IN ON SEXISM AND VIOLENCE AGAINST WOMEN

Tuesday March 3, 1992



10 - 11 Hollwood & Guns: Carole Collier (Canadians Concerned About Violence in Entertainment; Parent, Nurse & Teacher), Med. Sci. Room 2394

10 - 11 Inequities in the Classroom: Diana Dobson (SAC Women's Issues Officer), Paddy Stamp (Sexual Harassment Officer), Med. Sci. Room 3290

10 - 12 and 2 - 4 Walksafer, Self-Defence Programs & Crime Prevention: Campus Police (booth in Koffler Centre)

11 - 12 Women Working With Women: The Impact of Gender, Race and Class: Carolann Wright: keynote speaker, Hart House East Common Room

12 - 1 Federal Equity Requirements: How is U of T Measuring Up?: Alison Hudgins (UTFA), Med. Sci. Room 4171

12 - 1:30 Pro-Feminist Men's Initiatives: talking about the Ontario Campus Men's Conference, The White Ribbon Campaign, and the U of T Men's Forum; presentation & discussion with the U of T Men's Forum - Hart House Map Room

12 - 2 Managerial Styles and Cutbacks: Prof. Janice Newson, (Sociology, York University), Room 428, Lash Miller Chemical Labs, 80 St. George Street

1 - 2 Equality of Women & Men: Essential for the Progress of Humanity: Cindy and Duncan Hanks, Med. Sci. Room 4171

1 - 3 What Does Violence Against Women Have to do With God?: Karen Bach, Heather Eaton, Kate Merriman (Campus Chaplains), Trinity College, Room 209, Larkin Building

1:30 - 3 When Will We Ever Learn (Verse 2): How Many Deaths Will It Take?: John Alexander (Consultant, U of T Computer Services), Bob Alexander (Member, Metro Men Against Violence), U.C. Room 140

2 - 3 Sexual Harassment and the Law: A Panel Discussion with Peter Rosenthal (Lawyer and Faculty Member), Susan Ursel (Practising Human Rights Lawyer with Cornish Rowland), Med. Sci. Room 4171

2 - 3 Re: Orientation: Strategies For Resisting Sexism And Racism in The First Week of School: Susan Addario (Personal Safety Awareness Officer), Paddy Stamp (Sexual Harassment Officer), Diana Dobson (SAC Women's Issues Officer), Chantal Joy (1992 Orientation Chair, Victoria College), Med. Sci. 2172

2 - 4 Sexism/Racism in the Lesbian/Gay Community: The U of T Women's Centre presents a panel with Colleen Day (PRIDE Day Committee), Rhonda Hackett (ACT), Susan Beaver (Native Woman Writer) Kristen Wong (Lesbian Youth Peer), and film "Just Because of Who We Are," Hart House Map Room

3 - 4 Sexism in the Classroom: Rhonda Love (UTFA), Bill Graham (OCUFA), Med. Sci. Room 4171

4 - 5 Working Class Mother/Student: Agi Lukacs, Senior Tutor (TYP), Atik Bird (TYP Student), Marilli Martyn (TYP Graduate), Hart House Map Room

4 - 5:30 A Crucial Relationship: Graduate Students and Their Supervisors: Jon Cohen (Dean SGS), Kathryn Morgan (Chair, SGS Gender Issues Comm.), Paddy Stamp (Sexual Harassment Officer), Liz Hoffman (Ombudsperson), Alice Pitt (President, GSU), Prof. James Prentice (Physics), SGS, Room 111, 65 St. George St.

Women's History at Toronto: A Revolution in Progress: Koffler Institute for Pharmacy Management, 569 Spadina Ave (access from Bancroft Ave.) There are two seminars in this section:

4 - 6 Current Research on Gender Issues: graduate symposium, Room 208

7:30 - 9:30 Women and Citizenship in Early Modern England: Hilda Smith, University of Cincinnati, Room 108

5 - 6 The Political Correctness Controversy: Alison Hudgins (UTFA), Rhonda Love (UTFA), Hart House Map Room

9 a.m. - 7 p.m. Women's Film Festival at Hart House: films about women and work, violence against women, and more. Films include Five Feminist Minutes, Older Stronger Wiser, The Burning Times. For schedule call 978-2452. Films will be repeated at Scarborough Campus on March 4 and 5. Co-sponsored by the Hart House Film Board and the Scarborough Women's Studies Programme Group. Hart House East Common Room.

back talk ...

Continued from page 5.

It is strange that Ms. Mallouh seems to object less to the actual defacing of posters (and consequently the attempt to restrict a group's ideas) than to the defacing of the particular ideas with which she identifies. In my opinion, the important point to be gleaned is that every group has a right to express its ideas, whether "Hands off Cuba," "Coalition against the Cutbacks," Committee on Homophobia, the U of T Reform Party, Women's Rights and yes, even Men's Rights. As enunciated by Justice Douglas of the United States Supreme Court: "The right to speak freely and to promote diversity of ideas and programs is therefore one of the chief distinctions that sets us apart from totalitarian regimes."

Jennifer Francis
Pol Sci III

Education

Jerry Khouri's assertion (Feb.10) that Israelis are afraid to educate Palestinians for fear that they may then "articulate their plight to the world" is preposterous.

The West Bank and Gaza District have been under Israeli administration since 1967, and from that time until 1987, over 500 new educational institutions (including 5 universities) were opened. Since December of 1987, however, the schools in the territories have become hotbeds of political activity for factions whose primary goals are to incite rioting and organize violent activity.

The frequent violence of the intifadah is not restricted to the streets of the occupied territories. The turbulence is charged by propaganda united in its message to persist in armed struggle against the State of Israel.

From a security standpoint, it seems only logical to exercise control over political endeavours whose ultimate consequences will be played out with injury and bloodshed in the streets. Israel is not only entitled, but indeed obligated, to maintain calm and security in the wake of turmoil. The Israeli authorities are forced to close only those schools which are used for instigating disturbance, and do not interfere with authentic academic activity.

It is clear that Israel's intention in the closing of schools is not to quell the educational pursuits of Palestinians, but rather to temper political activity which has proven itself to be detrimental both to Israeli security and to the preservation of stability within the territories.

Karynne Naftolin
UC II

Israel

Let's get one thing straight: "if one disagrees with an aspect of Israeli state policy, supports the Arab cause," M. McMinn (Feb. 13, Letters), you are right to say that it doesn't necessarily follow that one is anti-semitic. However, if one is anti-zionist, it does indeed follow that one is antisemetic, contrary to what you dismissingly claim.

To understand this issue, we must first understand what Zionism and anti-semitism are. Anti-semitism is the notion that Jews are not worthy of the same rights, privileges and respect of which other (identifiable) groups are. The anti-semitism I speak of here is not directed at that one Jew in your history class, but rather, it is directed to the Jewish people as a whole, and their collective rights.

Zionism is a Jewish movement with the goal and desire of establishing an independent Jewish homeland in the land of Zion, ie. Israel. If one is anti-zionist, one is denying the Jewish people the right to self-determination and autonomy in their own homeland. That is to say, an anti-zionist believes Jews should not be able to live free of oppression and imposed rule. Rather, the anti-zionist then believes that Jews should continue to live, as they have for the last few thousand years, under foreign rule in exile from their homeland.

Do these catchwords sound familiar? "Self-determination", "autonomy", "independence" — these are all legitimate calls of the "Arab cause" you would support. Now tell me, M.McMinn, if one supports the Arab cause, but not the Jewish cause, is one not an antisemite?

Naomi Ulpian
Trinity II

Blackhole

There are some really strange people at this university, other than myself of course.

I learned a few key lessons about the kind of intellectual black holes who write letters to the editor. Never use the Hitler analogy cause the concept is benign. Never mention anything Israeli or Arab cause they love to play verbal Intifada games.

And never presuppose that people have any realistic conception of freedom in North American society.

In response to an article where I merely raised the question of whether or not hate literature should be taken out of general circulation and placed in the Robarts "restricted section," a flurry of letters to the editor have alluded to "book burning," academic freedom and a paranoid libertarian fringe who label any social criticism to be the dreaded political correctness.

Unfortunately, my friends missed the point of true nature of freedom and censorship within the universities. Let's try

See Back Talk, page 7.

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back talk ... letters to the varsity

Continued from page 6.

to get the dialogue over racism and freedom the university curriculum back on the track of worthy intellectual debate.

There never has been any question of whether or not librarians or academic elites have the right to censor ideas or materials. They do it on a daily basis. The real questions are who censors, what criteria do they use and to what extent can the new social movements, like gay and lesbian liberation and the anti-racism movements hope to have an effect on the decision-making process of the censors.

Your definition of academic freedom really depends on your vantage point. As it is presently defined by the U of T power elite, academic freedom only reinforces inequality within the institution and society. There is nothing more patently silly than a group of white men cowering behind their word processors because new social movements demand that information presented as fact be set in proper context.

The academic freedom that so many cherish only exists for those who hold power within departments, libraries and the academic bureaucracy. The real question is whether or not the freedom defined by the U of T power elite can actually promote the interests of marginalized groups.

I worry that the critics of the godless new social movements, otherwise labeled politically correct, have created an intellectual climate where the most harmless restrictions on the an absolutist libertarian conception of freedom of speech and censorship can gain one an Orwellian title.

It would be nice to live in a free society where the needs of collectives and the individual could be perfectly reconciled. The fact of the matter is that the new social movements have a more realistic conception of the individual-collective debate than the loony libertarians. The question isn't whether or not the line should be drawn between the needs of certain communities and the goal of an individual freedom to obtain information. The line is already being drawn.

The real questions are where do you draw the line, who draws the line and what role can groups can play in the process of redefining academic freedom?

Finally, the defenders of the traditional definition of academic freedom should understand why they have engendered such hostility from the new social movements. They simply do not trust you. When the chips are down and you ask a liberal to help when people are being dragged off to war or are being thrown into internment camps, they are hiding under the bed. Liberals always crack when someone else's freedom is on the firing line.

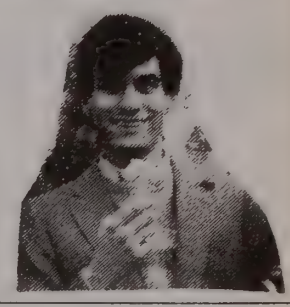
As I go up to the 11th floor of Robarts to engage in my weekly book burning seances, I hope people will engage me in thoughtful debate worthy of such a pretentious university. Instead of just painting someone as politically correct, the self-righteous disciples of the traditional definition of academic freedom should see power inequalities as they actually exist and then try to justify their need for unlimited freedom with the powerlessness of others.

Orwell would be pleased.

Jason Ziedenberg

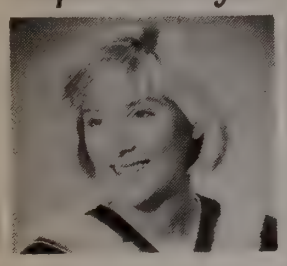
The Varsity women's top ten replacements-for-Godiva

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3. rape whistle
4. a basic grammar book
5. The Little Drummer Boy
6. a real date
7. a pink triangle
8. Episkopon skull
9. Krishna Rau
10. Peter Gzo naked on a horse



Quick – submit to the Varsity's next supplement: Women and Sexuality Deadline: Monday, March 2 Opinions, graphics, erotica, tips, photography, etc. Use your imagination. Call Naomi at 979-2831

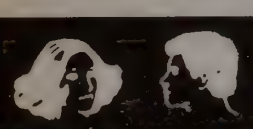
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VARSITY REVIEW
THURSDAY EDITION
FEBRUARY 27, 1992

Teenage Fanclub leaves town with greatness intact

BY STEVEN HAYWARD

Teenage Fanclub
Opera House -- February 24

...and so the other day I'm in HMV, buying this new record called Bandwagonesque which a friend of mine said was really cool. All of a sudden the manager comes up behind me and asks to shake my hand on account of my impeccable musical taste. He's saying, "I just got this myself and it's brilliant...Teenage Fanclub are the next big thing..."

...and then I'm on the phone to Ticketmaster telling them that I want tickets for the February 25th Teenage Fanclub show when the woman on the phone apologizes and tells me their all sold out and wonders why I waited so long to get tickets. Didn't I know that they were the next big thing...

...and then I'm listening to CFNY, and they're interviewing one of the members of The Barenaked Ladies. The DJ asks him what is he listening to these days and he replies that the Teenage Fanclub album is absolutely dominating his stereo

...and then it's Hal from *The Varsity* calling to tell me he wants me to interview this new band called Teenage Fanclub. The next thing I know, I'm calling long-distance to Exeter, England to speak with Bill Mcginley, the bass player in Teenage Fanclub, thinking, "I am not worthy, I am not worthy...



Raymond McGinley.

Just in case you've been in a cave or a coma for the last half a year, Teenage Fanclub is a new band out of Glasgow who everyone thinks is the NEXT BIG THING. They aren't the most technically skilled musicians, and their style is somewhat unoriginal, but there is something inescapably hip about them. Teenage Fanclub entered the industry in early 1990, and today — eighteen months, three albums and several singles later — they are poised on the edge of world domination.

There is nothing new about the Teenage Fanclub sound. They closely resemble a seventies band called Big Star, which featured Alex Chilton as lead singer and songwriter. But Teenage Fanclub are not borrowing from Big Star in the same way that Northside are ripping off the Stone Roses. The Stone Roses gained incredible popularity with their first album. Accordingly, a whole slew of copy-cat bands, of which Northside is just one, came out of the woodwork, their reasoning being that they could sell records by sounding like a band who sold records. This is not what Teenage Fanclub are doing; Big Star was a commercial disaster. There was no Big Star bandwagon to jump on to before Teenage Fanclub came along. Of course, with the recent popularity of Teenage Fanclub, it is next to impossible to find any Big Star records...

But who are these Teenage Fanclub fellows anyway?

Teenage Fanclub is composed of Norman (John Lennon look-alike) Blake on guitar and vocals (the guitar is a Blue Fender Firebird — you haven't seen one of those since Cheap Trick Live at Buddoken) Brendan "I throw myself into the audience instead of my drum sticks" O'hare on drums, Raymond (the other founding member) Mcginley, and Gerry "yes that is really my last name" Love.

The nucleus of Teenage Fanclub was formed in 1986 when Mcginley and Blake formed a band called The Boy Hairdressers, which broke up soon afterwards. Eventually after playing in several bands in and around Glasgow, Teenage Fanclub was formed in early 1990, and the band went immediately into the studio to hastily record a debut album. This album, entitled *A Catholic Education*, was finished even before they had signed with any record label. Says Mcginley, "It was a first step. We wanted to make a statement and move on."

Their second album, *The King* was deleted on the same day it was released. "*The King* was recorded during the Bandwagonesque sessions," said Mcginley. "The studio time was already paid for, and the recording was finished, so we just jammed. We wanted to make an album really quickly and then sell it really cheap - we wanted to give it away, almost. But then the record store got hold of it, and because it was a limited edition pressing, they sold it at a higher price. We walked into a record store in Glasgow, saw what was happening, and said 'this isn't right.'"

Their most recent album, *Bandwagonesque*, is a tighter and more cohesive effort than anything the band had done previously. "We had the whole picture in our heads of what we wanted it to sound like before we started to record," said Mcginley "We made a conscious decision to make a harmony based record. And also we had enough money to make it."

Voted the best album of the year by *Spin*, *Bandwagonesque* is impressing everyone. The first thing that catches your attention is the names of the songs; it is an album you want to listen to. "We work a lot from titles," said Mcginley. "They are the first things you see when you look an album over. First impressions are very important. We had the titles of the songs for Bandwagonesque before we had the songs themselves."

I asked about their song "Satan", and if there were any backwards messages on it. Mcginley laughed and said that while he couldn't remember exactly what they were, he thought they were probably "Inane, innocent things like "Santa Claus is a very nice man."

Mcginley also started laughing when I asked him about the significance to the name Teenage Fanclub. Mcginley said the name was "Perverse, but band names are always ridiculous until they become associated with a band. We wanted a name that didn't mean anything, and we liked the word teenage."

At the Opera House show on the 24 th, Teenage Fanclub did not act like they were the hottest band on the "alternative" scene. Instead, they reminded me of a band that you would be more likely to see at a high-school assembly. Their guitars went out of tune occasionally, and they seemed genuinely embarrassed about it. They would change the order in which they played their set according to whatever the audience called out. They are not ego-mad rock stars. They are regular guys who just happen to be brilliant enough to set the music scene on it's ear.

Teenage Fanclub sounds similar to many other bands — Big Star, The Ramones, Dinosaur jr, and even Neil Young — but these various influences mesh to form a unique whole. This is not the calculated ultra-produced and programmed grooves of Manchester Mania, nor is it the sleepy Shoegazing sound, but instead, it is raw and refreshing, unpretentious and accessible. Whether or not Teenage Fanclub will be able to sustain their popularity into the future, after all the hype has died down, is anybody's guess. At the TO show, Teenage Fanclub themselves did not seem overly concerned about the future. They know they are rock stars, but to them it is not a big deal. This detachment enables them to laugh at themselves and the huge industry which they now find themselves in the middle of.



Pamela Matthews and Jonathan Fisher.

Native anger's satiric voice

BY JEFF HECKER
Varsity Staff

Almighty Voice & His Wife
By Daniel David Moses
Native Canadian Centre
to March 8

The press-kit for *Almighty Voice & His Wife* describes the play as "an angry, liberating, important work..." Anger must be the most common characteristic of Native drama. And it's no surprise, considering the experience of Native peoples in this country. Angry people make angry art. The danger, of course, is that anger has a tendency to engulf everything around it. The challenge, for Native writers, is to be uplifting as well as angry.

Daniel David Moses has taken up that challenge. His two-act play centres around the story of Almighty Voice, a newly-married young Cree who, for an insignificant transgression, is pursued and killed by the Mounties. The action takes place on an appealing set made of stretched material. A circular portion of the rear wall serves both to focus the action and as a backdrop for projections.

Having only two actors, the play rarely ceases to be intimate. Pamela Matthews, as White Girl, plays the young bride of Jonathan Fisher's Almighty Voice. The first act documents the origin of their relationship, their eventual separation, and Almighty Voice's flight from the Mounties. Both characters are over-acted, and the action tends toward melodrama. By the time intermission comes, the play has progressed into a very tedious and almost unbearable melancholy.

However, when the second act begins, it is clear that the play has taken a new direction. Pamela Matthews sheds her earlier character. Dressed as a Mountie, complete with red jacket and moustache, she becomes Mr. Interlocutor: a stock character from what was known in the vaudeville era as a minstrel show. Since the other stock characters of the minstrel show (Mr. Tambo and Mr. Bones) are absent, Mr. Interlocutor is forced to put on a show with Amazing Voice, who has been transformed into Mr. Indian Ghost. The play has entered the realm of surreal symbology: different dramatic traditions are converging. Matthews and Fisher are masterful in their use of the minstrel show conventions: slap-stick, nun jokes, bad puns...it's all there. In its time, minstrel shows were performed by whites in black-face. Here, Mr. Indian Ghost in white-face, while Mr. Interlocutor presents the show as if to a crowd of Mounties. The audience laughs, partly because laughter is so necessary after the first grueling act, but also because much of the humour is just plain funny.

The real achievement of the play is that the humour is also haunting. Mr. Interlocutor's songs for instance: "We did it to the buffalo, wanna be next? Yes or no?" The grim first act allows us to see the horror in the second. Daniel David Moses has discovered the key to the problem of anger; he's learned that irony cuts deeper than an angry jab. The ironic tension between the first and second acts is incredibly powerful; it allows for a dimension of meaning rarely seen in new plays.

The brilliance of the second act makes it a shame that the first act drags so; if the first act lost ten minutes the play would improve immeasurably. Still, the play is an innovative and humorous exploration which certainly holds its own with much of mainstream theatre.

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Mississippi's mixture makes tasty movie

BY HAL NIEDZVIECKI
Varsity Staff

It is ironic that the vision Mira Nair instills in her latest film, *Mississippi Masala*, is not one of alienation and defeat as the result of the cruel closed-mindedness of Southern White America, but one that actually celebrates the joyous ideal of the American melting pot.

Granted, in this follow-up film to Nair's acclaimed *Salaam Bombay*, the pot's bottom is too thin, leaving a charred burn, while the top layer remains a trifle underdone, but, in the middle, there can be tasted what might be viewed as a skewed, sad version of perfection.

Denzel Washington as Demetrius, and Sarita Choudhury as Mina, highlight the ironic nature of this movie which sought to be more depressing then it actually turns out to be. Demetrius and Mina are both portrayed as exiles from lands they've never seen — he from Africa, and she from India. As exiles, the two begin the movie characterized as flawless human beings who unselfishly support their families but will, ultimately, be kept down both by the cruel white Southern dogma of oppression and by the their overly kind inclinations which won't allow them to free themselves from their roots.

The great selflessness and charity exhibited almost exclusively by these two characters is in fact one of the flaws of the movie. Even when they finally do give up the South, they seem to do it as much for their families, who need them to leave so they can continue their lives unaffected by the racial boundaries the pair cross, as for themselves. Nonetheless, the two fugitives from other cultures they only half understand and accept, join together, theoretically at least, to complement each other and form a unit of love which becomes, Benetton-ad-style, uniquely American.

Inadvertent and ironic commentary on the US of A.

There is no danger in revealing the expected yet still enjoyable exodus of the two main characters who both act flawlessly in their roles. This plot, while the main focus, is barely interesting when compared to the more cerebral troubles of Mina's grim-faced parents.

Exiles as well, these two, along with young Mina, found themselves kicked out of the land where they were born, Uganda, as a result of the rise to power of Idi Amin. It is here the movie starts, and where Jay (Roshan Seth), Mina's father, must return to reconcile himself to the fact that the land he once loved is not as important as his family and the love they share. This sounds soppy-wet, but on screen it comes across well, both as a counter to the too-typical love affair plot, and as a focus on the rather interesting predicament of a man who puts an African country that reviles him ahead of both his family and the homeland he has never seen. In the end, the words of his former Ugandan best friend, "Africa is for Africans — Black Africans", prove to highlight the high cost of nationalism, and the implicit beauty in the American melting pot romance of Mina, his daughter.



Ain't love grand?

Mississippi Masala, then, succeeds in all points. Its combination of romance, political message and criticism of the remaining vestiges of overt racism in the small-town South proves that movies can be made that can both attract and enlighten audiences. The result avoids the strangle-hold tension of a Spike Lee movie that can overpower and turn away people who become too caught up in the visual images of Lee's film-making, while still retaining a similarly intense vision. *Masala's* subtle and sarcastic mix lacks the traditional American version of hot-and-spicy race relations as pictured in movies like *Boyz n' The Hood*, *Jungle Fever* and even *New Jack City*. Here, violence and sex are forsaken for the more complex and palate- pleasing tastes of Indian cuisine.

Nightingale hits the glass of mythology

BY JOHN DEGEN
Varsity Staff

The Love of the Nightingale
Alumnae Theatre
to March 7

The poster for the Alumnae Theatre Company's Canadian premiere of Timberlake Wertenbaker's *The Love of the Nightingale* is adorned with a simple yet striking line drawing of the face of Philomele, heroine of the play. Obscuring her open mouth are a file of birds in flight, but her eyes contain such intense expression, it is clear she is trying to communicate something vital. Below the drawing is the subscription, "the silence must end."

It's not a good sign for a dramatic ensemble when their poster states the shows message with much more eloquence than they themselves could ever hope to. In complete contrast to the poster's subtle and concise declaration, the show itself is a clumsy, top-heavy rant. Based on the same ancient Greek myth treated by Sophocles in his lost play *Tereus*, *The Love of the Nightingale* tries to do too much with too little.

The story is centered on the relationship between two Athenian princesses, Procne and Philomele, and the violence that is visited upon them by the patriarchal practices of their society. Procne is, against her wishes, sold into a marriage with the visiting Thracian King, Tereus. When, years later, the lonely Procne sends her husband to Athens to bring her sister to her, the male domination turns physical. Tereus rapes Philomele on the return journey and cuts out her tongue to keep her from speaking of the crime. She is silenced, get it?

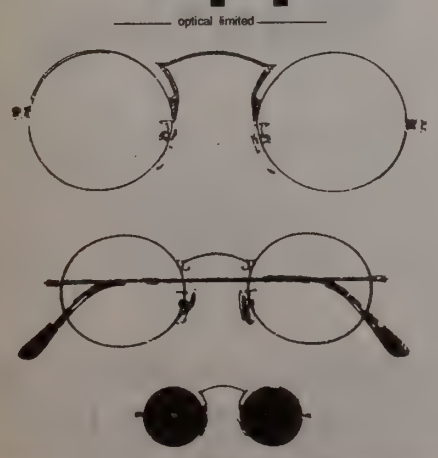
But Wertenbaker is not satisfied with simply re-telling the myth with the focus shifted from Tereus to Philomele. In fact, the myth is only present to provide a solid frame for her to adorn with shallow observations. A weak argument for a given belief can be more damaging to that belief than a strong attack against it. Wertenbaker's manner of telling her audience that the silencing of protest is an ugly crime is to repeat ad nauseam that the silencing of protest is an ugly crime.

Near the play's finish, a chorus of women reach for modern relevance by shouting questions at the audience. "Why do white men continue to cut out the tongues of black men? Why are young girls raped and murdered in the car parks of large cities?" It is this kind of hobbled debate that gives the audience the impression they are being scolded rather than enlightened. Isn't the beauty of mythology how it remains relevant on its own, without any impositions? Watching this particular scene, I couldn't help remembering how much more forcefully John Irving had treated this same subject in *The World According to Garp* simply by giving the crime a contemporary context and allowing his characters their natural reactions. Had Wertenbaker concentrated on revealing a greater depth in her characters, she might have come close to answering her own questions.

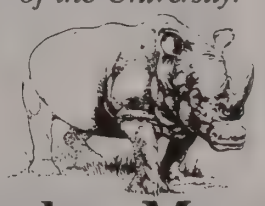
Greek myth doesn't fly.

Even at its best though, the play is tripped up by an uneven cast and tentative direction. The fights and dances suffer from a lack of conviction, and too-often moments of potentially moving drama are sacrificed for the sake of polemic. A lucky coincidence places the greatest talent in the lead role. Gail Webster is excellent as Philomele. She moves gracefully through a series of transformations, at times even managing to rise above the banality of her lines. There is some fine comic relief from William Beddoe, David W. Sinclair and David Young as Thracian soldiers, and Beverley Miller invests Niobe the handmaiden with a subtle dignity.

But the efforts of these performers are not enough to save the show from drowning in its own message. With no intermission, one leaves the theatre at the end wondering if perhaps there could have been a bit more silence in the evening.

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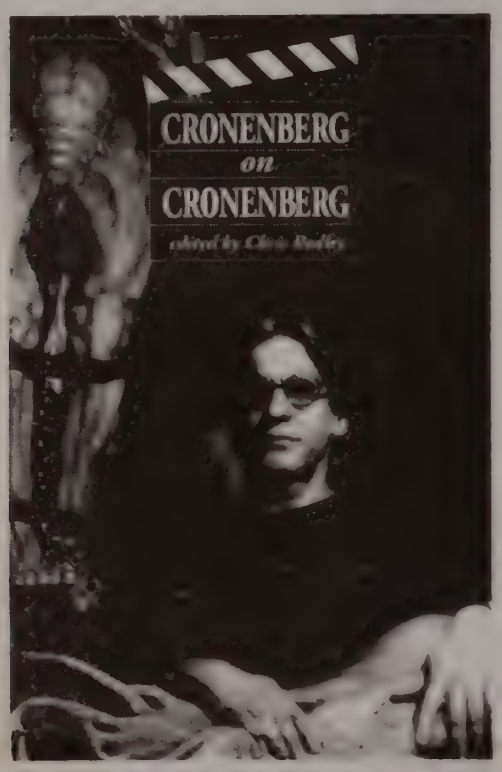
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A vote for Democracy

Playing good gov't

BY JOHN DEGEN
Varsity Staff

Democracy
Tarragon Theatre
to March 22

The Tarragon Theatre's Toronto premiere of John Murrell's new work *Democracy* has received considerable advance coverage in the arts press.

Much has been made of the playwright himself and of the Tarragon's two-work Canadian tributes, begun last year with a revival and launch of plays by Judith Thompson. This particular celebration has already produced a well-received revival of Murrell's early classic *Waiting for the Parade* and, judging from all the nice words Mr. Murrell has been given by the media, the success of *Democracy* was not just anticipated, it was taken for granted.

Appropriately, the theatre was packed with famous faces of the local scene. It makes you wonder, had the play bombed, would anyone have been so impolite as to notice its failure.

But, occasionally even the establishment can surprise you with its prescience. *Democracy* is a fine play, beautifully crafted and, in this case anyway, wonderfully produced. The set design itself is worth the price of admission which, although nudging up there, is still well below what is being charged at other established venues for works of lesser consequence (in case anyone missed it, that was another thinly veiled attack on the Garth and Ed crowd).

Murrell's Democracy explores some deep territory without getting lost.

The play, subtitled "one whole day beside a pond", is set in July of 1863, smack in the middle of the American Civil War. Beside a small pond in the woods near Washington D.C., four men gather to spend a leisurely summer's day in the company of nature. No ordinary group of buddies, these four men include poet Walt Whitman, singing the body electric every chance he gets, poet/philosopher Ralph Waldo Emerson, comic and cantankerous in his objections to Whitman's zeal, Pete, a young deserter from the Confederate army, and Jimmy, a blinded and critically injured Union soldier.

The play's main action is centered on a rather involved argument between the two older men, the scope of which conveniently takes in the actions of the two younger characters. Discussing the current state of the American democracy and the civil war itself, Whitman and Emerson depart into a broader debate that seems to have always stood between them. Whitman argues for a philosophy of the body, the perfect and ultimately regenerative aspect of flesh as the best model for human society. He revels in the corporeal, filling his senses with the beauty of the physical moment, and pointing toward the naked and cavorting Pete as his philosophical ideal.

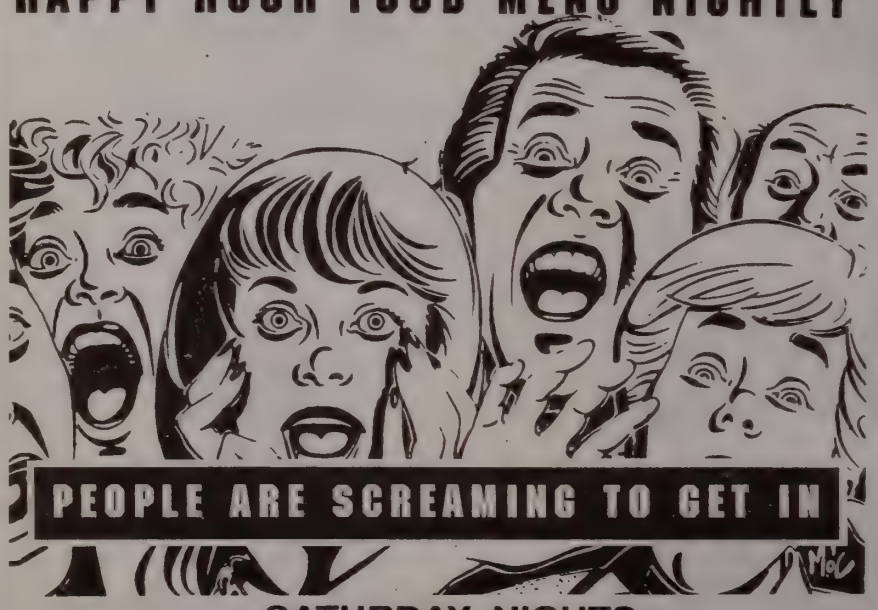
Emerson, on the other hand, while himself enjoying the sensuality of the day, objects to the total physicality of Whitman's argument. His is a philosophy of the spirit as reached through, not in, the body. He is a man of reason, and he sees a great irresponsibility in Whitman's idealization of that which can be as easily broken and destroyed as it can be celebrated and sung about. Jimmy's tortured breathing punctuates his counterpoints, and an ugly intrusion by the ongoing war helps him to make his argument better understood, if not ultimately accepted, by Whitman and his disciples.

The cast is solid. Taking full advantage of the fact that his character is in his element in such a pastoral setting, Shaw festival veteran Michael Ball plays Whitman as the total aesthete. Plunging into the pond, speaking to the birds, tasting the plant life, Ball makes Whitman the unopposed master of his surroundings. In contrast, David Fox's Ralph Waldo Emerson is comically out of place in the woods. Dressed in suit, tie and top hat, Fox plays Emerson as one who enjoys the fruits of nature, but recognizes within that nature his own inadequacy. Cameron Graham and David Storch, as the two young companions to Whitman, turn in excellent supporting performances; Graham making good use of an actual pond to express his youthful exuberance and Storch skillfully handling the always dangerous role of someone approaching death.

Murrell has been criticized in the past for writing plays that are 'difficult', meaning, I suppose, that they challenge their audience to think and to perhaps look below the surface of the action and dialogue, to what is being left unsaid. Whether meant to be or not, *Democracy* can be seen as a response to such criticism. While dealing in philosophical subject matter as deep as the waters of his fictional pond, Murrell resists the temptation to sneak up behind his audience and push them in; rather, he simply lets them know there is a greater depth to be explored and leaves them to find their own level.

Growlers

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Room 211, Rosebrugh Building
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BARGAINING DEMAND SESSION

Come and tell the Bargaining Committee what you want in your next Collective Agreement!

For more information, drop by at 229 College St., Suite 304, or call 593-7057.

Jerry drinks, Jah wobbles

Prine plummets, Bull brilliant, Buck barfs

BOOTSAUCE
Bull
PolyGram

Only a band like Bootsauce could name their sophomore album *Bull*, an open invitation for a dozen snide comments from unimpressed critics. They've got the balls to do it because they know the truth: the sauce is hot. *Bull* is brilliant.

Be prepared for a Bootsauce onslaught of the airwaves, partly because of the current sorry Canadian content scene, and partly because some of the album's thirteen tracks are just screaming for radio recognition. The lead-off single, "Love Monkey #9", is a funky diatribe against animal testing coming soon to a dance club near you. "Watcha Need" is the obvious follow-up to "Play With Me", the commercially successful ballad from Bootsauce's debut, *The Brown Album* (which has now turned gold in Canada), while "Bad Dinner" is described by the band as "Let's Eat Out: Part II".

Mixed in between the soul, the funk, and the scatological humor, Bootsauce offers up a dish to please every musical taste, from pop parody to grunge rock. It's part of their continuing commitment to experiment, expand, and just have a damn good time. Look for them to be having that good time in their cross-Canada club tour this spring, as Bootsauce live is an essential experience.

The energy off this release sizzles like a fat steak on the barbecue. Run, don't walk, to your nearest record store and buy *Bull*. Slap it on your CD player (or cassette deck, if you're a starving student in need of a little cheaper sustenance) and crank up the volume. Not only will you have purchased seventy minutes of beefy music, you will be contributing your hard-earned money to support a group of hot flying saucers with a B-complex and an obsession with the bathroom. Consider it an act of patriotism.

AMBER GOLEM

JERRY JERRY AND THE SONS OF RHYTHM ORCHESTRA
Don't Mind If I do
Aquarius

For his previous record, *Battle Hymn of the Apartment*, Jerry should be remembered for creating what is truly a classic of Canadian music. An authentically hard drinking punk case with a collection of songs as mythically Canadian as anything by Stompin' Tom.

Now that he's been signed by Sass and Corey's label, Jerry Jerry can share his snowy Molson brilliance with yuppies and AM radio listeners alike and still respect himself in the morning.

With a beatific sneer and swagger that would stop any Elvis impersonator or lounge lizard dead in their tracks, Jerry rambles cavalierly through tales of losers, fools, and more losers. "The Ballad of Jon Card and the Booze Rookie" is destined to becomes another classic, immortalizing the ex-SNFU and DOA drummer. And though Jerry sacrifices some of his rambunctious punk-infected energy for melody he still plays the smart-ass to cocktail perfection while gyrating through a pastiche of jazz, blues, country and rock.

CHRISTOPHER FREY





JOHN PRINE
The Missing Years
Stony Plain

While some songwriting talents manage to be prodigious every year, others are wise enough to know that people are bombarded with so much all the time, often the best response can be an enforced silence. Brian Fawcett has made the suggestion that poets should endure a ten year moratorium after publishing a new work. This may sound like the doctrine of folks who just can't keep up the pace, (or as Baudelaire would call them, Belgians), but worse than poets even, songwriters tend to find it far too easy to embarrass themselves.

But ten years, let alone five, may be a bit much. John Prine has returned from a six year absence, and while his rootsy musical sensibility remains intact his lyrical eccentricities have lost some of their edge.

Perhaps there was a time when folk-rock or whatever name it deceives audiences with nowadays wasn't so popular, and Prine sounded genuinely caustic and inventive despite his musical simplicity. *Missing Years* is rife with 'big names' like Springsteen, Petty and Raitt whose contributions are negligible except that their names printed on the packaging can draw the young'ins into buying this hokey piece of nostalgia. The inspiration is still there, and so is some bitterness and wit ("Take A Look At My Heart", "Great Rain", "The Sins of Memphisto") but this kind of comfiness can only wear thin over time.

Predictably, with the help he's received from producer Howie Epstein of Petty's Heartbreakers, the sound is more rocking than the songs have any right to be. Prine best sings little vignettes, bitter chants and distant postcards from fucked up (ex-)lovers and wanderers — he's best served with an approach that's almost claustrophobic. "Jesus The Missing Years" is a brilliant piece, but within the veins of its own narrative, Prine seems to have misplaced his rare gift.

CHRISTOPHER FREY

JAH WOBBLE'S INVADERS OF THE HEART
Rising Above Bedlam
WEA

"Fun is a word invented by advertising executives to sell soft drinks." Ponderous lyrics from the iconoclastic Jah Wobble. Enigmatic, eclectic, sultry, and sophisticated - multi-syllabic words seem almost mandatory when one attempts to describe the latest album from a man with one of the sexiest singing voices around these days.

The most significant disappointment of this album is the relative scarcity of that voice. Wobble has assembled an impressive group of guest musicians to flesh out this ten-track offering, most notably Sinead O'Connor and her ex-husband, drummer John Reynolds. The hypnotic "Visions of You" and the intense "Sweet Divinity" are arguably the best tracks, if only because the combined vocals of Wobble and O'Connor are brilliantly matched.

When Wobble handles the vocals alone or with minor support, the results are quirkily delightful. "Ungodly Kingdom" echoes of the Spanish percussive influence, while "Rising Above Bedlam" and "Everyman's an Island" are Burroughsian monologues set against a steamy, sparse musical background. "Wonderful World" is an accomplished, infectious finale to the album.

Unfortunately, on the other four tracks, Wobble hands the microphone over to Natacha Atlas, whose Spanish and French vocals are capable but otherwise uninspiring. She is accompanied by a plethora of horns and percussion instruments that add further international flavor, but the cumulative effect is overly sweet and self-indulgent.

Wobble is ultra-sincere in his letter to the listener enclosed in the liner notes, and there's no question that he believes in this musical project as an important breakdown of genre barriers. He also admits that he'd like to make a few bob in the process. My humble suggestion is that he save a few bob by eliminating some musical guests and allowing his minimalist genius to shine through.

AMBER GOLEM



FROM ISRAEL DIDN'T HAVE NO HOME
SO HE CUT HIS HAIR AND MOVED TO ROME
IT WAS THERE HE MET HIS IRISH BRIDE
AND THEY RENTED A FLAT ON THE LOWER EAST OF ROME
ITALY THAT IS
MUSIC PUBLISHERS, BOOK BINDERS, BIBLE BELT
SWIMMING POOLS, ORGIES AND LOTS OF
PRETTY ITALIAN CHICKS

BUCKWHEAT ZYDECO
On Track
Virgin Records

Musicians and listeners beware! Reports have recently revealed that several new diseases are making their way through the world of rock and roll. If you should experience any of the following symptoms go immediately to the classic-rock section of your nearest record store. Failure to do so could prove deadly!

Creatii Lackus: Patient feels a lack of creative spirit while recording an album. This is often accompanied by a need to cover songs like "Hey Joe" or arrange, yet again, traditionals like "Midnight Special" (Note: This affliction has been found, on occasion, to develop into strains of the Musicus Gimmickum family). Prognosis: Not good. Songs are often sub-standard and fall far short of earlier versions. If not treated in time, patient starts to resemble Maxi Priest. Current cases understudy include Rod Stewart, Guns 'N' Roses, and Michael Bolton.

Pre-Video Amnesia: This disease often occurs in listeners who are unaware that there was in fact life (and music) before MuchMusic (MTV to the rest of the world). The main symptom is a forgetfulness that any music existed before the modern age of film and video. Though the patient may continue to function normally in blissful ignorance, those close by them usually find themselves surrounded by an epidemic of Creatii Lackus inspired music..

Musicus Gimmickum (Accordionii): This particular strain of the virus causes artists to develop a misconception that use of an accordion will make their cover versions of songs "fresh" and "new". This also goes for originals which have no other redeeming feature than the use of an accordion. A more common form of the disease is Musicus Gimmickus (Reggaii), often found in many mediocre garage and bar bands. Prognosis: Usually bad covers and cheesy originals translating into a waste of money for the listener. Artist may begin to sound like Maxi Priest.

Musicus Enjoyus: What you get when Buckwheat Zydeco stays healthy.

ED RUBINSTEIN

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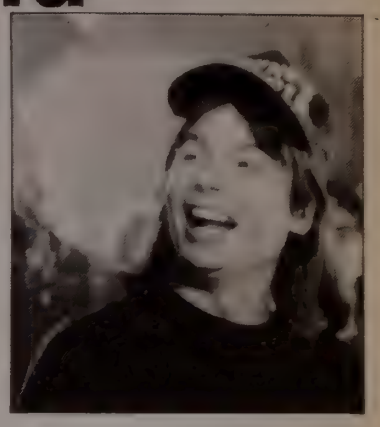
March 1, 1992
3:00 p.m.,
The Great Hall, Hart House

O viva flamma ... Monteverdi
Nulla più vago miro ... Allessandro Grandi
Non è quest'il ben mio ... Rossi
Ahi, non resta al mio duol ... Anonymous
Bel Pastor ... Monteverdi
Tre Ariette ... Bellini
Gesange des Harffners ... Schubert
Four Duets ... Brahms
Banalités ... Poulenc
Let Us Garlands Bring ... Finzi
Negro Spirituals ... arr. John Greer

FREE TICKETS TO STUDENTS
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FROM THE HALL PORTER

Wacky Wayne whacks off the world

BY KRISHNA RAU
Varsity Staff



Wayne's World works.

It's stupid, inane and very, very funny.

Realistically, that's all anyone needs to know about the movie. It's not really a flick that requires deep analysis. It's just mindless entertainment.

However, for those obsessed with poking beneath the surface, let's take a look at the parts that make up the movie. But bear in mind that the whole is definitely more than the sum of its parts.

The plot, to say the least, is rudimentary. Wayne and Garth run a public access cable show out of the basement of Wayne's parents' house. They are approached by a corporate scumbag who buys the show, and tries to turn them into commercial automatons. Wayne falls in love with a rock singer, and ultimately everyone keeps their self-respect and lives happily ever after — perhaps.

It really doesn't matter. Little in the film serves to advance the plot. And when it does, the movie can drag for whole minutes at a time until the next unbelievably stupid joke forces you to laugh — almost against your will.

The setting is pure suburbia — from the road hockey to the donut shop to the rec room. It could be any suburb of any major city anywhere in North America, though for information's sake, it's a suburb of Chicago.

Our protagonists do normal suburban things. They cruise around, they go to bars, they vomit, they watch bands play, they hang out, they vomit. They do the same things suburban kids have done for generations.

And that ability to cross time-lines may be one of the major attractions of the movie.

One of the opening scenes shows our heroes and some of their friends driving around lip-synching to "Bohemian Rhapsody."

That's right. Not Nirvana and "Smells Like Teen Spirit," but Queen's 1975 pomp-rock extravaganza. Now, every review I've read has mentioned this scene. And it's not just because it's hilarious (although it is) or because it sets the tone for the entire movie (although it does).

It's because the scene reminds all these jaded critics that this is what they used to do while growing up in suburbia.

The film, strangely enough, chooses to use the 70s as the source for all its cultural referents. Even the single from the soundtrack is a remake of Sweet's ultimate 70s bar band chestnut "Ballroom Blitz." For a film that is supposedly targeted at a high school audience, the choice of entertainment and sports icons such as *Laverne and Shirley*, *Scooby Doo*, Alice Cooper and Stan Mikita is odd.

How many young viewers are going to know why Garth wears a 35 on his Black Hawks sweater?

Not a lot. But maybe the point is that suburbia belongs to everybody.

So does moral outrage. And while it's certainly going too far to say *Wayne's World* represents the redemption of the common people, it certainly does tap into shared feelings about impotence in the face of corporate control.

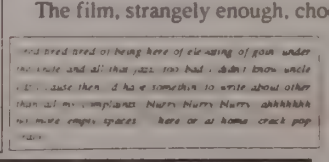
Rob Lowe, playing the corporate slug, is cast perfectly. And while he plays it comparatively straight, the casting is indicative of the movie's sense of self-reflexive irony.

But that irony occasionally becomes a little too self-consciously cute. There's one scene where Wayne and Garth decry corporate control of their show, while flashing sponsor placements left and right.

It's a funny scene. But the fact is that, despite its deliberately amateurish appearance, this is a big budget movie put out by a major studio. And while the scene does poke fun at corporate sellouts, you can bet that those same sponsors paid big money to be part of that scene.

But perhaps it's deliberate. Perhaps Mike Myers is aware of the contradictions inherent in making a movie such as this one. And perhaps this is, in reality, a deeply subversive and self-mocking dissection of the world big business has created.

But probably not.



Cross that Border

BY SARAH MARCINKIEWICZ

Kelly Rebar's play *Bordertown Cafe* is an entertaining and humorous look at cross-border family relations which runs at the Glen Morris Studio Theatre until March 1st. Originally produced by the Blyth Festival in 1987, the play has two sides. Its serious side looks at the breakdown of family relationships while its humorous side gently pokes fun at Americans from a Canadian perspective and vice-versa.

Good casting and strong acting compliment this play about making decisions and communication, or lack thereof.

Set in the recent past in a cafe on the Canadian side of the Alberta/Montana border, the play centers on one day in the life of Jimmy (Martin Knauer), a seventeen-year-old, who finds out his father is coming later that day to take him to America to live. Divided between moving to the states to live with his father and step-mother or staying with his mother in the cafe, Jimmy develops from an insecure and gawky teenager to a decisive young man by choosing on which side of the border he wants to live.

Jimmy is pulled in different directions by the people he loves. His father wants him to move South while his mother, grandmother and grandfather want him to stay at home.

Jimmy's mother, Marlene (Rosanne Ziebart), feels she cannot express her emotions to her son who she loves dearly. She is afraid that Jimmy will go live with his father because he buys him all the things she can't afford although he seldom visits.

Maxine (Joan Massiah), Jimmy's talkative and feisty American grand-mother wants him to stay at home but, at the same time, reminisces about he States.

Jim (Burns Proudfoot), Jimmy's quiet, stable and hard-working grandfather (whom Jimmy admires but thinks he can never be like) also wants him to stay at home, but wouldn't stop him fomn leaving because remembers how he felt when he was young

The set, designed by Juliane Brown, accentuates the theme of taking sides. Focusing on double doors which divide the cafe in two, the set changes from the living quarters and kitchen at the back of the cafe in the first act to the cafe itself in the second act.

Competently directed by Laurin Mann, *Bordertown Cafe* is a pleasant and lively two-and-a-half hours.

GOVERNING COUNCIL/ACADEMIC BOARD

ELECTIONS

ARBOR

BALLOTS MAILED

During the week of February 17th, ballots were mailed to the following constituencies:

for the Governing Council election

- to all administrative staff
- to all graduate students

for the Academic Board election to all teaching staff in

- the Faculty of Medicine
- the Faculty of Arts and Science
- Erindale College

The election closes at noon Tuesday March 10th, 1992

If you do not recieve a ballot, please call Chief Returning Officer at 978-8428

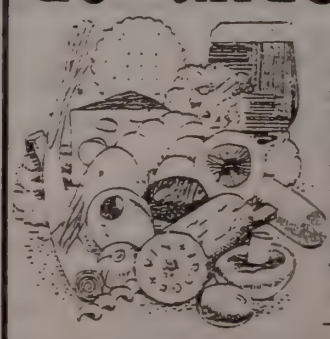
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VARSITY SPORTS
THURSDAY EDITION
FEBRUARY 27, 1992

Coach wants opportunity for sport to go national

Dynasty: Blues win fifth straight OWIAA title

BY NANCY HOWDEN
Varsity Staff

The Varsity women's hockey team has firmly carved its name into hockey history, but coach Dave McMaster is still dissatisfied.

Toronto swept the OWIAA best of three championship series, beating Guelph 3-1 on February 20 and 5-1 on February 22.

McMaster, this season's coach of the year, earned his eleventh provincial title in nineteen years and fifth in a row, but still refused to take much of the credit.

Women's Hockey

"The (women) played well in all three periods of the final against Guelph, and all year long," he said. "They deserve the credit. We had solid goaltending and great defence."

Cathy Payne with two, Heidi Vangalen, Andria Hunter and Kirby Pilch scored for Toronto in the final game.

Not surprisingly, U of T was well represented on the all star teams. Forward Andria Hunter and Laurie Taylor on defence were named to the first team. Second-team all stars included forwards Stephanie Boyd and Vicki Sunohara and goalie Lesley Reddon.

McMaster was happy with his team's result, although he was dissatisfied that his team, or any conference champion, is unable to play at the national level.

"(The Canadian Interuniversity Athletics Union) members aren't willing to do anything to help us. It's disgraceful. I'm looking into taking legal action after I finish at U of T (at the end of next year).

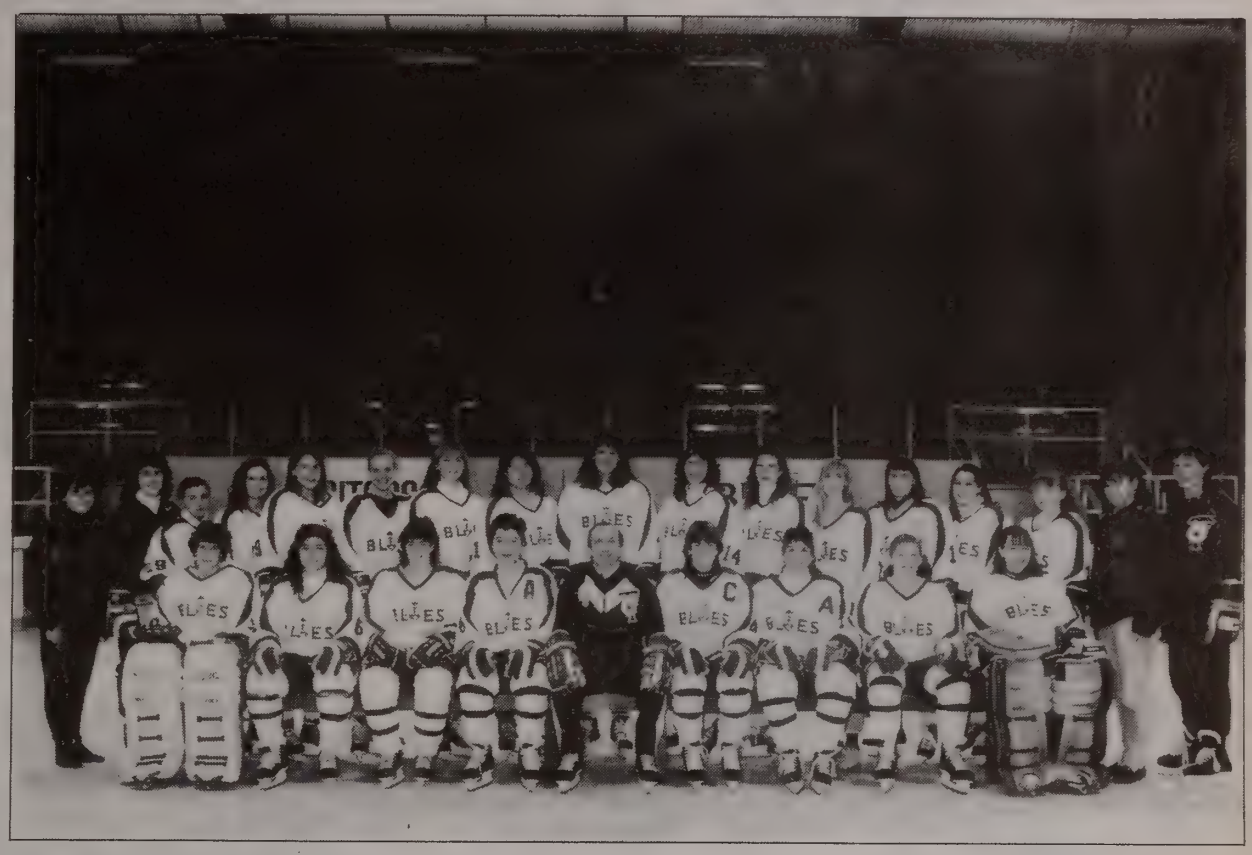
"It's got nothing to do with people here in Toronto — the university's been so supportive of me, it wouldn't do to go back on them — but if the men can play at the CIAU's why can't women?"

But Roch Pilon, communications director for the CIAU, said it would be impossible under CIAU regulations for a national women's hockey championship.

He said for a national conference to take place, there must be at least three conferences of teams across the country. There are currently women's hockey conferences in Ontario and Quebec, but not in the Maritimes or the West.

Pilon added that a team has to belong to a conference before it is eligible to play, then the conferences have to approach each other and the CIAU Program Council in order to be considered for CIAU competition.

"The sport must be practised in each conference and each team is subject to the regulations of their respective conference. CIAU comes into the decision when you start talking travel costs, but that's it," he said.



Champions for the eleventh time in nineteen years

Skiers pleased with strong results

BY CHRIS WHITE

Not everybody was trying to avoid the snow over reading week — some people were actually looking for it.

Nordic Skiing

On February 15 and 16, the Ontario University Nordic Ski Championships were held at Deep River, Ontario. The event was hosted by Carleton University and attended by the top six male and female skiers from each of eleven Ontario universities.

For the first time in OUAA/OWIAA history, certain races were designated as exclusively classical technique (diagonal-stride/traditional). In previous years, all races had been free-technique and the dominant technique had become ski-skating.

On February 15th, both the morning's individual races and the afternoon's three-person relays were designated classical-technique while Sunday's individual races were free technique.

The U of T team that went to the championship was selected on the basis of the results of the previous six weeks of competition.

Toronto's women's team, with skier/coach Corina Tschan, included Michelle Gaudet, Marita Hogeveen, Paola Farer, Stephanie Craig, and Debra Dawes. The men's team comprised of skier/coaches Frank Ackermann and Chris White and included Owen Atkin, Jeff Dods, Andy Sinclair, Noel Harrington and Pierre Mikhail.

Laurentian's Wendy Davis won both the women's 5 km classical race in 19:29 and the 10km free-technique race in 37:37. Davis also led Laurentian to first place in the women's 3X5 km classical relay event.

Toronto's women came through with a strong performance in the classical races but enjoyed greater sucess in Sunday's 10km free-technique race. Tschan's result was a big improvement over her top thirty result at last year's championships.

On the men's side, former national team member Frank Ferrari of Carleton won the 10km classical race with a time of 29:17. Saturday afternoon's men's classical 3 X 7.5 km relay was won by Laurentian's team anchored by Gareth Jones. On Sunday, Jones, an Ontario team member, outpaced all others to take the men's 15km free-

continued on p.15

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Denise Scott rises to the occasion

Hoopsters avoid upset with last second basket

BY PATRICK HO
Varsity Staff

The U of T women's basketball team almost got a taste of their own medicine on Tuesday night.

The Blues, ranked third in the nation, came within seconds of being eliminated in the very first round of the OWIAA playoffs after a 56-54 squeaker over the unranked McMaster Marauders.

Toronto was fresh off the winning end of Saturday's 76-59 upset over Laurentian, the defending national champion, but McMaster - 6-8 in regular season play- came within seconds of pulling off an even bigger shocker.

"We thought going in that this was going to be a blow out and we played towards that goal for the first ten minutes but then I think we started to look ahead to (the semifinals) this weekend," said U of T head coach Michele Belanger.

The Blues at one point had a 16 point lead in the first half but their complacent play enabled the Marauders to claw back into the match and take the lead.

"We started to give up a lot of offensive turnovers," Belanger said.

"The lack of intensity for 25 minutes in the match really hurt us. I am slightly disappointed in the way we played. We didn't get a strong performance from some of our players. But the bottom line was that we won."

McMaster led by three with one minute left to go but fifth-year veteran Joan Stock scored to pull Toronto within one.

The scrappy team from Hamilton came back up the floor on a three-on-one but Canadian national team hopeful Denise Scott saved the season for the Blues by blocking their shot attempt.

On Toronto's next drive, Stock was fouled in her drive to the hoop and she sunk her first shot from the line to tie the game but missed on her second attempt. A wild scramble for the rebound ensued and a held ball was called giving Toronto possession with seventeen seconds left which had McMaster head coach Tricia Winik fuming on the bench.

After the Blues inbounded, third-year guard Heather Marlborough missed a three-point attempt but Scott was fouled going up for the rebound. The call had Winik livid and she jumped on to the court to express her displeasure.

Scott was good on both her shots allowing the Blues to advance to the OWIAA championships in Sudbury this weekend while Winik did her best Bobby Knight impersonation flinging a water bottle in disgust onto the court.

"The officiating wasn't too strong," Belanger said diplomatically.

Stock, playing in her last game at home, led Toronto with 18 points.

Ironically, the Blues win over Laurentian, which gave Toronto first place in the standings, was suppose to give them a easier draw in the OWIAA playoffs. The thinking was that the Blues would play a weaker team in the Marauders instead of Brock (9-5). Then Toronto would play Lakehead - whom they had beaten 74-49 earlier this year at the York tournament - in the semifinals instead of Western, a team to which the Blues have split a pair of games.

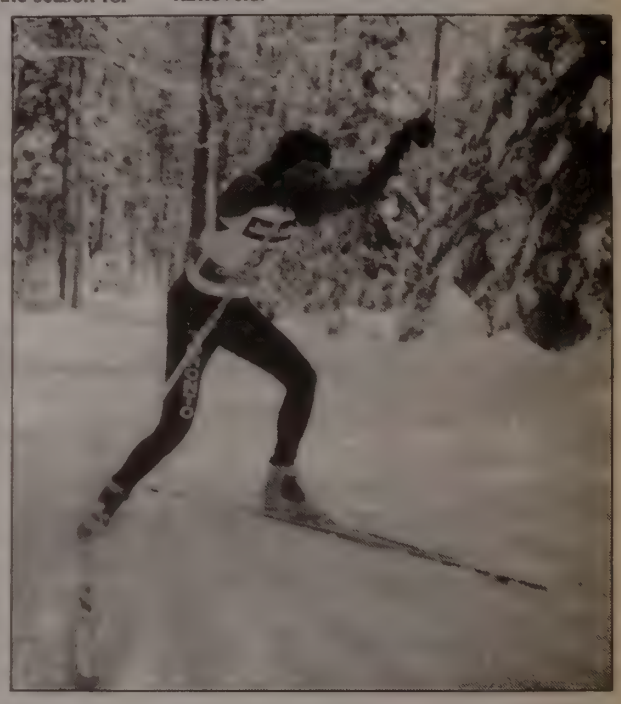
Women's Basketball
U of T 56
McMaster 54

"At this point it really doesn't matter," Belanger said. "Certainly our goal in beating Laurentian was to get the easier draw but we almost lost (to McMaster) so who knows?"

Toronto plays Lakehead in one semifinal on Friday while Laurentian will play Western in the other. The winner of the semifinals will automatically gain one of eight berths in the CIAU championships in PEI next weekend.

"Lakehead is very tough on the boards and they have a very good outside shooter," was Belanger's scouting report.

"We match up very well against them. We have to box them out and force some offensive turnovers."



Paola Farer competes in 10 km event *Chns White*

Cross-country

continued from p.13

technique race with a time of 46:57.

As with the women, Toronto's men placed higher in the free-technique race, which was 15 km for men. Ackermann placed 12th in that race with a time of 51:25, close behind a number of provincial team skiers. Ackermann's result was his best ever in the three OUAA championships he has competed in. His season also included two first place finishes.

"I was very pleased with the team's performance, not only with the placings of our top skiers but also with the good efforts put in by our newest team members." said Tschan.

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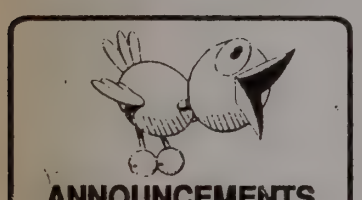
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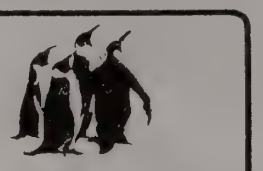
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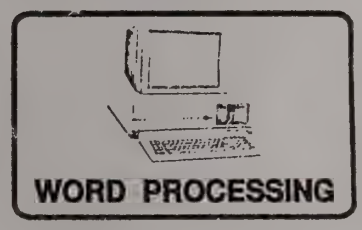
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Varsity elections for Masthead positions and Staff reps to the Board – Nominations are open March 4 - March 18. Screenings will be on March 19; elections March 24. Candidates must be Varsity staff to run. For more information call 979-2831.



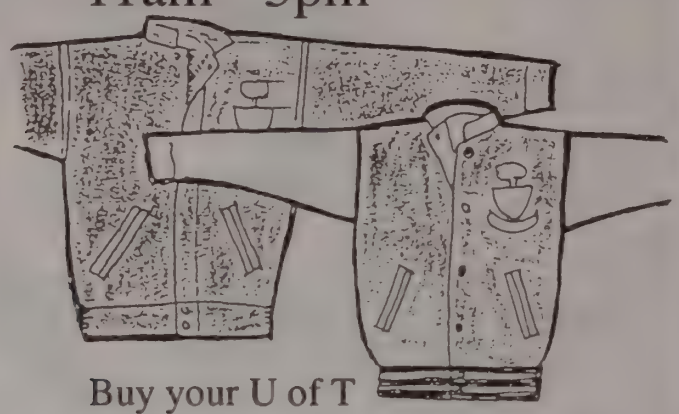
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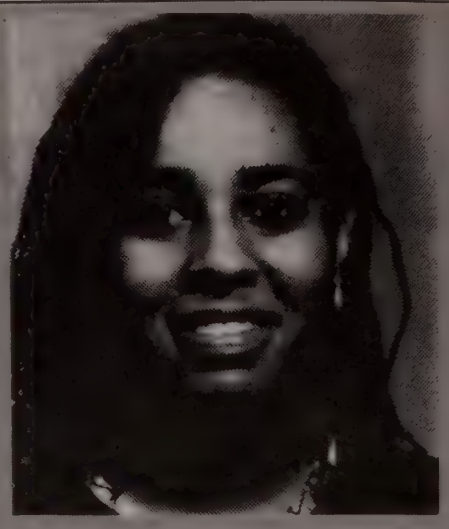
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CIAU Athlete of the Week

Tina Ellison

First-year basketball player, Tina Ellison, was supposed to be a late season substitute for the injured veteran, Sue Barzo, but her contribution thus far would suggest the talents of a future All-Canadian.

Ellison collected both OWIAA and CIAU athlete of the week honors after phenomenal performances in two key games for Toronto.

Against the number two team in the CIAU, the Laurentian Lady Vees, Ellison scored 36 points (shooting 60% from the floor), sank all six of her free throws and pulled down eight rebounds to lead the Blues to a 76-59 victory. The win put the Blues in first place in the OWIAA East.

The nineteen year old, physical education student also scored 22 points and 10 rebounds in a winning effort against Queen's last week. Her combined free throw percentage for both games was 89% (16/18).

Her coach, Michelle Belanger, was delighted with Ellison's performance and was quick to praise her young athlete.

"She was absolutely outstanding," said Belanger. "She's very dynamic going to the basket."

Belanger also pointed out that the consistent Ellison is not your typical rookie who has the odd good game.

"She's very focused and has a unique personal pride."

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UNIVERSITY OF TORONTO 1992

COVENTRY CUP SQUASH TOURNAMENT

MARCH 12, 13, 14 ,15

EVENTS:

*1. Men's A 2. Men's B 3. Women's Open

* NOTE: For Varsity level players

TIME

Matches will be played on the athletic centre courts on:

Thursday	March 12	5:00 p.m.	-	9:00 p.m.
Friday	March 13	3:40 p.m.	-	11:00 p.m.
Saturday	March 14	10:20 a.m.	-	3:40 p.m.
Sunday	March 15	12:00 noon	-	4:00 p.m.

NOTE:First round of Men's B is played Thursday. Please state if there are times you cannot make.

ELIGIBILITY

Open to all members of Hart House and the Department of Athletics and Recreation. A player may enter one event but is guaranteed two matches.

ENTRY FEE:

$5.00 non-refundable after Monday, March 9, 1992, 5:00 p.m.

DEADLINE

Monday, March 9, 1992, 5:00 p.m.

Draw times available Wednesday, March 11, 1992, 12:00 p.m. outside Hart House Locker Office and on Squash Bulletin Board at the Athletic Complex.

OFFICIAL BALL: Dunlop Double X

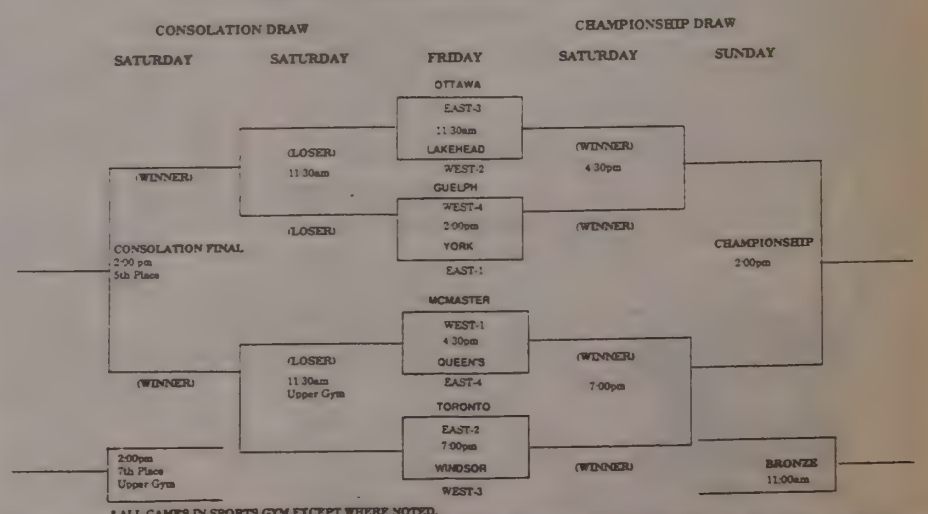
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Upcoming schedule

Date	Team	Opponent	Venue	Time
Feb. 27	Men's Hockey	UQTR	Varsity Arena	7:30 pm
Feb. 28-Mar. 1	Women's Volleyball	OWIAA Final	Sports Gym	All day
Feb. 28	Track and Field	Last Chance Qual.	Fieldhouse	5 pm
Mar. 1	Men's Basketball	Queen's	Sports Gym	6 pm

V5.1 52

BLACK HISTORY FEATURE SUPPLEMENT

The VARSITY

VOLUME 112, NUMBER 43, MONDAY, MARCH 2, 1992

JUST SITTING AROUND WITH NOTHING BETTER TO DO THAN PLAY MUSICAL MASTHEAD

Bank needs food

BY JOHN ORCHESON

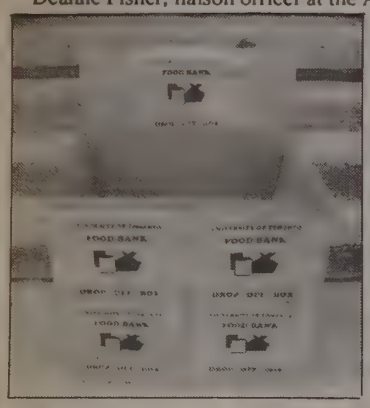
U of T's new food bank will be facing a food shortage unless faculty and administration shell out.

The food bank, which opened for the first time Feb. 25, was able to meet its demand only because just four people showed up. But Shenaz Stri, co-ordinator of the Women's Centre, and food bank co-organizer, said the opening day turnout does not accurately represent the number of people who will eventually use the food bank.

"Our food input will have to increase if we want to meet the future demand," she said.

The food bank organizers are starting a campaign to persuade faculty and administration to donate food.

Deanne Fisher, liaison officer at the Association of Part-Time Undergraduate Students, and food bank co-organizer, said she doesn't want to see a situation in which students are the only ones donating food.



Fill 'er up — Mark Lyall

"We don't want to take from the poor to give to the poor," she said.

The group has asked Governing Council to send a memo to all deans and colleges and they have started a postering and advertising campaign to raise awareness of the food bank.

The administration at University College, however, have not been receptive to the food bank effort.

Stri said she asked them if she could put a food donation box inside the college, but they refused saying they had already donated to the food bank and did not feel the need to have a drop off box at UC.

"They were trying to pass the buck on to the students," she said.

The UC principal and registrar were not available for comment.

Fisher said the food bank is also experiencing inventory problems.

"We have enough food to meet general needs, but we can't meet specific nutritional needs. We need more variety," she said.

Essentially the food bank wants breakfast foods, baby food, canned goods such as beans and vegetables, skim milk powder, and pasta.

"We want food that has nutritional value — not things like Jello," Stri added.

The food bank has drop off boxes at Robarts Library, Med Sci, the APUS office in Sid Smith, New College, and Simcoe Hall.

Stri said if there proves to be a need and if food donations can adequately supply the demand, the food bank could become permanent and not just a pilot project.

"The food bank will have to be a fixture for some time," she said. "I wish it didn't have to be, but in reality it's going to have to be that way."

The food bank is located at 49 St.. George St. and is open Tuesdays from 10am to 9pm. Stri and Fisher are currently looking for volunteers to help out at the food bank during the day.

SAC prez faces censure motion

BY NANCY HOWDEN
Varsity Staff

The Students' Administrative Council likes saving the best grudge match for last, and they certainly proved it at last Thursday's board meeting.

Rick Martin, Governing Council rep for SAC, moved a motion to censure SAC president Peter Guo at 1 am Friday morning.

"In letting the board down, (Guo) has let students down. I hold no grudge, Mr. President, but you fail to meet the standards of this board and are not consistent with the role of president. For neglect of duty, abuse of authority, and unprofessional conduct, I move for censure of the president," said Martin at the meeting, taking board members by surprise.

Martin cited several reasons for his motion, one of which was a meeting Guo missed on February 14 with U of T administrators.

Guo said an automobile accident involving an injured friend was the reason for his absence.

"I didn't attend the meeting because a friend was in a car accident. My friend was bleeding all over the road, what was I supposed to do?"

Martin cited three other occasions when Guo had missed engagements, including ones with David Neelands, assistant vice president of student affairs, and with the tenure committee. Guo was scheduled to make a speech at one of those meetings.

Martin blamed Guo's abuse of authority for the resignation of former External Affairs commissioner Stacey Papernick last December.

"When Peter changed (Papernick's) wording for her postcard campaign on underfunding without her knowledge, it was a violation of his role as president, and he has made other decisions no SAC president has any business making," said Martin at the meeting.

Martin added Guo has a tendency to attack persons rather than issues. He said Guo called Women's Issues officer Diana Dobson 'immature' and 'antagonistic,' and two female SAC executives 'a couple of frustrated women'.

"Comments such as these as these are an offense to any standard of professionalism, and are abusive in nature," he said.

Papernick agreed in the meeting.

"It's not personal. Too many people have been hurt. We should all be heard as SAC, not just as Peter Guo. That hasn't happened. I want Peter as the president, but I don't want him abusing officers," she said.



Pete under pressure

But Guo said the comments in question were not as they appeared.

"The comment was not 'a couple of frustrated women'," he said. "It was during a heated discussion and they turned to leave. I was trying to calm them down by saying 'don't get frustrated, let's sit down and solve this.'"

Members of the Committee on Homophobia also charged Guo with negligence.

"There has been a degree of negligence in responding to Episkopon and to the Committee on Homophobia," said Philip Howard, SAC's Human Rights commissioner.

Guo said if the SAC board was dissatisfied with his performance, they should find someone else for the job.

"Frankly, I think that at first glance, yes, you can say I've been negligent. But if you look at all the hours I've spent in the office to three and four in the morning, well, if that's not good enough, find someone else."

The motion did not come to a vote because quorum was lost.

Council threatens to sue newspaper

BY NAOMI KLEIN
Varsity Staff

The Scarborough College newspaper may face a lawsuit after accusing the student council vice president of embezzling funds raised for the United Way.

But *The Underground* says it stands by its story.

The cover of the February 25 issue featured a photo of Colin Campbell, Scarborough College Student Council vice-president, the United Way logo and the headline "United Way Ripped-Off...Again."

"SCSC VP Finance Colin Campbell has grossly misappropriated funds raised for donation to the United Way during the 1991 Orientation Week...there are no SCSC records of any profit made during orientation for the United Way," stated the page three story.

The article alleged that the money raised in the charity event was never received by the SCSC office manger but rather, went into "Campbell's pocket" after which the article says he went to a bar.

"Campbell was handed almost half the totals of the day," stated the article. "Campbell admits visiting the Brunswick House. This is where the trail of the money raised for the United Way apparently ends."

But Campbell and the SCSC deny the accusation and have produced evidence including copies of their office ledger, a copy of a cheque to the United Way, and bank records confirming the money from the event was deposited and that the cheque was received by the charity organization.

SCSC office manger Elvie Estrella said she received the money, $120.75, from Campbell on the Monday following the Friday event.

The money, however, did not make its way to the United Way until February 5. SCSC officials said they wanted to combine the donation with proceeds from events later in the year and from an event last year. The total amount donated was $500.

Campbell said the delay in sending the cheque was the source of *The Underground's* accusation. He also said the trip to the Brunswick House was part of the scheduled Orientation Week event.

Mike Bayer, SCSC president, said the council is consulting lawyers about lodging a libel suit. They have already demanded a front page retraction.

But Jason Pasquale, *Underground* news editor, said the paper has nothing to retract and would win a court battle.

Pasquale said the paper has witnesses who saw Campbell take the money from the Orientation event, contrary to SCSC policy. The article did not say Campbell actually spent the money, he said.

Pasquale said SCSC failed to produce records of the money when repeatedly asked to do so by *The Underground* over Reading Week, which began 9 days after SCSC claims a cheque was sent.

Pasquale also said he had council meeting minutes proving the money sent to the United Way "in no way constituted money from Orientation. It came from plant sales this year and last year.

"There were enough facts to print the story and we stand behind our facts," he said.

SAC votes to endorse OFS, CFS

BY NANCY HOWDEN
Varsity Staff

After evading the topic for eight months, the Students' Administrative Council has voted to support joining the Ontario and Canadian Federations of Students.

In a debate at last Thursday's board meeting, Peter Guo, SAC president, and Stacey Papernick, U of T coordinator for CFS/OFS, went head to head.

"Students are wondering why we aren't members," said Papernick. "OFS has campaign, research and staff resources we can't afford to give up at SAC."

Papernick said the effectiveness of CFS and OFS is worth the price tag. If the question passes, students would pay three dollars to OFS and four to CFS.

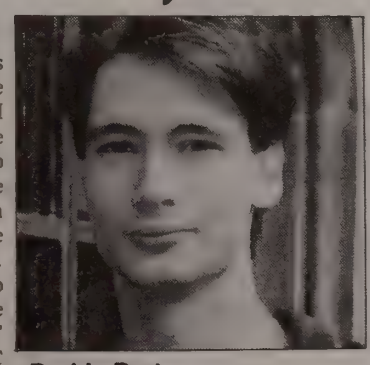
"The surtax (on student loans) which was repealed was a direct result of CFS. Yes, there was a seven per cent increase in tuition, but it's much less than the first proposal. We should join if we are as dedicated to students as OFS is," she said.

But Guo disagreed.

"If OFS was successful, would tuition fees keep going up as they have in the past twenty years? We're still sliding backwards. It's a lot of money going down the drain. Do not buy into their argument that OFS is effective."

And Bart Arsenault, SAC vice president, shocked board members when he came forward on behalf of OFS, openly disagreeing with Guo.

"Can SAC, as it exists now, effectively lobby the provincial government? I say no, though this is at the peril of being hung up to dry," he joked. "But the External Commission doesn't have an effective infrastructure without OFS. We have an opportunity to be united with OFS. We need both SAC and OFS."



Buddy Bart

David Jones, SAC president in 1975-76 and director of CFS-Services, spoke in favour of CFS.

"CFS is the second most developed student group in the world, both in politics and services for students. It reflects Canada's political system, and the weight of voting is great. Just look around the world — the States have high tuition and Canada has lower tuition and CFS is a player in that."

Students vote on March 18 and 19.

Inside

The Varsity grills the candidates, page 3

Why U of T pubs are running dry, page 6

The savage films of Lea Pool, page 12

CFL drafts U of T, page 15

HART HOUSE

So many things to so many people

INTERNATIONAL WOMEN'S DAY EVENTS AT HART HOUSE

Tuesday, March 3rd: Speakers and Workshops 11a.m. - 6p.m.
Film Festival 9a.m. - 7p.m. including (at the University of Toronto's Hart House, The East Common Room)
9:00 a.m. - *Is Everyone Here Crazy* ** 9:15 a.m. - *Ruth and Harriet: Two Women of the Peace* ** 9:45 a.m. - *Get Back The Night* ** 10:00 a.m. - *Still Killing Us Softly* ** 10:30 a.m. - *Older, Stronger, Wiser* ** 11:00 - 12:00 p.m. - KEYNOTE SPEAKER ** 12:10 - 2:15 p.m. - *FIVE FEMINIST MINUTES* ** 2:30 - 3:30 p.m. - *Media & Society: Images of Women* ** 3:30 - 4:00 p.m. - *Loved, Honoured and Bruised* ** 4:00 - 5:00 p.m. *Abortion: Stories from North and South* ** 5:00 - 6:00 p.m. - *Holding Our Ground* ** 6:00 - 7:00 p.m. - *THE BURNING TIMES*
Co-sponsored by the Hart House Film Board and the Scarborough Women's Studies Programme.

WHAT'S LOVE GOT TO DO WITH IT: A Look at Sex in the Media

Jay Friedman, Wednesday, March 4th, 8 p.m.
Co-sponsored by the Hart House Recreational Athletics Committee and the Personal Safety Office.

THE HART HOUSE DEBATING CLUB PRESENTS

a show debate on **Tuesday, March 3, 1992 at 7:00 p.m.** on the resolution: THIS HOUSE WOULD CRASH THE POPE'S WEDDING. Please check the notice board near the porter's desk for the location.

HART HOUSE ELECTION DAY

Thursday, March 5, 1992
Vote at: Rotunda, Hart House, 10:00 a.m. - 7:00 p.m.; Sigmund Samuel Library, 12:00 - 2:00 p.m.; Meeting Place, Erindale, 10:00 a.m. - 4:00 p.m.; Meeting Place, Scarborough, 12:00 - 6:00 p.m.

HART HOUSE AND THE CANADIAN INSTITUTE ON INTERNATIONAL AFFAIRS PRESENTS:

Canada's Eyes and Ears: How the News Media Shapes Our View of the World.
Panel 1 - 5:00 - 6:30 p.m. Reporting from the Field -- Peter Mansbridge, CBC The National leading the panel of foreign correspondents.
Panel 2 - 6:30 - 8:00 p.m. Tough Choices: What's News? -- Pamela Wallin, Host CTV Canada AM, leading the panel of editors.
Great Hall, Thursday March 5, 1992 5:00 - 8:00 p.m.

HART HOUSE INVESTMENT CLUB

Kim Shannon - March 3rd, 7:00 p.m.
Canada's top female equity investment manager as she manages a $500 million portfolio. Kim has Anthropology and Zoology degrees as well as a Bachelor of Commerce from the University of Toronto.

JAZZ AT OSCARS

LIVE AT THE ARBOR ROOM FRIDAY NIGHTS AT 8:30 LICENSED PUB NO COVER

March 6 FACULTY NIGHT AT OSCARS
Come and hear some of the finest combos in U of T's jazz performance programme. A night of honest jazz that is not to be missed.

March 13 TIM POSGATE QUARTET
More for jazz guitar fans everywhere! This modern jazz quartet will dazzle you with its fusion-influenced original compositions.

THE TINDERBOX CLUB

March 5 SURRENDER DOROTHY
Beautiful singing combined with an original sound and excellent songwriting make this quartet one of Canada's most promising acts.

THE LIBRARY COMMITTEE INVITES YOU TO A PERFORMANCE POEM:
NATO AND THE WARSAW PACT ARE ONE by Robert O'Driscoll
Thursday, March 5th at 7:00 p.m. Hart House Library.

THE HART HOUSE MUSIC COMMITTEE AND AND THE CANADIAN BROADCASTING CORPORATION PRESENT

JACQUES ISRAELVITCH (Violin) ROBERT KORTGAARD (Piano)
March 8, 1992, 8:00 p.m., The Great Hall
The Complete Violin & Piano Music of Gabriel Faure.
Free tickets to students and senior members from the Hall Porter

THE HART HOUSE STRING ENSEMBLE SPRING CONCERT

Sunday, March 8, 1992 at 8:00 p.m., Music Room, Hart House
Works by Correlli, Handel and Vivaldi will be performed under the conductorship of Claudio Vena.

HART HOUSE INVESTMENT CLUB

J. Pearce Bunting - March 12th, 3:00 p.m.
Mr. Bunting is the CEO and President of the Toronto Stock Exchange. Mr. Bunting will speak about the recent controversial changes that have taken place at the TSE and the TSE's role in terms of other exchanges in the rest of the world.

NOTICE OF OFFENCE

In accordance with the recommendation of the University Tribunal, I am publishing the following Notice of Offence and the sanctions imposed:

The charge against the student was that he forged an academic record and made use of such forged record in order to obtain credit for two late laboratory reports in BIO 204F (Introductory Physiology), contrary to Section E.1.(c) and F.2. of the University of Toronto Code of Behaviour on Academic Matters.

The jury accepted his plea of guilty to the charge and imposed the following sanctions:

(i) a grade of zero in the course BIO 204F;

(ii) suspension from the University for a period of one year;

(iii) that the suspension and the reason for it be recorded on his academic transcript for the period of the suspension;

(iv) that the decision and sanctions imposed be reported to the Vice-President and Provost for publication in the University newspapers.

Professor J.E. Foley
Vice-President and Provost

OPIRG
Ontario Public Interest Research Group

c8k8!n
THE CLASS-ROOM STRUGGLE
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RALPH NADER

speaking on

Student Activism in the 90s

Thursday, March 12, 7:30 p.m.
Convocation Hall

Advance tickets $3 until end of day March 10 at U of T Bookstore (St. George, Erindale and Scarborough campuses) or $6 from Ticketmaster (872-1111) and at the door.

Full-time Governing Council students profiled



Edward de Gale

BACKGROUND:
Third year Political Science and History student from Innis college.

GOVERNING COUNCIL EXPERIENCE:
Has attended two Governing Council meetings and one meeting of the University Affairs Board, in the last year. In a short quiz, he was unable to correctly name the chairs of GC or the Academic, UA, and Business boards. "I was not looking at specifics, who people are, I was looking at the overall climate of things."

THE MISSION:
"Last year I had a negative experience with the strikes on campus that took place. It was an absence of leadership. I didn't know what I could do about it. This year, I decided I wasn't going to sit down and let it go by.
I went to full-time rep Rick Martin and asked him about GC, and looked in on a meeting. They are dry and bureaucratic and imposing, but GC dealt with things that SAC could never change."

THE ISSUES: (TO MAKE IT EASY FOR EACH CANDIDATE, WE ASKED THEM TO BOIL IT DOWN TO THREE):
1. Overhaul of OSAP: "I've lived on my own and it is not effective for covering all the monthly expenses. We need to get the university to help students lobby for an overhaul of OSAP."
2. Balance of teaching and research: "It would be a good idea to

See de Gale, page 5.



Meredith Lordan

BACKGROUND:
Second Year St. Mike's student studying Political Science and English. Has been a member of the Humanities Committee of the Faculty of Arts and Sci, U of T's and St. Mike's debating clubs, and the Hart House house committee. She has done a student affairs show on CIUT, written review articles for *The Varsity* and was founder of the Society for Active Global Awareness.

GOVERNING COUNCIL EXPERIENCE:
Has not attended any meetings of GC or its sub-boards in the last year and in a short quiz was unable to correctly name the chairs of GC or the Academic, UA or Business boards.

THE MISSION:
"I feel I can make a difference. Students are noted for apathy and it's important for someone who is involved to want to run. You hear so much about student dissatisfaction, and nothing is done about it. I would be able to do something. Also, as a female voice, I can suggest improvements at the university from that perspective. Governing Council does not have a very strong female voice. My slogan is 'Making the Campus As One Community', one university and not three dissected parts and you do that by listening to what Erindale and Scarborough have to say."

THE ISSUES: (TO MAKE IT EASY FOR EACH CANDIDATE,

See Lordan, page 5.



Brian Procter

BACKGROUND:
Fourth year Erindale student specializing in Political Science with a minor in Sociology.
Has been a member of Erindale's College Council since 1990, is a residence don at Erindale, chair of the *Medium II's* board of directors and past staff member.

GOVERNING COUNCIL EXPERIENCE:
Has attended one Academic Affairs Board meeting and one University Affairs board meeting in the last year. In a short quiz, he was able to correctly name the chairs of GC and the UA board, but could not name the chairs of either the Academic Affairs or the Business Board.

THE MISSION:
"There is a need for Governing Council reps to be representative of the views of all three campuses. They don't discuss things with campus groups and make themselves available to students. GC reps need to have a really good grasp of what to do, who to talk with. I would make myself available on all three campuses 1-2 hours a week for student groups or students to come and talk to me."

THE ISSUES: (TO MAKE IT EASY FOR EACH CANDIDATE, WE ASKED THEM TO BOIL IT DOWN TO THREE)
1. Underfunding: "Things look pretty grim. It's important to maintain the quality of education."
2. Program cuts: "We have to have as few courses and programs damaged as possible."
3. Amount of funds available to students: "One of the things that is important is to encourage the administration to maintain the money available for student services."

SPEAKING ON THE STUDENT VOICE ON GC:
"They are one sixth of the entire vote on GC. There are definitely going to be incidents where comments made by student GC reps will be enough to sway other members. Also in a close vote, it'll be students who will make the difference between it passing or failing."

IN CLOSING:
"I really want the position. I've really enjoyed being on student council and I believe I've got the respect of students and faculty. I want to work hard on behalf of students and I think I am indeed a qualified candidate. I'm willing to do that extra bit, go the extra mile."

Grad students fear research merge

BY KAREN HILL
Canadian University Press

OTTAWA — Educators and graduate students fear the merger of a federal research council with a national arts body will squeeze research funding.

Calling it a cost-cutting measure, last week's federal budget folded the Social Sciences and Humanities Research Council and the Department of External Affairs arts programs into the Canada Council.

SSHRC — created in 1978 to take over programs administered by the Canada Council — was formed to highlight research in the humanities and social sciences. The federal government provides the council with money to fund university-based research through grants and doctoral fellowships. The Canada Council, an independent agency created in 1957, promotes the arts and funds professional artists.

Details are sketchy about administrative changes slated for the merger, but SSHRC officials expect to maintain their annual budget of $89 million.

But Fiona McQuarrie, chair of the National Graduate Council which represents 40,000 graduate students, said she is worried funds that should be going to research will instead be poured into administrative costs.

"SSHRC is badly underfunded as it is," she said. "The demand for funding (from students) is there, and they (SSHRC officials) are unable to meet it."

Only 22.5 per cent of applications for doctoral fellowships were granted last year, and requests for funding are on the rise, SSHRC officials say.

Sally Brown, spokesperson for the Association of Universities and Colleges of Canada, said social sciences and humanities research could be threatened by the merger.

"We are not sure how this (move) will strengthen social sciences and humanities," she said. "It's a huge move for small administrative savings.

"Our concerns centre on the fact that the broadened mandate will not be good on focusing on social sciences and humanities research."

Alice Pitt, president of U of T's Graduate Students Union, said there is already a huge disparity in study grants with about 5 per cent of applications being funded in social sciences and humanities, compared to 17 per cent in the sciences.

"(The merge) could well shift research priorities in a way we couldn't have any control over," she said.

"Lumping us in with the arts diminishes even more our prestige as researchers at a time

See Grad, page 5.

THE DUKE OF YORK



THIS WEEK'S SPECIALS

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Wed. night: Wing Night
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EDITORIAL

Budget blues

Believe it or not, this is not an editorial about Peter Guo.

Instead, we thought we'd talk about something that has a real effect on U of T students' lives: the latest federal budget.

It's hard to believe anyone could be surprised that the federal government would fuck students over yet again.

But when last Tuesday's budget came down from on high, the Tories had found a new way to screw those attending university.

Beginning with those negotiating loans for next year, students will have to start paying interest the moment they graduate. Until now, the government has given students a six-month grace period before they start charging interest.

Now, this might not initially sound like a lot of money. But when calculated at current interest rates on perhaps $2,000 per annum for four years, it starts to add up.

And when one considers that the budget also announced that the government would begin cooperating more closely with banks to catch defaulters, one sees a clear change in the government's educational agenda.

The government did eliminate the three per cent tax it had imposed on Canada Student Loans, and for that it should be commended. But the simple economic fact is it wasn't done because the government wanted to give students a break. It was done as a public relations move.

The government calculated it would make more from eliminating the interest-free period than it would from the three per cent surcharge. And the resulting positive publicity would help mask the stark realities.

The fact is the budget announcements herald a move from a student loan system designed to help people obtain an education to one run as a series of straight-forward business arrangements.

So what's wrong with that, many people will ask. It's time these students stopped freeloading off taxpayers, and absorbed their fair share of university costs.

The problem is that students are not businesspeople. They don't have well-paying jobs. Most have no jobs at all. They don't have houses, cars, mortgages, RRSPs, savings bonds — anything they could use as collateral.

They're simply people trying to get an education, so that they might have some chance of one day obtaining some of the above.

Students are obviously not alone in requiring more money from the federal or provincial governments. The poor, the homeless, the unemployed all need help. And there is a limited amount of money available for government social programs. Everyone understands that, and nobody expects the elimination of taxes or even of tuition fees.

Students *should* get more university funding, more research grants, more daycare funding, more attention to food banks, the elimination of the GST on textbooks and incidental fees, the repeal of free trade.

But right now, many students would settle for that measly six-month interest-free period.

Bring it back, Brian.



The VARSITY

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Nominations for Editor-in-chief close March 3 at 5 pm.
Screenings are March 12 and the election will be March 17.

Shoplifting a technicality

Beating the recession blues

Timothy Long

A wise man once said, "There is nothing good or bad but thinking makes it so." An even wiser man - I think it might have been me - once said, "Turn that frown upside down". In brutal economic times such as these, it's vitally important for undergraduates to keep a positive attitude while pursuing fun and easy strategies for keeping themselves financially afloat. The following represent just a few of my favorite ideas for cutting costs; try them out, and then let me know if you don't agree that the recession can, and should, be a student's best friend.

Food: Every week, *The Varsity* receives dozens of letters from distraught students complaining that they don't have enough money for food. What these students don't seem to realize is that money has nothing to do with procuring food, since with a bit of practice, even the most inept freshman can be shoplifting canned hams from Hasty Market in no time. For some reason, security at variety and grocery stores around campus is absurdly lax, which means that you can effectively treat the area between Yonge Street and Spadina Avenue as one long buffet table.

Of course, there always exists the very slight chance that you will be caught engaging in what is, at least technically, theft. Students worried about lasting legal repercussions should, however, keep in mind the following obscure provision in the Criminal Code:

The very slight chance that you will be caught engaging in what is, at least technically, theft

Sect. 35, subset. II: All those found guilty of stealing goods worth less than $500 will spend 25 to 30 days in jail *if they want to* and pay a fine of $1000 *if they feel like it*. [Italics mine]

Furthermore, it's a proven fact that most graduate schools will, when choosing between two equally qualified applicants, opt for the student with the more interesting criminal record.

Accommodations: Students looking for an inexpensive place to take up residence need look no further than the local all-night donut store. Unlike most student apartments, these stores are safe, they're warm, and they have a full-time paid staff to keep the place clean. Of course, some cautious sorts might feel awkward about living out of someone else's donut store. There's no need: nothing pleases these stores' managers more than to see students come in at midnight, buy a coffee, sit down at one of the back tables, and quietly snooze until dawn. As the manager of the Bloor Street Donut World puts it, "I feel that all those ill-kempt, unsanitary students sleeping in my store are sending just the right message to my other customers. That message is Welcome to Hell."

Students who want dirt-cheap accommodations, but who find the donut store option unsavory, should keep in mind one of our city's more charming traditions: if a car-owner leaves his or her automobile parked on Huron, St. George, or College Streets after 11 pm, he or she is explicitly inviting you to break into the car by any means necessary and spend the night sleeping in the back seat. While there is no mandatory charge for this service, a thank-you note left on the dashboard (as well as a passing effort to clean up the broken windshield glass) is always a gracious gesture.

Entertainment: In tough economic times, it makes no sense to spend eight dollars on a goofball movie like *Truly, Madly, Deeply*, or five dollars on a warm pint of Guinness at the local saloon. These days, smart students amuse themselves with cheap, diverting, recession-themed games. Here are just a couple of the most popular, guaranteed to help pass those endless weeks of leisure between September and May:

Nutritional Disorder Hide 'N' Seek: In this challenging and money-saving variation on a childhood favorite, five impoverished students eliminate protein and all important vitamins from their diets for a period of two weeks. At the end of the fourteen days, the students assemble in a local park for a rousing game of "hide 'n' seek". The fun begins when the person who is "it" doubles over with debilitating hunger pains, while the other four players become disoriented and wander off aimlessly into oncoming traffic.

Chronic Depression Twenty Questions: Morose students from eight to eighty will enjoy this simple but fascinating two-player word game. The players begin with the following ritual exchange:

Player A: Why is my life so miserable?
Player B: I don't know.

The laughs just keep coming as the players repeat this short dialogue 19 more times, or until one player begins to weep uncontrollably. Some seasoned players like to supplement their enjoyment with post-game napping competitions; by convention, the winner is the player who never wakes up.

If you give even a few of these ideas a try, you'll soon be having so much fun and saving so much money that you'll wish the recession would never end - which, luckily enough for you, it never will.

de Gale

continued from page 3.

offer work study programs for teachers to teach them better teaching skills. In my first year, I had a prof who spoke down to us and resented the fact he couldn't do research because of us. I almost never took a poli sci course again."

3. Student Accountability: "We have to work with the media, with the secretary of GC and SAC, to make the workings of the university more accessible to all students.

SPEAKING ON THE STUDENT VOICE ON GC:

"Students can make a difference on GC. Students are too busy working on their own agendas, but if GC, SAC and the media got together they could explain the workings. I'm a student so I think a lot of things that are important to me are important to students. I would provide a suggestion box for students."

IN CLOSING:

"I'm just trying to create some positive change. I try to make decisions according to my conscience and what I think is right and if it has a positive experience on students, then I'll be glad."

Lordan

continued from page 3.

WE ASKED THEM TO BOIL IT DOWN TO THRÈE):

1. Underfunding and the quality of education: "We can not accept 1 per cent increases and we need to push the government for more funding."

2. Safety of students: "As a female student, I can give a certain view point that a male counterpoint might not have. We need better lighting, and faster response times from the campus police."

3. Closure of St. George St.:"I endorse the closure of St. George. It's a busy street and sometimes crossing it can be dangerous. It's also important to make students feel like the university is one community. We need a space for students."

SPEAKING ON THE STUDENT VOICE ON GC:

"The student's role is to give a student perspective and pass it along to other members of GC. Our voice is largely overshadowed by faculty and administration but we're the ones who are every day in the classrooms. I think it's an effective voice. We give them feedback."

IN CLOSING:

"I'm moving for accessibility either for the physically challenged or financially challenged. I'm trying to appeal to the masses of students. I don't believe in one ideology and I'm not trying to force my views on anyone. I see myself as a mediator of ideas. I'm well spoken and committed to being a student rep on GC.

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Trinity task force drafts report

BY NAOMI KLEIN
Varsity Staff

Trinity College may have seen the last of secret societies and gender segregation if the recommendations of a college task force on discrimination are adopted.

The task force was established after the activities of the men's Episkopon — a secret and exclusive society funded by the college — came under public scrutiny earlier this year. Allegations of racism and other forms of harassment were leveled against the college and the activities of Episkopon were suspended pending the findings of the committee.

The committee released a draft report Feb 29, after a closed meeting the night before.

"While there are differences in practices and procedures in the men's and women's Episkopons, problems of cruelty, accountability, and relationship to the college community are common to both," stated the report. "The report recommends the abolition of the organization's secretive nature and exclusive membership policy which allows the current members to select incoming members."

The report also recommends:

- ❑ that Episkopon develop a constitution stating its goals and principles
- ❑ democratic consideration of material in the readings
- ❑ provisions for complaint and appeal
- ❑ democratic elections for the Episkopon positions open to all students
- ❑ that all Episkopon activities be suspended until this reorganization is approved, as well as proposed changes to the Student Discipline Code.

Todd Gerhart, Episkopon scribe — the head position in the society — refused to comment on the proposed reforms or whether Episkopon would be holding further activities saying only the he is "uncertain about what the report actually means."

The reprot also recommends a Code of Student Conduct in line with U of T's proposed code, under debate at the University Affairs Committee, the creation of a human rights advocate, and the formation of a committee to examine the possibility of co-ed residences.

According to Task Force member Heather Murray, the recommendations in the report will be discussed by the various college constituencies in the upcoming weeks before a final report is released.

Grad research

continued from page 3.

when our funding levels are already so low."

Optimists may view the merger as the creation of a large organization with more political clout, Brown said. But the move may have other implications, she added.

"It may be done to control the allocation of grants," she said. "It may be done to eventually erode the field (of social sciences and humanities)."

However, the Canada Council heralded the federal announcement as a "remarkable challenge".

"It is only through investment in the creative scholarly life of our country that we can realize our true potential as a society," Canada Council director Joyce Zemans said in a written statement.



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VARSITY REVIEW
MONDAY EDITION
MARCH 2, 1992

The state of the pub address: How nobody's drinking and life is going by

BY AARON E. BOLES
Varsity Staff

I find it extraordinarily difficult to enjoy myself when the police are breathing down my neck, which is the feeling I get every time I drink at a U of T campus pub.

Consider the following TRUE story: at the last Reznikoff's (the UC pub), I had to show my ID to a humorless Campus Beverage Service agent upon entry who dutifully checked it for evidence of forgery.

After gaining clearance from the goon, I was permitted to enter an all-ages non-drinking dance floor. So I asked, "Where the hell does a guy get a beer in this place?" Someone then directed me to a fenced-off drinking zone where another temperance crusader checked my ID before I was allowed to enter.

I walked up to the bar and asked for a beer, whereupon the helpful barkeep informed me that I needed to have a ticket in order to get a beer. And guess where tickets were being sold? Back through the gates of the drinking zone, across the dance-floor and into the lobby where I was allowed to purchase only two tickets, then back across the dance floor, another ID check, and into the drinking zone to get a beer.

It was a hundred times easier for me to get trashed at high-school dances back in grade 10 than it was for me just to unwind at Rezzies. And people wonder why no one drinks on campus.

Do not blame the managers of Rezzies for this bureaucratic nightmare, blame a heavy-handed Victorian-era organization called Campus Beverage Service. Says Alex Lukashevsky, Rezzies co-manager, "CBS is fucking useless, even internally they're so disorganized. They don't know what they're doing."

Not only does CBS create the feeling that you're in prison, they also gouge students by placing a steep mark-up on alcohol, up to 100% on liquor. However, Steve Hayward, also a Rezzies manager, contends that "CBS is not a bad thing, their intentions are good. Plus, they're a good supplier."

Their intentions are good. Well, they probably are. CBS is designed to ensure that campus pubs are supplied with beer and liquor, that servers are adequately trained, that security is maintained, and that people don't get too hammered, step out into traffic, and get nailed by a speeding Honda.

This last part is of primary importance because of Ontario's bizarre law which holds a bar responsible for any injuries sustained if a patron drinking on the premises is later involved in an accident. Obviously, the University administration is worried that someone will get loaded on campus and later fall down the stairs of the St. George subway station, break his or her neck, and sue the University for a gazillion dollars.

Bill Paolini, who works for CBS says, "We get zero funding, yet we protect the University." This accounts for the drastic mark-ups CBS places on libations. Makes you wonder how much legal protection is actually worth to Governing Council. Paolini adds that "we're running on a deficit" because of the diverse goals of monitoring, education, and alcohol service CBS has to cover.

Logically then, CBS should trim its mission to either service or education in order to control costs.

"We have the police and the hospitality people in bed together," Andre Boudreau, manager of the Hangar, explains. "The people who are in the education business shouldn't be in the serving business."

To this Paolini responds, "We agree on that. Our mission is two-fold. It's really hard for that."

If everyone agrees, why don't they just choose one focus or the other? People need to start communicating here, because some are losing patience with certain aspects of CBS.

Rich Petrusev, who manages the Engineering pub, comments that "some (CBS policies) are good, some are bad. But CBS is too expensive." Petrusev is able to keep his expenses in check because his staff is all volunteer, but he still must pay the $60 a night fee for a mandatory CBS employee to watch the door. All employees of a campus pub must also take a compulsory training course, which costs a modest $10.

Lukashevsky called it "an extreme paranoia training course." If it seems extremely paranoid, it is only because the university is extremely paranoid about lawsuits. Of course, the administration probably maintains that its primary concern is for the health of the student body and that it wants to promote responsible drinking, but the bottom line is fear of a lawsuit. Why else would they make you feel like a criminal just for trying to have some fun on a Friday night?

The situation with CBS is not hopeless, it simply needs a person to initiate a process of reform. A more complex question is why U of T students don't hang out in campus pubs? Some complain that the atmosphere sucks. This is partly because of Big Brother CBS and its surveillance crew, but also because most pubs happen in college cafeterias. Even though the music at places like Roscoe's or Rezzie's is pretty good, people would rather go to the Dance Cave or somewhere that doesn't have cinder blocks and stainless steel for decor.

Also, there is a lack of spirit, to put it kindly, among the student body here. Hayward and Lukashevsky had to suspend Rezzies' activities for a time because of low turn-out. They are quick to add that the pub is not necessarily over and say that the trend over the last couple of pubs was an increase in attendance. Still, it is difficult to turn a profit because "no one drinks anymore."

For example, at the last pub, over 100 people showed up, but only 7 cases of beer were sold. The story is similar elsewhere.



The Refectory: bad food and a broke Reznikoff's.

Eamon O'Toole, who manages Diabolos' Latenight, said 40 per cent of his patrons don't drink. "Last Wednesday was our best night and all we sold was 11 cases. That means we made about 30 bucks."

Boudreau, who has scientifically calculated alcohol consumption at the Hangar to units per person said, "We've gone from 3.31 units per person in 89/90 to 2.7 by last October."

The decrease in drinking can be linked to the recession, but is probably more a result of a growing feeling that drinking is socially irresponsible and unhealthy (Lies, all vicious lies!). Hayward claims that drugs and alcohol are not a mainstream activity among U of T students. "Substance abuse is a sub-culture again."

Many of the students at this school are here for reasons other than that university is a nice place to hide from the real world for four or five years. This translates into less partying and more riveting evenings spent in the company of a lap-top. I wouldn't consider the fact that most U of T students don't drink and don't go out to pubs much of a change from the overall attitude on this campus. The perception has always been that people here are just generally uptight and anti-social when compared to places like Bishop's or Queen's. Plus, there are also factors like a low percentage of on-campus students, and the incredible variety of clubs and bars in the area, that make operating a campus pub very difficult.



Ah...the carefree, drunken pubs of yesteryear.

So why don't the managers just not bother? Is all the hassle really worth it? Andre Boudreau says yes, because so many groups use his place for fund-raising and social purposes. He says, "We provide too important a service to stop. If we lose 7 or 8 thousand dollars, we lose 7 or 8 thousand." Perhaps the Hangar will be able to take a loss and continue valiantly on, but whether the other pubs will survive is anyone's guess.

To have them close would be a tragedy of unparalleled proportions, signalling the end of a glorious era of college alcoholism. The next generation will not be able, in their autumn years, to fondly recall unforgettable nights of reckless insobriety, heroic excursions to the pub on blustery winter evenings, precious hangovers which afforded unique soul-searching opportunities, and proclamations of "I love all you guys" belted out with maximum feeling and accompanied by a round of scotches. What will replace those glorious episodes? Recollections of a falafel dinner at the "Save the Whales" banquet? Or the time everyone rose at 6 am for a ten mile run?

Listen kids, a word of advice. Wake up, will you? Life is too short to miss a chance like this; support your college pubs. In Vino Veritas.

Good Cramps

BY RICHARD McMULLEN

The Cramps
The Concert Hall
February 28

The Cramps are one of the last die-hard advocators of that growing taboo and oh-so-deadly combination: sex, drugs and rock and roll.

This fact was made pleasantly obvious when they graced the Concert Hall with their eerie presence Friday night, on tour to promote their new release, *Look Mom, No Head*.

Lux Interior, the lead singer, was dressed in a tight red body suit as he slithered his androgynous snake body around the stage. On his left, playing lead guitar, stood Ivy Poison with a very self absorbed and confused look on her face that sort of said 'who cares'.

The age of the crowd was mostly 20-28, pretty much the same crowd you would find at a Ramones show. Everyone looked grateful for the fact that the show had a beer license, and all appeared to be having a damn fine time.

Even though there were dozens of people moshing at the front of the stage, the overall mood was quite relaxing and nobody appeared over-hyped (except when they played their all time classic and gravest hit, "Goo Goo Muck" — an erotically rhythmic song about searching for sex).

By the end of the show, the music seemed louder, smoother, more penetrating and slightly hypnotic. It was like the feeling of getting really stoned sans narcotics. I can honestly say it was definitely worth the 20 bucks and if ya'll missed them this time, don't make the same mistake twice.

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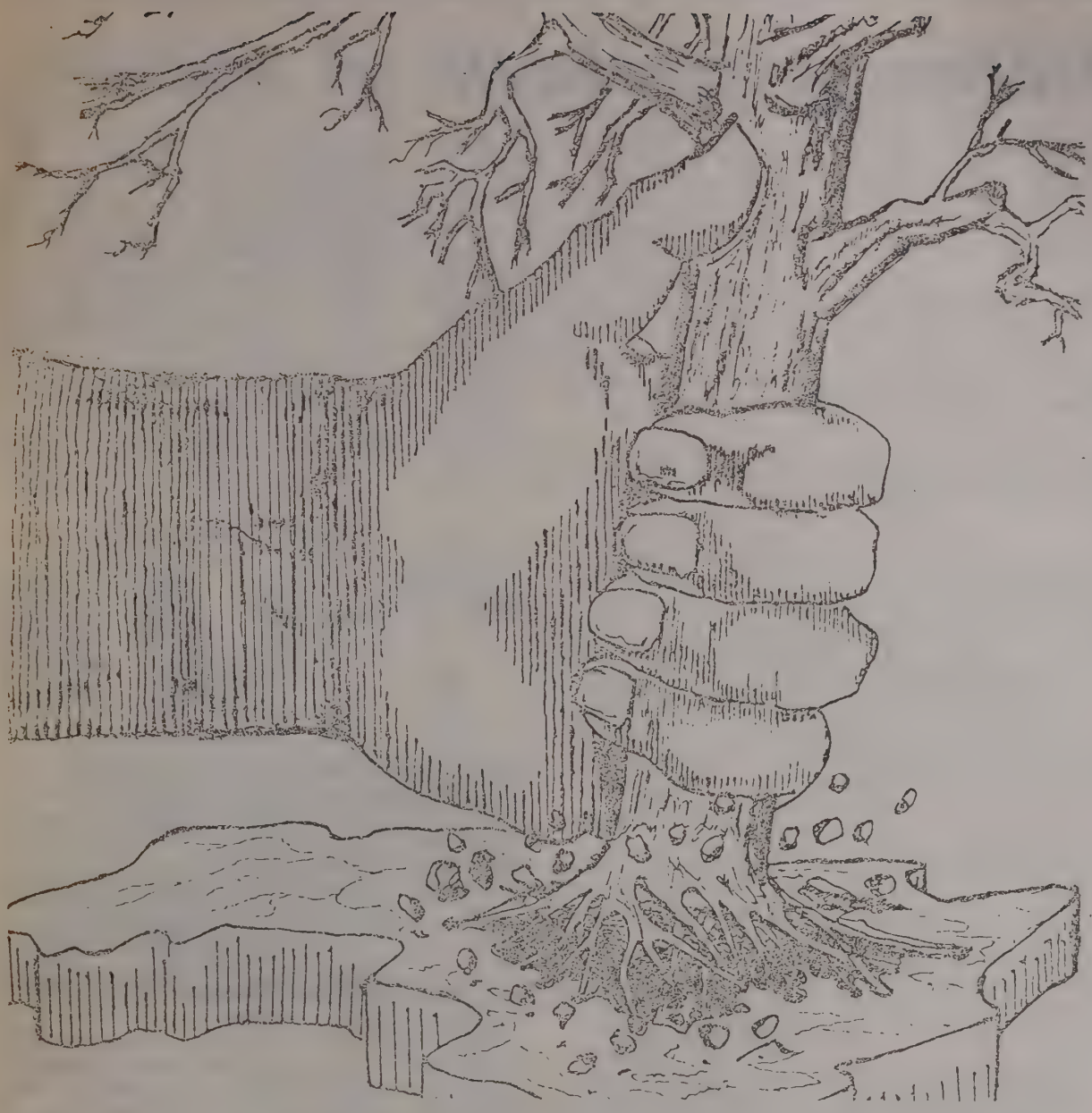
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Celebrating Black History



At Howard University Knowledge is power

by Samson Okalow

Every month is black history month at Howard," our student host happily informed us.

Our guide, it turned out, was not a liar. From overdosing on fried chicken to jamming to hip-hop to everything in between, we made one critical discovery: Howard rocks and U of T does not.

The time was reading week, the group was the African Caribbean Students' Association, and the location was Washington, D.C. The tour was supposed to encompass the typical sights of any tourist excursion — museums, residential areas, the homes of famous people and the capitol buildings — but it was clear most of us wanted to head straight up Georgia Avenue and onto the Howard University campus.

The best word I can use to describe the feeling of being a black student in the Howard environment is *comfortable*. The student population is 86 per cent black and an incredible 65 per cent of the professors are black.

"That's one of the good things about Howard — you're taught by people who look just like you," said our host.

To some people — perhaps whites, especially — this might seem irrelevant, but when you form part of the dominant culture, you tend to take for granted the psychological, cultural and social comfort derived from learning and being taught by "your own." But for minorities like blacks, who face a larger culture which marginalizes and generally refuses to respect their life, the experience is invaluable.

"A people without the knowledge of their past history, origins and culture is like a tree without roots." Marcus Garvey

You only have to contrast the black experience in Canadian academic life with the American experience to recognize the difference.

At U of T, battling to save the African Studies Program from the budgetary axe is a yearly fact of life. At Howard, there are a wide variety of courses dealing with various aspects of black history and contemporary social, political and cultural issues.

Althonder Thompson, a senior in political science, described this reality in stinging terms.

"In some schools, students are trying to fight to keep their African studies courses, but at Howard we're *adding* courses. You can't say you have six courses and that covers black history — that's bullshit."

The feeling of comfort comes about not only as a result of Howard's curriculum and physical realities — black students, black teachers, black history — but also from the entire atmosphere. As visitors, we were struck by the sense of community and the vibrant spirit running through the place.

U of T seems pitifully stuffy and uptight by comparison — very tense and overbearingly businesslike. In the Fine Arts building students' lockers are decorated (U of T students might say "defaced") with colourful graffiti and the walls are covered in murals. And where else can you find a three day campus hip-hop conference? Notables Heavy D, De la Soul, Sister Souljah, Doug E Fresh and En Vogue were all in attendance.

But social life aside, what makes Howard such an indispensable part of Afro-American life is the fact that it's an academic institution. As much as some people would like to stereotype blacks as singers, dancers and athletes, Howard is, above all else, a place where scholars, lawyers, journalists, scientists and engineers can be found in great numbers.

Shawne Waddy, a senior in communications, spoke of the opportunities the school affords students.

"At Howard you have the best collection of minds," she said.

Of course, it's not all roses. Both Waddy and Thompson complained about the lack of facilities and the inadequate quality of support staff.

"There's a lack of funds which is a direct reflection of the [position] of African-Americans in society today," said Thompson.

Another major drawback is cost. Though considered a bargain by US standards at $12 — 15,000 (US) per year for foreign students, it is still well out of reach for most.

But neither Thompson nor Waddy have any regrets about choosing Howard.

"It's one big family — you don't have the racial strife," she said.

For blacks and black Canadian students in particular, the example of Howard can be a positive, liberating experience. We came away feeling empowered, emboldened in our identity as a people and made courageous in our knowledge that we have tangible bases of operation such as Howard which respect and nurture us in our efforts to make us ready for the world.

Burwash Hall houses a rainbow of racists

by Ali Yusuf

It has been said, in the past, that Canadians are polite racists.

There is a place towards the east of this campus where it's easy to feel this is still true. And my advice to students of colour is to stay far away from the place.

With its well manicured grass and ivy-covered walls, Burwash Hall at Victoria College projects calm, tradition and an ambience of academic and intellectual vigour.

But inside these grey walls, Burwash Hall is unfortunately a miniature of the larger society and it has its fair share of racists.

Instead of the robust exchange of ideas suggested by the ivy-covered walls, a subculture of intolerance, mediocrity and prejudice exists. Intellectual dwarfism runs amok.

I spent two years in Middle House. By the time I was done with the place, a doctor at Health Services thought I had ulcers.

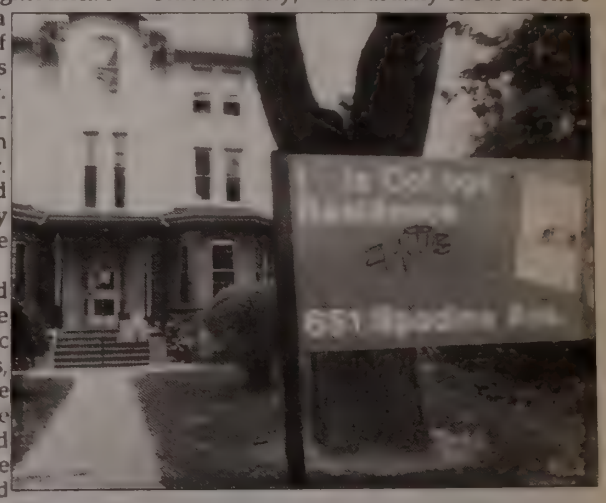
For the minority student who goes into residence because it offers prepared meals and a great location, it quickly becomes apparent that these conveniences are not worth the feelings of alienation and marginalization.

Some of the students you meet will consider the music you listen to an aberration. Some will insist on screaming "MAN" every time they see you, regardless of the fact that you don't actually use this term. And when on a Saturday night you have to tell someone you don't know where to find GANJA and that you don't find comments about the supposed size of African male genitalia flattering, a look of disappointment and hurt registers on their faces.

Not all incidents were as subtle as the ones previously described. There are those who call you "nigger", and then insist it was only a joke if you get offended.

There was the fellow who would quote Rushton verbatim, and who thought Africa's underdevelopment was a reflection of "the inferiority of blacks." This fellow's ambition is to become a high school teacher. And yet we wonder why African-Canadian students in certain high schools are performing below par. Nonetheless, this same fellow had no qualms about asking for my towel when he went into the shower. God help us.

The contradictions were mind boggling. From the white supremacist whose favorite music was good old New Orleans blues, to the ethnic minority whose apparent reason for visiting the library was to come back and comment about the features of the "pakis" he saw there. You can find them all at Burwash Hall.



Discovering racism in residence

But the most unfortunate thing about the residence environment was the unwritten code of silence. Any contentious issue was promptly swept under the carpet.

The opinions of white students about people of colour range from "visible minorities are to be seen and not heard," to "what are minorities doing here anyway?" You will have problems convincing yourself that you're amongst people for whom the exchange of ideas is something to be cherished. Instead, it seemed some people had stumbled upon the university by sheer accident in their wanderings through life. I would be the first to admit that I am what would be considered, in most polite circles, a loud mouth. But I was forced to use it, because this place had just one nitwit too many.

Watch the unqualified anger and self-righteous attitude of "how dare you" that follows this piece and you will understand what I'm talking about. The anti-debate culture that seemed to grip the place was a clear indication of how comfortable this group was with the status quo. Of course, this status quo is detrimental to the existence of over 80 per cent of the world's population. Bringing up any controversial issue at the dining table meant you either had an "attitude problem" or you were "bitter".

I did meet a lot of decent people in residence. Unfortunately, what usually sticks in one's mind are the negative incidents. Writing this article was necessary for two reasons: first to dispell the notion that we are all one big happy family, and secondly to warn visible minority students or anyone searching for a vigorous and lively environment of what they could encounter in residence.

I write this with all due apologies to my friends who are still at Middle House.

Ali Yusuf is a fourth year student at Victoria College.

African education

by Karen Adams

Black people have an intellectual history in Africa stretching back to the pre-Europe era. Not only were there educational institutions founded in the Nile region but also in West Africa. The institutions founded there influenced the development of educational institutions in other parts of the world.

The best known example of this intellectual tradition is West Africa in Timbuktu at the University of Sankore. That university peaked during the 1600s, when it was headed by a great scholar called Achmed Baba.

The idea of free public education was a tradition in West Africa during this time. In some cases, teachers would spend as long as 25 years mastering their profession. There was open enrollment. It was believed that a number of natives had passed through this system before becoming slaves in North America.

Presently, 50-60 per cent of Black Canadians drop out of school before grade 12. Accordingly, one out of every two black youths will not finish school. This rate is constant across the world especially in urban areas. Something is happening across the world that accounts for that: the treatment of blacks in the educational institutions.

Education is a powerful tool that can change and transform human beings. This is illustrated by two examples. During the late 60s and early 70s, in the Clark Atlanta University, math students who were barely passing admissions tests were able to attain higher marks in their program. Consequently, 103 of these students were able to achieve marks high enough to get their Masters in a 6 year period and approximately 100 students attained their Ph.d.s in Mathematics. Apparently, someone knew how to take these adults and transform them, by disregarding their admissions test and focusing on the teaching process.

Another example of this level of achievement is the Marcus Garvey school in Los Angeles, California. Most of the students there are black and poor but are able to perform in the top quarter academically. Accordingly, there are three year olds that can say their A-B-C's in Spanish, English and Swahili. Furthermore, the kindergarten children are able to do simple algebra problems

Western education believes that the mind contains a limited amount of learning potential. Children are placed and treated according to their rank, which usually deals with the image the teacher has of the child and can be either informal or formal. Informal means how the child is treated by the teachers in the class. Formal would mean categorizing children as gifted, retarded or slow.

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Centuries of struggle

by Chucks and Etienno

As we have entered the year 1992, many groups have organized around the 500th anniversary of the arrival of Columbus in the Americas.

When we look at the arrival of Columbus, there is a tendency to see it as an isolated incident and not as part of a greater development. It is important not to focus exclusively on Columbus, because similar events took place elsewhere. Other so-called discoverers such as Vasco da Gama, Marco Polo, and Magellan set out eastward to colonize Africa and Asia. All of these voyages resulted from the need for economic expansion and creation of new markets for the growing capitalist economy of Europe.

When the European invaders landed on our coastline, African people, who were supposedly "discovered," already had highly organized societies — politically, economically and socially. For almost two centuries before the Portuguese arrived on the East African Coast, there was a growing trade across the Indian Ocean between the peoples of Africa and their counterparts in Persia and the Far East.



Africa Invaded

Perhaps one of the most discussed chapters of African history is the crime of slavery, which started in 1442 with the capture of African slaves by the Portuguese. It is estimated that over 36 million people died during forced marches, and many more during the treacherous journey across the oceans.

Slavery destroyed the economic and social life of the entire African continent. The emerging city-states in West Africa and the ancient civilizations along the coast were all destroyed, as Africa became little more than a hunting ground for slaves. The most productive members of African societies were captured and shipped across the ocean to work the farms in the plantation economies of North America and the Caribbean.

The slave trade greatly strengthened western economies while destroying those of Africa, the rest of the Americas and the Caribbean. The current underdevelopment of third world countries is directly linked to this past exploitation of their resources for the benefit of the ruling classes in Europe and North America.

But the African people fought against these injustices. For a long time slave merchants were kept out of the African hinterland because of fierce resistance. And the resistance spread across the ocean. The Maroons of Brazil and Jamaica and the Cimarrones of Columbia also fought for their freedom.

Here in North America, legendary freedom fighters such as Harriet Tubman and Sojourner Truth led mass uprisings and organized escape routes. The underground railway between the U.S. and Canada helped over 40,000 people escape.

In this struggle, black people built an alliance with First Nation people. In Florida, between 1800 and 1842, runaway slaves and the Cree Nation joined to fight the U.S. Army.

Meanwhile, in Haiti, a series of slave revolts lead to the defeat of the English, Spanish and French armies and the subsequent independence of Haiti in 1801.

And the struggle still continues.

The major obstacle to economic and social betterment of Africa today is the continuing exploitation of resources by Western capitalism. African countries are governed by neo-colonial regimes represented by leaders who answer directly to Washington, Paris, London, etc. This has led to a situation where a small minority enrich themselves at the expense of the majority, who are forced to live in poverty.

Exploitation

This state of inequality exists in our ownbackyard. In Canada, the James Bay Hydro Project not onlydisregards environmental consequences but also violates the rights of First Nations people.

The people of Asia, Africa and the Americas are still being detained, persecuted, exiled and murdered. Mass arrests, detections, fake political trials and other forms of human rights violations have intensified.

With rising unemployment in Europe and North America, antagonism has arisen between white and black workers, leading to increasingly open racist attacks and more overt forms of discrimination. These racist sentiments are being used to weaken trade unions.

This dynamic, too, can be traced back to the historical experiences of Asians and Africans in the Caribbean. After the abolition of slavery, as Africans sought to bargain for better wages and working conditions, the British brought in indentured labour from the Indian sub-continent to create a large reserve of labour. The tactic of divide and rule was used to maintain British domination.

However, over time, organizers in the labour movement were able to cement alliances between the African and Asian workers.

It is important to understand that the struggle against racism and sexism in North America is directly linked to the struggle against neo-colonialism in Third World countries.

People choose different frameworks to mobilize and organize against oppression. Here in Canada, among the African-Canadian community, Pan Africanism and Afrocentrism has gained considerable support. But in order for these ideas to remain productive, it is important to redefine them. Pan Africanism must move beyond romanticizing the African past. It must mean bringing an international perspective to ideology and to action. It must mean active solidarity with the struggling people of El Salvador, South Korea and Sri Lanka.

International Solidarity

International solidarity is crucial at this time. Whenever we struggle, be it an anti-racist rally, against ACSA's several evictions, against cutbacks to the African Studies program, for employment equity on the university campus, or for a mass rally for a multi-party system in various cities and towns in the Third World, let us keep in mind that we are part of an on-going global struggle.

The struggle for independence by the people of Palestine is our struggle. The struggle against apartheid in South Africa is our struggle. And the struggles in Central and Latin America and Asia are all our struggle.

But our solidarity must be expressed in concrete terms. It means the defence of Cuba against U.S. aggression. It means building alliances with First Nations people here in Canada.

Let the remaining years of the millennium mean a decade of indigenous, black and popular struggle against 500 years of imperialism.

Fed up with judgements

by Tonia A. Reid



A group of young girls are jumping rope at one end of the schoolyard. Suddenly, a voice shouts "Hey blackie." The voice is heard again "You look like a big piece of poo." The little girls with their long, straight hair and fair skin stare at the one little girl with the five tightly plaited braids and brown skin.

Inside her heart, that girl begins to cry, not quite comprehending the reason for her tears.

I never forgot that voice.

That voice changed the way I looked at myself and those around me. In a matter of seconds, I was different. I had known I was black, but I hadn't known black meant not only looking different, but being different and being judged.

The cruel names directed at me then were merely a reflection of common attitudes. They were attitudes acquired from the adults who raised, taught and cared for those children.

To the child who shouted those insults, and the parents who raised her, people are simply types. Blondes are dizzy, Jews are thrifty and blacks smoke drugs and tote guns.

Everyone judges others on some level. But judgements based solely on skin colour, religion, cultural background, etc. are not only ignorant, they are pathetic.

I'm sick of judgements. When I get pulled over while driving my mother's car because the cops think I've stolen it, I feel ill. When people tell me they sometimes forget I'm black, I feel like throwing up. Being black is not a damn personality trait, it is the colour of my skin.

Being black does not mean wearing Air Jordans, listening exclusively to house or rap music and hanging out with the posse. Being black is like being being of any other colour, race or religion; it is about being an individual with a different cultural tradition and social background. And as an individual, it means having the right to choose to the way s/he wants to live.

When I think back to that schoolyard, I feel a knot in my stomach. But perhaps, my experience will save some innocent coarse-haired child from being the victim of senseless cruelty.

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Remembering victims of police brutality

Lester Donaldson...Sophia Cook...Marlon Neal...Michael Wade Lawson...Johnathan Howell...Royan Bagnaut.

These are just a few of the victims of police brutality in Toronto over the past few years. Unarmed people have been shot by the police, even at times when the police should not have drawn their weapons (according to their own regulations).

These people were black and most often men under the age of 25. It is apparent that the situation is deteriorating with time and we must not fool ourselves into believing that things are improving. Many people are becoming desensitized to the violence. Certain sections of the media have portrayed protestors as "reactionary fringe groups." Others have dismissed the issues as a "Black Problem".

But the fact is this is a problem that affects us all.

We have to acknowledge the gravity of the situation. We currently face a situation in which some people feel they need to protect themselves *from* the police.

But the police are supposedly there to serve and protect all of us, not to protect some and harm others. According to the laws upon which this country was founded, when one speeds, one receives a ticket. If one steals, one is charged or imprisoned. These are the laws and they should apply equally to everyone.

This unfortunately is not the reality of the situation. Black people are not only being charged with theft or speeding, they are also being shot and sometimes killed.

Marlon Neal, a teenager, was shot after driving through a speed trap.

Sophia Cook, a passenger in a stolen car, was shot and suffered permanent injury.

Johnathan Howell, 22, was shot in the head while crouching near a fence after an attempted theft.

Most recently, Royan Bagnaut, 19, was shot after allegedly snatching a purse.

None of these people were armed.

Who will be next in this onslaught? It could be your brother, father, uncle, daughter or best friend. It may be the person who sits next to you in English class.

Black people are consistently harassed, on a daily basis. This violence is not restricted to any "socio-economic class." Recently, two acquaintances of mine, one a law student, the other a university graduate, were harassed by the police while walking late at night.

This violence is not restricted to any geographical location. In Montreal, for example, the Black community is under attack from the police. Similarily, the Manitoba police have been accused of treating Native Canadians unfairly.

We should not have a type of selective capital punishment for certain ethnic groups. Neither should we have to say that Canadian society is one which values material goods over the life of a human being.

A concerned student.

Attention Part-Time Undergraduates

At a referendum to be held the 16th, 17th, 18th and 19th of March, 1992, part-time undergraduates will be asked to vote on the following two questions:

1.ASSOCIATION OF PART-TIME UNDERGRADUATE STUDENTS (APUS) REFERENDUM

At present, the $10.00 membership fee you pay to APUS can be changed only by a referendum among part-time undergraduate students. Your APUS fee is used to support lobbying and services for part-time students on all three campuses. APUS has not increased its fee since 1982, and inflation has eroded the value of this fee. If you approve the following change to the APUS By-Law, the APUS Assembly would be given the ability to adjust the APUS membership fee by the rate of inflation each year, without conducting a referendum of part-time students.

Accordingly, are you in favour of repealed Section 3.04 of the APUS By-Law in its entirety and enacting the following in its place:

"(a) The membership fee shall be the total of the amount determined in accordance with subsection 3.04(b) below for use by the Corporation and such additional amount, if any, as may be authorized to form part of the membership fee under this by-law;

(b) The portion of the membership fee designated for use by the Corporation shall be ten dollars per session which amount may be increased annually by resolution passed by the Board and the Assembly, each annual increase of the amount applicable during the preceding year not to exceed the year-over-year change in consumer prices in the Province of Ontario as measured by Statistics Canada (December-over-December) as of December 31 of the year preceding the date of implementation of the proposed increase;

(c) The Corporation may enter into an agreement or arrangement with the University whereby the University shall collect the membership fee from members together with student tuition payments and remit the membership fee to the Corporation in a manner satisfactory to the Board, in satisfaction of the membership fee obligations of the members;

(d) Part-time undergraduate students age 65 and over not required to remit student tuition payments shall be exempt from payment of the membership fee;"

Yes_____ **No**_____

2.OPIRG-TORONTO REFERENDUM QUESTION

The U of T chapter of the Ontario Public Interest Research Group,OPIRG-Toronto, is a student-funded, student-directed research, education and action organization which pursues the interests of students on environmental and social justice issues.

OPIRG-Toronto wishes to add a new fee of $1.00 to your APUS membership fee of $10.00, to be given to OPIRG-Toronto under the following conditions:

(a) Any part-time undergraduate student who does not wish to support OPIRG-Toronto will have a well-publicized opportunity to receive a refund of this fee.

(b) Beginning with the September 1992 academic year, the new fee will be collected to support OPIRG-Toronto, which operates independently of APUS.

Are you in favour of the new OPIRG-Toronto fee of $1.00 as described above, and the addition of the section below to article 3.04 of the APUS By-Law No.1 which this requires?

Yes_____ **No**_____

(e) In addition to the amount authorized in the foregoing provisions of this Section 3.04, the membership fee shall include one dollar per session designated for the support of the Ontario Public Interest Research Group-Toronto ("OPIRG") for so long as the Corporation remains affiliated with OPIRG. The Board and the Assembly may, by resolution, direct that the Corporation shall cease to be affiliated with OPIRG, in which event such one additional dollar per session shall cease to form part of the membership fee and any amount collected and not previously remitted to OPIRG shall be applied for such purposes as the Board and Assembly may direct."

POLLING TIMES AND LOCATIONS

MONDAY, MARCH 16 AND TUESDAY, MARCH 17 1:00 PM to 7:30 PM AT THE FOLLOWING LOCATIONS:

Sidney Smith Lobby, Robarts Library, Sigmund Samuel Library, Old Vic -- Victoria College, Brennan Hall -- St. Michael's College, Front Hall -- University College, Woodsworth College, North and South Buildings -- Erindale College, Meeting Place -- Scarborough College, Medical Sciences Building lobby.

WEDNESDAY MARCH 18 AND THURSDAY MARCH 19, 10:00 AM to 7:30 PM AT ALL OF THE ABOVE LOCATIONS AND, IN ADDITION:

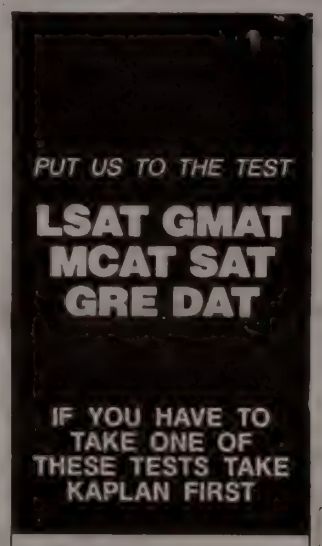
Sandford Fleming (Engineering), Hart House, Koffler Centre.

Education cont'd

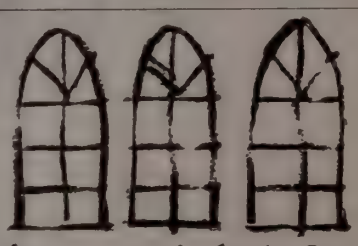
These 'special' classes should result in benefits for the child. Thus, this shift in classes from regular to special must not lead to circumstances that will inhibit the student.

The area where Blacks can help the children of African descent is the community. The Black community must take the responsibility of educating our children. We should not abandon children to school and hope that school will fix every problem. Blacks must guide and inform their youth so they will be less vulnerable. Blacks must be 'real' role models in the sense that there are adults that care about them.

It is also up to the community to force the schools to change their ciriculum to meet the needs of students.



writin' writin' writin' most i've done of it all year and what a time to do it. so keep on talkin' and one day you'll know who knows and then. boy oh boy i think i've lost it, or maybe it's more a case of finding it, or out anyway and long overdue... good thing all is well upstairs. dangerous addiction yes. this might be but what the fuck i think i've found a way to vent and as long as there's bubble gum in the world all can not be that bad. besides they always get it in the end...maybe someone will get this..hope so.



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Alligator records reigns supreme

20 years of the blues experience

BY ERIK SCHATZKER

Alligator Records 20th Anniversary Concert
Phoenix Theatre
March 2nd

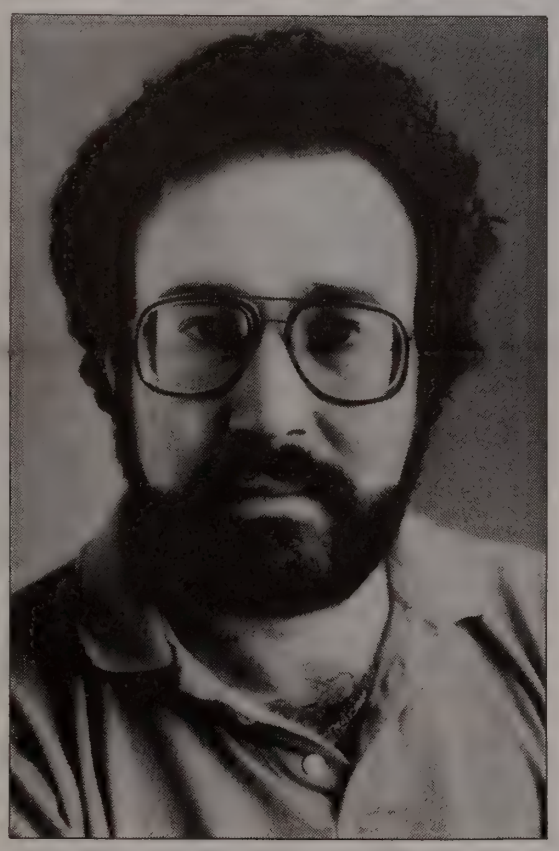


Above: Lil' Ed & The Blues Imperials rock out.
Left: Bruce Iglauer, Alligator Records President and founder.

Alligator Records. In the world of popular music it is not an exceptionally well known name. Few people are aware of its musical orientation, its reputation, or the fact that it is currently celebrating its twentieth anniversary. In terms of the retail market, it is a small, specialty record label, but it is one with a devoted audience and an exceedingly fine collection of talent.

You see, Alligator is a blues label. Over the years it has featured some reggae and gospel artists, but it has always been known for its blues musicians, first and foremost. That is how Alligator Records has existed since its very beginnings and it does not pretend to do anything else.

The history of the Alligator label revolves around its president, Bruce Iglauer, who, he says, "came to Chicago to immerse himself in the blues scene." Upon arrival in the Windy City, Iglauer began to spend time in its South and West Sides discovering for himself "all this great music that no one was recording," a situation he found "very frustrating."



It was here that he saw, and met in 1970, Hound Dog Taylor and the Houserockers, a two guitar and drum act that was pumping out some of the rawest, raunchiest, and most compelling blues in the entire city from some of its seediest bars. Iglauer not only loved their music, but "got angry" at their predicament and decided that they had to be recorded. So, in 1971, he did just that, recording and releasing "Hound Dog Taylor and the Houserockers" on a small label he founded and called Alligator.

Since then, Iglauer maintains he has never set any defined patterns for Alligator's operation. To this day his objective is a simple one. "My only real goal is hearing something." His attitude is equally casual regarding new talent: "I find an artist that I think needs to be recorded. I just follow my instincts in musical taste."

There is no question that his 'philosophy' is the foundation of the label's longevity and success, but Iglauer insists that they are essential approaches to the continually evolving blues world. He says regrettably that many people are convinced that the real blues were the acoustic blues of Robert Johnson or the electric blues of Muddy Waters, and that playing the blues has become a dying art. This is not really surprising, for although the blues may be America's richest musical tradition, it almost never produces commercial superstars.

While the situation is unfortunate, Iglauer believes that to truly appreciate and understand the blues one must recognize that it is not a dying art, but a changing one. For a style of music so dependant upon improvisational development, it is crucial that listeners do not have "rigid definitions" for the blues.

The purpose of Alligator's existence evolved out of what Iglauer jokingly referred to as his "mission from God" to expose the vibrant blues scene that continues to be all-but-ignored by the greater music industry dominated by corporate giants. In Canada, interestingly enough, Warner Music distributes Alligator recordings and does it well. While in America, Iglauer's label, like other smaller labels, faces a continuing battle with the behemoths.

Yet the role they play is noble and essential to the variety of available recorded music. These labels occupy sectors of the music industry that major labels would never venture into and take chances that sometimes only the artists and their aficionados can appreciate. Without an Alligator Records, much of the blues music of the last twenty years would be widely unknown.

Even though a lot of popular affection for the blues does revolve around established artists, many of whom are no longer alive, Iglauer says that there is plenty of fine new blues talent emerging and that Alligator is dedicated to the music's bright future as well as its rich past.

Bruce Iglauer and Alligator records have been insisting since 1970 that the blues, contrary to popular belief, lives.

Currently, the showcase for the label's best new talent is the Alligator Records 20th Anniversary Tour which arrives at the Phoenix Concert Theatre on Monday March 2nd. Among the show's five featured acts is Lil Ed and the Blues Imperials, a band that Iglauer says he is "nurturing" and calls his "baby." After comparing them to his endeared Hound Dog Taylor and the Houserockers, it is no surprise that he has include them on the tour, an arrangement facilitated by the recent departure of Lil Ed from his position as Senior Buffer at the Red Carpet Car Wash in Chicago.

The other four acts in the show are older, but no less fine. Iglauer calls Koko Taylor, "Queen of the Blues", and Lonnie Brooks and his Blues Band "world class live acts." In addition, Alligator is presenting veteran blues rocker Elvin Bishop (who is fantastic) and the solo blues pianist Katie Webster, who Iglauer says provides "a really nice change of pace."

This sixteen date tour is the largest live blues project ever undertaken by Alligator Records and Iglauer predicts it will take a financial loss for attempting it. However, he feels that this is a necessary price to pay to bring these artists to bigger venues, as he believes that they "should be playing in a place where lots of people can see and hear them."

Committed to seeking better exposure for the blues and to widening what he knows is its undeniable appeal, he says, "people don't know what they haven't been exposed to" and that "the music is addictive, you've just got to have the first hit," he is absolutely right. And when he says, "I know it's going to be an uphill battle for the rest of my life," he is sadly all too right again.

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Seats are available in the following constituencies:
(1) Erindale
(2) Scarborough
(4) St. George Arts and Science
(3) professional faculties

Nominations close 5 pm, March 3. An election will be held on March 20, if necessary. Nomination forms are available at 44 St. George St. Candidates must obtain 25 signatures from members of the Corporation.

Lea Pool explores nature and the savage woman

BY STEVE GRAVESTOCK
Varsity Staff

La Demoiselle Sauvage
directed by Lea Pool
opens Friday, March 6

In the first scene of Lea Pool's *La Demoiselle Sauvage*, Marianne kills her abusive lover. After a failed suicide attempt, she takes to the hills originally planning to cross the border from Switzerland into Italy. After wandering for several days, she collapses, and is given shelter by Elysee. They hide in his cabin, and begin an affair, while the police get closer. The film focuses primarily on the obstacles confronting the pair; Marianne has nothing to lose while family man Elysee is bound by convention. He wants her to turn herself in; she wants to run for the border.

For Pool, Marianne deserves the name *La Demoiselle Sauvage* because of her inability to function according to social conventions. "For me, what makes her wild or 'sauvage' is that she cannot, because of what happened, reintegrate into society and live as other people do. I'm not sure what it means in English, but in French 'sauvage' has a lot of signification. It means she cannot take part in something. She's in exile from society — outside the human world. She cannot go back to the city because she'll go to prison. She has no choice or she has a choice but, in order for her to live as other people, she'd have to be a prisoner. And she prefers to remain free and outside of society."

Though the oppositions in the film are constructed according to gender, Pool didn't intend the film to be interpreted as a statement about essential sexual characteristics. In Pool's eyes, both characters have valid reasons for doing what they do. "Marriane has nothing to lose while Elysee has much more to lose. He's grounded; he has the earth, family, friends, children, work. I think that he loves her too, but in a different way. Since she has nothing to lose, she can put all of her passion and all of her love in this place, this moment. She's not interested in what's going on two days later.

"For him it's not the same at all. He's part of the society and its rules. They don't have the same struggle. She's very close to her emotions. He's perhaps more intellectual, thinking more about what's going on. However, this is because of the situation. It's true we often put men in Elysee's position and women in Marriane's but it can be the contrary."


Lea Fool.

Pool was attracted to the S. Corinna Bille short story for aesthetic and personal reasons.

"I was very interested in the place where this story happened. There was this huge dam and two people who were imprisoned in such a huge landscape. For me, it was completely out of proportion. Usually when you have this sort of atmosphere things take place in a small apartment or room, not in the mountains. Here you have the impression that people are imprisoned but in a very special place.

"I also used to go to this place when I was young; it's a landscape that's very familiar to me. I went there every summer. It was very excited to make a film in Switzerland. It gave me the opportunity to open something from my youth. I made all my films after twenty-five when I came to Canada. I never made a film that dealt with my father or when I was young. I think this film was a way for me to approach my past.

"I was also interested in the contrast between nature and the work of man — how man tries to capture nature, to possess it. The dam was very important to me as a symbol. It's almost a character, as were all the elements — the fire, water, wind. I think there are few films where silence and space are very important as part of the feelings and emotions."

The finished film is important to her for similar reasons. "I was interested to make a film without specific narration or actions, without embellishment. Something that was very close to these two characters with nothing to disturb you from this relationship. This is difficult because you usually have a lot of plot and different things that make entertainment."

"I wanted to do this because, for me, it was important to try to face things directly. Especially in this decade, where you have so much information, so much zapping, television, images. To try to find the real base of what I was trying to say. The mountains and these conditions made this type of narration essential. This film was very important to open a new range of possibilities of narration. My previous films always had creation in the film. In *Anne Trister*, it was painting. In *Straight to the Heart*, there was photography. It was as if it was not possible for me to make a film without speaking of narration. *La Demoiselle Sauvage* was the first time I made a film without the protection of speaking about creation inside the film. This film gave me the freedom to go back to a style of narration, in *Montreal vu par* [a collection of shorts about Montreal made by various directors including Denys Arcand] that's much more spread out."

Cinematheque programmer James Quandt has described her work as reflecting a European sensibility yet filtering that sensibility through a particular North American place — Montreal. (The Cinematheque is running a complete retrospective of her work this month.) It's an observation she agrees with.

"I'm sure that there is something European in my work because when I was young I would go to the cinema and I would see far more European films — from Russia, Italy, Sweden, France, Germany, than American ones.

"However, I only decided to make films when I came to Montreal. I'm not sure that I would have made films in Switzerland. I don't know if the Swiss community was interesting enough for me to give me the will to make something. It's also Montreal. I like this city. It gave me a lot of vision at the beginning; now I can make films without Montreal. But at the beginning, I was so excited to be part of a new country, where nobody knew me. I could be a filmmaker, an actress, I could be what I wanted. In Switzerland, I was a teacher."

"It's something between the two countries that makes this. Swiss people like *La Demoiselle Sauvage*, though they think it is from a strange point of view. When I make a film in Montreal, the people there say they never saw the city shot in that way."

Pool values personal expression more than commercial success but she's aware of the commercial nature of film. "I like to make films where I can explore all that I'm interested in narration, etc. I also like my films to be seen. It's possible that I put two kinds of things that aren't always compatible — something experimental and something commercial. But I think that's true of many of the filmmakers I'm compared to. Tarkovsky, for example, is not especially commercial but he has his public. That's what I would like to have. People are slowly going to see my films. This is what I'm interested in. If I make one very commercial film — why not? — but it's not my first desire. It's not that important; it's not how I define success. Success for me is to do what I really want to do, and (laughing) not to get reviews that are too bad."

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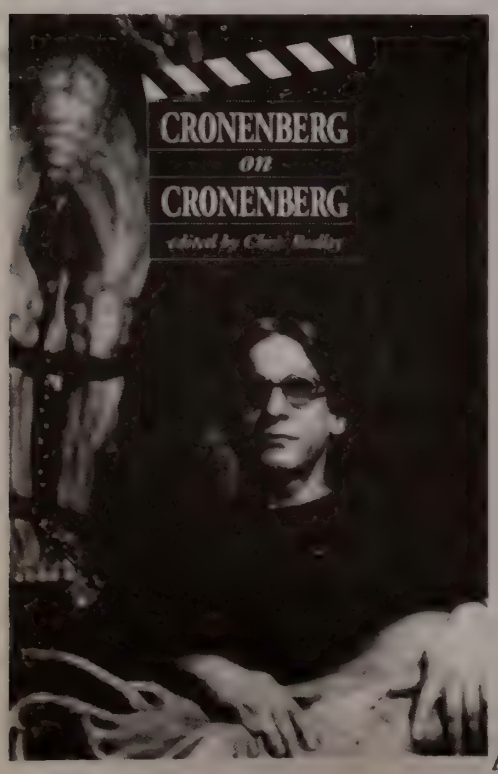
Naked Making Lunch

a film by Chris Rodley

on the making of Naked Lunch by David Cronenberg

followed by a question and answer period with

DAVID CRONENBERG



Thursday
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4pm

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Town Hall

CRONENBERG
on
CRONENBERG

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CUEW/SCTTE Local 2

General Membership Meeting

Wednesday, March 4, 1992
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Room 211, Rosebrugh Building
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BARGAINING DEMAND SESSION

Come and tell the Bargaining Committee what you want in your next Collective Agreement!

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Roscoes

PHARMACY PUB

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Photo I.D. req'd

help help help!!! get me outta here i can't take it anymore..only 5 am so what?!? who needed to sleep anyway. i can hardly wait all it's time to do the wole damn thing over again...sup sup sup...eleven to go eleven to go...good thing we get to go to the polls soon --oops did i say that? big surprises big surprises...i think my jaw is gonna fall off and yes that was my favourite story and line and well anyway this is an awfully large space and i feel quite repetitive and so on to the next....

Cronenberg, one weird dude

CRONENBERG ON CRONENBERG

Edited by Chris Rodley
Knopf

In many of the interviews done to promote *Naked Lunch* David Cronenberg has found himself on the defensive: defending his "version" of Burroughs the man, his non-adaptation of *Naked Lunch*, his dramatization of the Tangiers literary set, and his representation of homosexuality. To his credit, Cronenberg has deftly turned all these questions on their head and delved into his essential notion of what the artist's role is.

His philosophy has proven him both a financial success and one of the most thematically experimental directors working today. Cronenberg sincerely believes he is developing an aesthetic for the *inside* of the human body, the guts of it. Much of what most people find repulsive in his films, like the sexually transmitted parasite in *Shivers*, Cronenberg sides with — he insists on endowing it with an alien beauty. He abhors those who demand responsibility from the artist, or that s/he fulfill some agenda. Before filming even began on *Naked Lunch*, David Ehrenstein of *The Advocate* excoriated Cronenberg for "heterosexualizing" Burroughs. Cronenberg admits that if he worried about such things he would never get down to actually writing a single word. Once you start conceding to notions of responsibility or self-censorship you sever yourself from vital sources of inspiration. Fortunately for Cronenberg, Burroughs' camp came quickly to his side in *the Advocate* debate, asserting that the book belongs to no political agenda and that Cronenberg has as much right to direct it as anyone else.

The only shortfall of *Cronenberg on Cronenberg* is that as much as it discusses matters such as these, it is more of a loose dialogue than an elaborate explication of his ideas and philosophy — in some cases no explication at all. It is a collection of interviews pasted together. They come from disparate sources, some dating as far back as ten years ago. Editor Chris Rodley has achieved some mean feat in mending them together with the minimal intrusion of italicized bridges. Rodley does this to introduce and organize various themes into Cronenberg's seemingly quotidian logic.

What *Cronenberg On Cronenberg* charts is his development into a major artist, emerging from the barrios of exploitation cinema and its economy of gore, to lead a young Canadian cinema to financial viability. Cronenberg's discussion on the tax breaks of the 70's are complimentary to any understanding of the history of the Canadian film industry. The recollections of his earliest horror films, *Shivers* and *Rabid*, serve as inspiration to any young filmmaker with only sheer wit, resourcefulness and invention to survive on.

Despite the enchantments of Hollywood and America, Cronenberg still has his feet firmly planted on Canadian soil and his films, if in an oblique or twisted way, reflect that. Reading *Cronenberg on Cronenberg* one senses that he's got a major treatise inside of him, but considering his nonconformist sensibilities one has to assume Cronenberg best reveals himself in this kind of loose format. What may be needed is someone to direct him a little more clearly to the heart of the matter.

CHRISTOPHER FREY



Dave shocks the monkey.



and our arms spread wide.
Afterwards we compare
who caught the most broken glass.
("Religious Carpool")

Very, very occasionally, Adamson leaps into a brilliant semi-lyric intensity, truly transfiguring the ordinary, as in "Intercourse", a maniacal turn on the waxball of marriage and affairs and infidelity: "I am sorry I have taken/ your husband/ bitten him so hard/ so he had to confess/ the mark shaped like/ an eyelash." Another high point is "Rural Splendour", which hypes the tired pastoral mode into both ironic meta-critique and nearly-mystical celebration.

But these are the few exceptions. The rule is that most of *Primitive* I found pretty boring, a dry voice detailing neo-Imagist scene after scene, leading nowhere in particular. It's suggestive but not much else; everything is vaguely vague. There's an awful lot of style — hence Adamson's strong and unnerving voice — but little to chew on.

Potentially, this directionlessness is exactly the point — but if so, it's unfortunately a point that's been pointed out too often to have much of a point. There are a lot of moviemakers, prose-poetry micronovelists and other poets doing the estranged-Lynchesque-slice-of-life thang for it to really move any more. Hopefully, Adamson's next collection of poetry will hit more consistently the high points that *Primitive* reaches.

CLIVE THOMPSON

A tea kettle hisses
my father is missing
his safety rope still hanging
from the roof he was shingling.

Throughout it all, Adamson's voice — and that of the characters/ victims in the poems — is dispassionate and removed. It's a nicely chilling tone, and it's maintained consistently, draping Hallowe'en trimmings over the psychic landscape:

we fall asleep at the wheel
our three mouths spread open

PRIMITIVE

Gil Adamson
Coach House Press

Primitive, Gil Adamson' first book of poetry, gives us a reality that is strange but ordinary, or ordinarily strange.

This isn't really as interesting as it sounds. Adamson's verse does what it does fairly well — making weird the mundane — but it doesn't have enough umph to say anything significant.

That being said, the main appeal of *Primitive* is its portrayal of the mildly psychotic and violent underskin of the everday. There's a general sense of menace, as in "Some Left in the Bowl":

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THE TORONTO ART THERAPY INSTITUTE and the Institute for Arts and Human Development at the Lesley College Graduate School in Cambridge, Mass. have completed arrangements for a co-operative program of studies leading to a masters degree in expressive arts therapies. Students and graduates of the Toronto Art Therapy Institute 2 year diploma program, are eligble to apply to the Lesley College Masters degree program in the Expressive Art Therapies where their graduate-level training at the Toronto Art Therapy Institute will be given credit as part of the Lesley Masters program.
To complete their Masters degree, students spend two summers at Lesley College for five week periods. If you would like to receive further information about this joint effort, please contact our office and a staff person will be pleased to talk to you. 216 St. Clair Ave. West. Tel: 924-6221.

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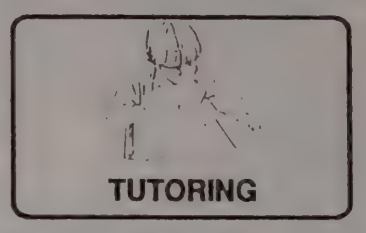
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VARSITY EVENTS CALENDAR

Deadline is Thursdays at noon. Limit three entries per group a week. Submissions must be 25 words or less, or they will NOT be included.

Monday, March 2

WOMEN'S COMING OUT GROUP -- Lesbian/Bisexual Coming Out Group meets every Monday at 7:00 p.m. at the Women's Centre (49 St. George). All Womyn! Ph. 978-8201. Women's Centre.
SCHOOL OF PHYSICAL AND HEALTH EDUCATION -- Faculty Seminar Series: Professor Patricia Vertinsky (University of British Columbia), The Medicalization of Women's Bodies. Room 330, Benson Building, 320 Huron Street. 3:30 - 5:00 p.m.
ACTA VICTORIANA -- Deadline for submissions for final issue of Victoria College's Literary Magazine. Send to 150 Charles St. W., Toronto, M5S 1K9, or drop off at VUSAC office, Victoria College, 585-4474.
OPIRG TORONTO -- Petitioning training meeting. Come out to help with OPIRG's referendum campaign. Pizza will be served! International Student Centre, 33 St. George St. 6 - 8 p.m. Call 598-2199 for info.
ART EDGE -- a juried art exhibition of stduents' and faculty works sponsored by the Faculty of Education, is opening March 2 at 5:00 p.m. with speaker Mark Pent. Exhibition open to public 12:30 - 4:30 p.m. Mon. - Fri. until March 13. 371 Bloor St. West at Spadina.
JEWISH STUDENTS UNION & SAC -- Israel Day: Food, music, gifts, information, Gamal the camel. Sid Smith Lobby. 9 a.m. - 5:30 p.m.

Tuesday, March 3

ZOOLOGY COURSE UNION/HERPETOLOGY AWARENESS WEEK -- Learn more about research and conservation of reptiles and amphibians. Bob Johnson, Metro Zoo. Talk on Ontario herps, conservation. Events all week, come to Ramsay Wright 103 for more info.
AFRICAN CARIBBEAN STUDENTS ASSOCIATION -- Preparing for law school - a panel discussion. Int'l Students Centre, Cumberland Room. 4:00 p.m.
SEXISM TEACH-IN PLANNING COMMITTEE -- Still Speaking Out: Teach In on Sexism and Violence Against Women. Events all day at Hart House and other University locations. Schedule of events available at GSU, APUS, ASSU, SAC, Women's Centre, and New College room 136.

Wednesday, March 4

JEWISH STUDENT'S UNION -- Israeli Film Festival. Jewish Students Union, 604 Spadina Ave. for info call 923-9861. 2 - 7 p.m. Free.
ZOOLOGY COURSE UNION -- Bakesale. Ramsay Wright lobby, 10 a.m. - 4 p.m. Money to Amphibian Interest Group, Adopt-a-pond program. Movie Night: Cane Toads and more.
DIABOLO'S LATENIGHT -- All ages licensed open stage pub. University College Junior Common Room. All acts welcome. Call Hal at 979-2831. 9 p.m. - 1 a.m.
PUBLIC LECTURE -- Has Capitalism a Future? Danny Goldstick, Philosophy Prof., Communist Party of Canada - University of Toronto Club. Room 2106, Sidney Smith Hall. 12 noon. For more info call 324-8808.
U OF T TIBET COMMITTEE -- Canadian Premiere: Anne Henderson's "A Song For Tibet," the story of Tibetan struggle against the brutal Chinese occupation. Live entertainment by Chaksampa, an American Tibetan Opera Co. ROM Theatre at Bloor & Avenue Rd. Students/Seniors $5, General $8. 7 p.m.
U OF T INTERNATIONAL SOCIALISTS -- Public Meetin: Never Again! The Hows & Whys of stopping Fascism. Sid Smith Hall, room 2131. 4 p.m.
STUDENT CHRISTIAN MOVEMENT -- Resist Military Recruitment on campus. Come to a planning meeting. SCM Office, Hart House, first floor. 3 p.m.
U OF T SEX EDUCATION AND PEER COUNSELLING CENTRE -- Lesbian/Gay/Bi-sexual Coming Out & informal discussion group. International Student Centre, 33 St. George St. 7:00 - 9:00 p.m.
OPIRG TORONTO -- Scarborough OPIRG info meeting. Faculty Lounge, Scarborough College. 5 - 7 p.m. Call 598-2199 for info.

Thursday, March 5

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
JEWISH STUDENTS UNION -- Panel discussion: The Israeli Peace Process with Professors Paul Rose and David Goldberg. Jewish Students' Union. 604 Spadina Ave. 923-9861. Noon. Free.
OPIRG TORONTO -- Petitioning Training Meeting. Come out to help with OPIRG's referendum campaign. Pizza will be served! International Student Centre, 33 St. George St. 4 - 6 p.m. Call 598-2199 for more info.
CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those students wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 10:00 - 1:00 p.m. *Pre-register at the Counselling Office or call 978-8010 for more information.
ZOOLOGY COURSE UNION -- Seminars - research with herps. Sea Turtle Conservation and Amphibian Development. RW 107, 5 - 6 p.m.
WOMEN'S STUDIES PRESENTS -- Christine Welsh, Metis Historian/Filmmaker, Vancouver. Voices of the Grandmothers. Room 1017, New College, enter 40 Willcocks

Continued on page 16

VARSITY SPORTS

MONDAY EDITION
MARCH 2, 1992

King is first CIAU athlete to be picked

CFL drafts two U of T stars in first round

BY PATRICK HO
Varsity Staff

The Blues football team may not have made it to the Vanier Cup, but two of their players have scored big in the CFL draft.

Running back Lorne King was drafted fourth overall by the BC Lions while the Edmonton Eskimos picked offensive lineman Chris Morris with the last pick in the first round of the annual CFL draft on Saturday in Hamilton.

"I guess overall I'm pleased that the players got recognition for the work that they've put in over the last four years," said U of T head coach Bob Laycoe.

King was still basking in the thrill of being drafted as high as he was when contacted at home the next day.

"I feel great naturally," said King, who also has the honour of being the highest player drafted from the CIAU.

"It's been something I've looked forward to for a lot of years and to finally have it happen is a relief."

King wasn't sure what was going to happen to him earlier in the week, but he had an inkling that the Lions were going to draft him when he got to Hamilton.

"All of a sudden on Friday, all these reporters from the BC papers started asking me a lot of questions," said U of T's career rushing leader.

King's chances in the draft were hurt after he was hampered for most of the season with a painful turf toe injury. He was a projected second round draft choice with the possibility of being drafted in the first round when the OUAA season ended. But an excellent CFL evaluation camp in Calgary in February put him back into the scouts' favour.

King said he thinks he has a good chance of sticking with the Lions and getting some playing time.

"What makes me more confident is that after the CFL evaluation camp, I went up to (BC head coach) Bob O'Billovich and asked him what I should do to improve myself," King said.

"He just told me to come in good shape because we would be thinking of keeping you at tailback. I'm not sure about this, but there's also a rumour that their fullback is going to retire (leaving a hole in the roster to fill)."

Laycoe is in the quandry of wanting the best for his players but also realizes the loss of two quality players will be a blow to the immediate future of the football programme — unless they come back to U of T to finish their last year of eligibilty.

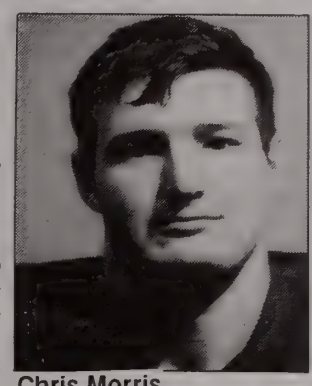
"Usually a player only plays for four years and our recruiting efforts were with the idea of replacing those guys. I think those two players have their hearts set on playing professional football."

Toronto was the only school to have two players drafted in the first round but Laycoe was cautious about suggestions that the football programme would benefit as recruits see how high the U of T players were drafted.

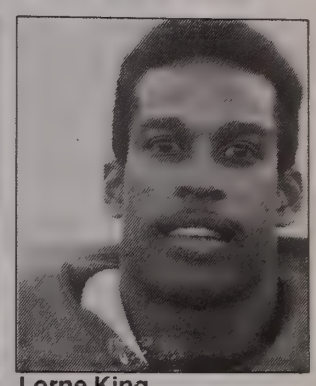
"Overall, the programme is not just to there to develop professional football players," Laycoe said. "That may be a goal of some of the players but that may not be until their third year or fourth year."

King said he thinks the two players' success in the draft will tell people that U of T has a strong football programme.

"In the future, I think you'll see more athletes (drafted) out of U of T because the scouts seem to like it," King said.

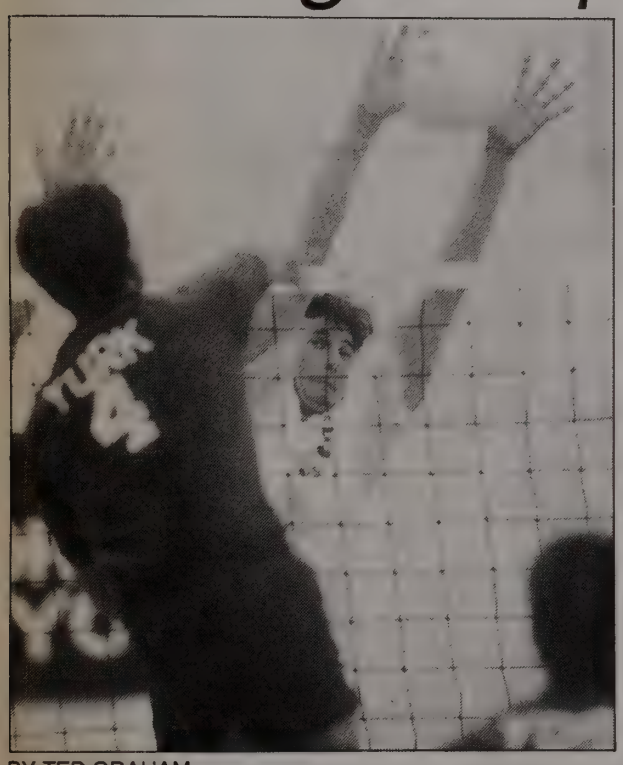


Chris Morris



Lorne King

Blues give up OUAA title



BY TED GRAHAM
Varsity Staff

The men's volleyball team might be going to the CIAU championship but that doesn't make giving up their OUAA title any easier.

U of T fell to the McMaster Marauders in straight sets (15-13, 15-8, 15-5) for the OUAA championship contested Saturday night in Hamilton.

The Blues played even with the Marauders, who are currently ranked number four in the nation, for most of the first game and were even up 13-12 at one point. But McMaster's powerful attack from 6'6" outside hitter, Chip Chaloupka, brought the Marauders back on top.

The Blues started off well in the second game, regaining their momentum with a 6-2 advantage, but squandered that lead when McMaster started shutting down U of T's star outside hitter, Marc Dunn, with a triple block.

With their "side-out" hitter having difficulties, the Blues seemed unable to keep the enthusiasm that had characterized the first game and part of the second.

McMaster went on a 8-0 run prompting U of T's head coach, Orest Stanko, to call a time-out in attempt to stop the momentum swing. Although the Blues managed to score a few points after a word from their mentor, Chaloupka answered the comeback with a spike serve which hit U of T's side untouched by a Varsity Blue.

The third game started off badly for Toronto as McMaster scored their first point on a second ace. The Marauder coach displayed his confidence, perhaps a little prematurely, by subbing some of his bench when his team were up 7-2 in the third game.

Men's Volleyball

Despite a setting change with Dan Hill replacing Mart Matsoo, Toronto couldn't capitalize on the absence of Mac's starters and soon found themselves deep in a hole at 13-5.

McMaster fans could taste victory as a group from the Marauder swim team banged their flutterboards in anticipation of the impending provincial championship. The final point came on scrambled play with Mac's middle hitter dumping an off-speed ball into the middle of the court.

"We wanted to get Mac out of that gleeful attitude by winning the first game and we were so close to doing that." said Stanko. "For whatever reason we lost the fight that we had in the first game."

Toronto will be flying to Manitoba on Wednesday for the national finals in Winnipeg. The Blues shocked many by winning the silver medal at last year's national championship in Quebec City.

Stanko says he expects to come in ranked seventh and will probably face the number two team in the Canada, Laval Rouge et Or.

Hockey

UQTR closed the door on the U of T again this year but this time the result was in doubt.

With a 6-1 win., UQTR wrapped up the series and the OUAA East title with a 2-1 margin over Toronto.

Toronto put a healthy sense of fear into last year's national champions by beating them in a double overtime thriller at Varsity Arena last Thursday. The 5-4 win, thanks to a Dean Usher put-back, had Toronto fans optomistic at their chances for a berth at Nationals. But an 8-3 loss on Saturday didn't bode well for the Blues who had to play both Game Two and Three in Quebec.

See Thursday's Varsity for a season wrap-up and a look at next year's Blues.

CIAU hopefuls

BY PATRICK HO
Varsity Staff

Twelve months ago, obituaries were being written for the U of T women's basketball team — a talent-laden club whose season came to a premature end with a shocking upset in the OWIAA semifinal to Western.

What a difference a year makes.

The Blues are talking about the possibility of winning a medal at the CIAU basketball championships, after qualifying for the eight-team tournament with a 67-49 OWIAA semifinal win over Lakehead on Friday.

Toronto lost the OWIAA title match to Laurentian 62-57 the next day, but will advance to the Canadian championships held this weekend at UPEI.

Women's Basketball

"We think we can win a medal," said head coach Michele Belanger. "We'd certainly like to win the gold but in order for that to happen, we'd have to play well for all forty minutes."

It was exactly that problem which cost U of T the OWIAA title. The Blues could not repeat their upset of last weekend when they defeated Laurentian 76-59 in Toronto.

"We had an absolutely phenomenal second half where we played almost perfectly," Belanger said of Saturday's match.

"We were down by 15 in the first half and that really hurt us. The crowd was outstanding but obviously not in our favour. If the game was in any other gym, the result would have been different."

The Blues came back and led with five minutes to go in the game but couldn't hang on as Laurentian captured their third straight OWIAA title.

Denise Scott led the Blues with 23 points while Sue Stewart had 22 for Laurentian.

Scott and Heather Marlborough were named to the OWIAA East Division all-star team while Tina Ellison won rookie of the year honours.

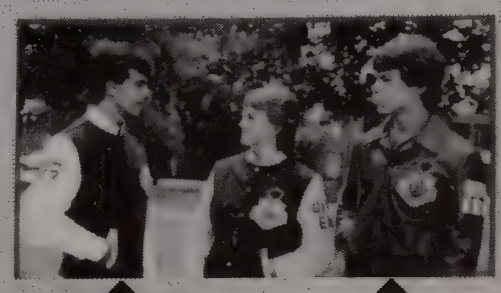
Belanger said the Blues should be seeded no worse than fourth heading into the CIAU championships this weekend which would probably mean a first round match with Manitoba, a team Toronto has not faced before this season.

U of T will leave for PEI on Wednesday morning although Belanger is trying to arrange for a Tuesday night departure so that the Blues can get an extra day of rest before the championships begin on Thursday.

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VARSITY EVENTS CALENDAR

Continued from page 14

Street.

JEWISH WOMEN'S PRAYER GROUP THROUGH JEWISH STUDENTS' UNION -- Monthly Prayer Group and discussion. Free breakfast. JSU, 604 Spadina Ave. 8:00 a.m.

UNIVERSITY OF TORONTO JEWISH LAW STUDENTS -- Judaism and Feminism: Marriage and Divorce Laws. Prof. Tirzah Meacham - Near Eastern Studies, U of T. Rabbi Martin Lockshin - Religious Studies, York U. U of T Faculty of Law, Flavelle Building, Bennet C. 5:00 p.m. Free.

SCIENCE FOR PEACE -- Reception. Professor Leon Bagramov, Academy of Sciences, and USA-Canada Institute, Moscow. Long Common Room, University College Union, 79 St. George St. 3:00 - 5:00 p.m. RSVP 978-3606.

U OF T OUTING CLUB -- Spring General Meeting. Come and discover the Rouge Valley and vote for your 1992-93 Executive. Bissel Building Room 205 (corner of Sussex and St. George) 7 p.m. Everyone welcome.

VARISTY CHRISTIAN FELLOWSHIP -- Henri Nouwen speaking - "The Wounded Healer". Wymilwood Music Room, Victoria College. 6:30 p.m.

ENGLISH STUDENTS UNION -- Movie Night: come and join us for a viewing of the ribald classic "Tom Jones", Sig Sam A/V 153. 5:00 p.m. No cost.

THE ASSOCIATION OF CLASSICS STUDENTS -- We are having a lecture on Vegetarianism and Animal Rights in Ancient Greek Thought. Prof. Brad Inwood will be speaking. Junior Common Room, Trinity

Friday, March 6

BAPTIST STUDENT MINISTRY/LIFELINE CHRISTIAN FELLOWSHIP -- Weekly Bible Study. Anyone welcome. ISC, 33 St. George St. 1:00 - 1:45 p.m.

SOUTH AFRICA/AZANIA: THE CURRENT SITUATION -- Patricia De Lille, Foreign Affairs Secretary of the Pan Africanist Congress of Azania. Medical Science Bldg. 7:00 p.m.

VICTORIA'S FILM SOCIETY -- Jean Renior's "Grand Illusion", guest speaker Prof. Gilbert. Northrop Frye Hall, room 003. 7:00 p.m. Free.

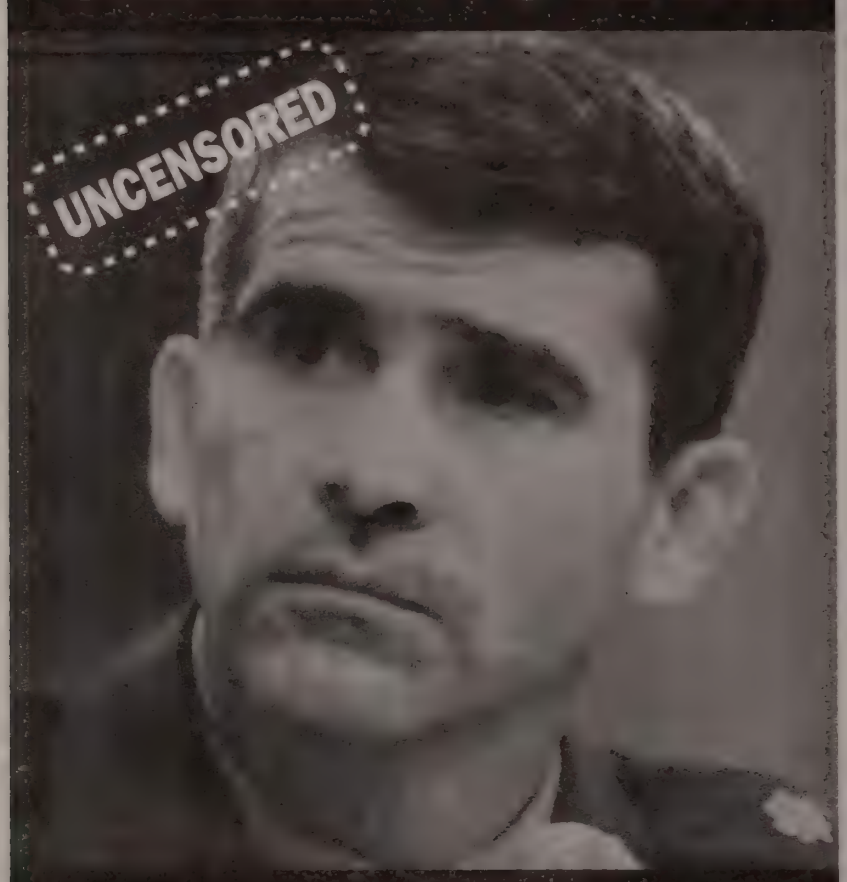
STUDENT CHRISTIAN MOVEMENT -- Workshop and Worship. Join us for a celebration of a contemporary liturgy. To be followed by a critical discussion. Hart House Chapel, 1st floor Hart House. 3 -5 p.m.

U OF T TIBET COMMITTEE -- Tibetan Film Festival. Insightful documentaries on the Tibetan struggle. Vanya Kewley's A Case To Answer, The Future of Tibet and more. Join us for this movie marathon. Claude T. Bissell Bldg. Rm #205. 7 p.m. Free.

IMAGES OF WOMEN 1992 AT AKAU -- Twenty Women Artists. Playful, sensual, serious, thoughtful, spiritual, and angry, these works reflect a wide view of woman's world. Opening March 6, 7 - 10 p.m. Continues Tues. - Sat., 11 a.m. - 6 p.m.

FACULTY OF MUSIC -- The Opera Division presents, fully staged and constumed, Mozart's Marriage of Figarro. 8 p.m. MacMillan Theatre, Edward Johnson Bldg. Tickets $15/$10 - Box Office 978-3744.

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York beats Blues for top spot

V-Ball takes silver

BY PATRICK HO
Varsity Staff



Suzanne Deschamps and Laurie Lasseline block *Mark Lyall*

There are a couple of things you can always count on from theYork varsity athletic programme -- the women's volleyball and the men's gymnastics team to win provincial titles and the football team to lose every game it plays.

All parties lived up to expectations this year after the York Yeowomen swept the U of T Varsity Blues 15-7, 15-8 and 15-13 on Sunday to capture their ninth OWIAA volleyball title in 12 years.

"I think there are many different reasons for our success," said York head coach Merv Mosher after the relatively easy win in front of a crowd of about 500 at the Sports Gym.

"We have good athletes, good support from our athletic department, continuity in our coaching staff...There really isn't one reason you can pin down to explain our success."

Toronto dug a hole for themselves early in the championship match, losing the first two sets, but it looked like they were on the road to a comeback holding a 12-9 lead in the third game.

But York called a timeout which seemed to end Toronto's momentum and the match ended after Varsity's fifth-year hitter Suzanne Deschamps' spike fell long.

"In the third game our passing broke down and you saw the result of it," Mosher said. "Anytime you go into another team's home gym, it's a battle. (Toronto's) a tough serving team, with good blockers and a good defence."

U of T's Laurie Lassaline, co-winner of the OWIAA East Division rookie of the year award, said there was a breakdown in communication on Toronto's part.

"A lot of the time it didn't seem like the passes were there," said Lassaline.

Jolan Storch, captain of the Blues, said Toronto wasn't playing with confidence in the match.

"If we had started like we finished we would have won," Storch said, choosing her words carefully after being reprimanded by the athletic department for profane comments to the press earlier this year.

"We started every game well but people started to hesitate in their own minds. Maybe some of the players weren't 100 per cent mentally ready, but it had nothing to do with the coach. (Kristine Drakich) did a great job getting us ready for this weekend."

Drakich was named the OWIAA East Division coach of the year for the second time in three seasons, while Deschamps and Storch were named all-stars.

Toronto defeated Windsor and McMaster in straight sets to reach the OWIAA final against the Yeowomen The Blues still qualify for the CIAU championships coming up March 13-15 at York.

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TALKIN' DIRTY: WOMEN AND SEX SUPPLEMENT

The VARSITY

VOLUME 112, NUMBER 44, THURSDAY, MARCH 5, 1992

WRAPPED IN NEWSPRINT, WE'RE CUMMING ALL OVER THE NEWS, SINCE 1880



It ain't SAC posters they're looking at, but the exam timetable. *Mark Lyall*

Third major robbery in eight months

Armed robbery at New

BY MAYLIN SCOTT
Varsity Staff

A New College office was robbed at gunpoint at 11:30 yesterday morning — the third major robbery at U of T in the last eight months.

"The suspects went to an underground office at 41 Classic Avenue," said Detective Sergeant Eugene Reilly of Metro Police's 52 division. "They walked in and covered up the glass portion of the window. They confronted three women who worked there and ordered them to lie down on the ground. "The suspects — one had a handgun and the other a sawed-off firearm — then ordered one of the women to open the safe. The suspects then took the money from the safe and fled eastbound."

Reilly said several thousand dollars were taken. The office contained money from the college's snack bar, dining hall and deli cafeteria. There were no injuries, although the women were badly shaken up, he added.

Constable Darcy Griffith of U of T police said this is the third robbery on the campus in the last eight months and the second of this year.

He said there was a previous robbery at the same location in January, and a robbery at knifepoint at a St. Mike's parking booth last July.

But chief of police Greg Albright said he couldn't remember the details of the previous robberies.

"You've got me. I can't remember," he said. "It seems to me that a delivery was being made and a chap jumped in a truck and grabbed a money bag from a female driver and ran off. I don't remember if there was a weapon. The other one was at St. Mike's so we're not involved with that one. I remember something about it."

He said U of T police do not regularly patrol the federated colleges of St. Mike's, Trinity and Vic, although they will respond to calls if asked to.

After checking with his office, Albright confirmed the last incident on Classic Avenue happened at 9:15 am, on January 23rd, when a suspect jumped into the back of a truck delivering money and grabbed one of the money bags, making away with just under $5,000.

"It happened in seconds. He just looked at her (the driver) and said 'this is a robbery'. There was no evidence of a weapon."

The St. Mike's incident happened on July 5, 1991 at approximately 9:30 am. Albright said $40 was stolen from a parking attendant by two males, one of whom had a knife.

Albright said U of T police have a policy of informing the university community, "in any matter that is of interest and for the safety of the university community. Sometimes because of Metro being involved, we can't release things that might be involved in the investigation."

He said he thought people had been told about the previous robberies, particularly the Jan. 23 incident.

"I thought for sure this had appeared in the papers," he said.

But Krishna Rau, Varsity editor said the story did not appear in campus papers.

"We certainly would have run it, and so would any other paper.

See Armed, page 6.

Computer virus set to strike March 6

BY NANCY HOWDEN
Varsity Staff

Students aren't the only ones infected with viruses.

If you think you're sick, just wait and see what your computer catches on March 6.

The Michelangelo virus, first discovered in Scandinavia in 1991, has attracted media attention worldwide. As many as five million personal computers may be infected. This virus is a program which formats the hard drive of any system by overwriting them with random characters from system memory.

"The Michelangelo virus is hidden in a computer's memory without using the programmer's own password. It's like stealing a painting without breaking into a home, and it's as damaging to the computer as throwing a rock at it," said Charles Meadow, professor of Library and Information Sciences at U of T.

Meadow added the prank has serious consequences.

"The people who think they're so cute and so clever to make up these programs don't know what hospitals or air traffic control systems are affected, and don't know who they could be hurting or even murdering as a result, if the virus is not detected."

But Don Gibson, computer systems support manager, said the Michelangelo-specific Special Edition of Central Point Anti-virus is a method used to combat the virus.

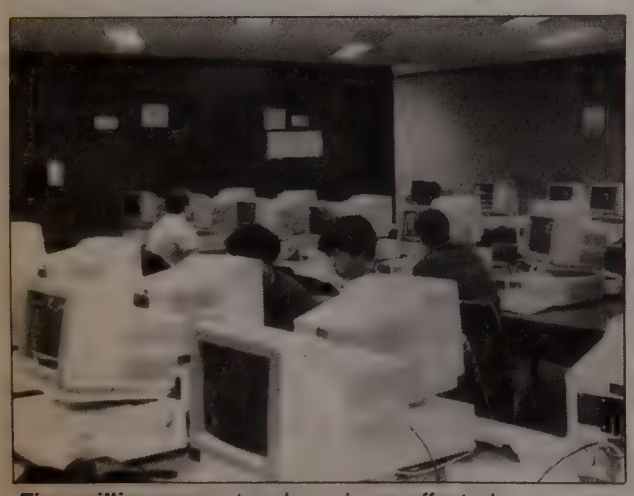
"The virus works by quietly hiding in a computer's boot sector and memory. Once in memory, Michelangelo infects diskette boot sectors as diskettes are accessed. When someone goes to access files on the system's hard disk, the hard disk is also infected. The CPAV detects and removes the virus, restoring the hard drive to its original state. Data on the hard disks of all infected systems can be lost if (the virus) is not detected," said Gibson.

The virus strikes on March 6, the birthday of the Italian Renaissance painter and sculptor, going into memory the first time the user starts the computer. When the computer's clock strikes March 6, it erases all memory.

"It would be harder to detect if the only files erased were those, say, beginning with the letter 'A'. If it's only ten per cent of files erased, it would be a much harder pattern," said Meadow.

Though the virus is easy to find and to fix, there are no obvious comments or codes or decripting mechanisms to identify if the virus exists, and changing the date on your computer will not necessarily "immunize" it

See Computer, page 6.



Five million computers have been affected

Student arrested in sexual assault

BY FARHEEN HASAN
Varsity Staff

One man was arrested and another asked to leave Robarts library on Tuesday for harassing women.

According to Detective Mackrell, of 52 division, a woman was locking up her bike outside of Robarts Tuesday afternoon when a man approached her, asking if he could lock up his bike with hers.

The woman agreed to lock their bikes up together. She told the man she would be studying on the fourth floor and if he needed to get his bike he could let her know.

"They went inside and up the escalator together, but were not really together," Mackrell said.

They went up to the fourth floor and as the woman walked through the reference stacks trying to find a place to sit, he grabbed her buttocks, Mackrell added.

The woman alerted U of T police who then called Metro police for assistance.

Metro police arrested Colin Lynch at 5:12 pm in Robarts' basement.

Lynch, a U of T student, was charged with sexual assault.

Another man was reportedly harassing women in Robarts' cafeteria minutes after the first man was arrested.

One woman reported that a man was harassing her. The clerk at the information desk alerted U of T police.

Another woman, Rosalia Messina, a second year student said the same man approached her after the first incident.

"He offered to buy me a coffee," she said. "He just sat here for about ten minutes staring at me and trying to start a conversation."

She said she saw the police but didn't approach them.

"I saw the cops and what was I supposed to do, say excuse me, are you looking for the guy who is sitting in front of me?"

Police asked the man to leave after giving him a fine for trespassing.



The corridor leading to the robbed office. *Mark Lyall*

Inside

Part-time GC candidates grilled, page 3

Movie muck-up: new Medak and Almodovar, page 11

Yo, let's get drunk, grow our hair and play in the Battle of the Bands, page 12

B-ball Blues advance to OUAA Central finals, page 16

Gendered language a form of classroom sexism

BY CHRISTINE MINAS

Sexism in the classroom is a problem universities are not adequately addressing.

That was the message delivered at a seminar on "Sexism in the Classroom" given by Rhonda Love and Bill Graham at this year's second Teach-In on Sexism and Violence Against Women.

Love, a behavioral science professor in the Faculty of Medicine, and Graham, a philosophy professor at Scarborough College, outlined the interpersonal aspects of sexism and the influence of the curriculum in the classroom.

"Women tend to use language for connection and building community, and men use it to establish dominance, status positions and hierarchy," said Love. "Women moderate their language, using questions, whereas men use statements of declaration."

These different speaking styles are perceived according to the speaker's sex, added Love. Often, female speakers are seen as incompetent. The different styles also cause misunderstandings between men and women about what the other is trying to communicate.

Love noted that the body language of professors is gendered. Male students are often encouraged to respond to questions, while females are not prompted in the same way.

"Body posture [is] used to intimidate or encourage participation in the academic environment" depending on one's sex, said Love.

"The argument, of course being that if you have gone through your educational career being treated ... according to your gender, [then] women learn that their ideas are less valued."

Graham called for structural change to the curriculum, which would incorporate the different cultures on campus.

"Is there such a thing as a gender neutral curriculum [or a] racially neutral curriculum?" he asked. "Over the years, I've come to be totally convinced that no, there isn't.

"We have nothing to lose, but everything to gain by having a more inclusive curriculum."

Graham also discussed the role of learning in the liberal arts.

"We can't really know ourselves by looking at the tradition in the past unless we examine the question of the politics. What are the gender politics of our curriculum?"

He also linked the curriculum to the larger institutions in society.

"There is a connection between sexism, racism and classism in our curriculum — that we have to be very clear about and that then tells us something not just about the curriculum, but about the institution which we live and work in."

The seminar was only attended by 15 people.

Teach-in on Orientations

BY FARHEEN HASAN
Varsity Staff

Orientation can "terrorize and humiliate" first-year students.

That was the conclusion of a seminar on Strategies for Resisting Sexism and Racism in the First Week of School. The session was held as part of the second Teach-in on Sexism and Violence Against Women. Eight women attended this seminar.

"We get complaints about Orientation," said Susan Addario, U of T's Personal Safety Awareness Officer. "There must be better ways to introduce students to the community with alternate events and activities."

Paddy Stamp, U of T's sexual harassment officer, also felt the university's colleges needed to redefine themes for Orientation activities

"There must be an alternative to getting first year students together, terrorizing them and subjecting them to humiliating experiences," she said.

"It astonishes me that people who have left home for the first time and who now have the time to live the way they choose could be degraded."

One of the participants said you have to look at the composition of Orientation.

"It's a breeding ground for a dysfunctional society."

Addario suggested that people should resist activities that have negative or violent outcomes.

"There is a gap in people's imaginations of what else we can do."

One of the participants suggested college councils establish guidelines and recommendations for activities.

"With a group of people, positive outcomes can be achieved," she said. "The resources are available on campus, we just have to make people more aware of them."

One member of the audience brought up the problems of alcohol consumption among Orientation leaders. Another suggested holding alcohol free events or banning alcohol altogether.

The group discussed activities that offended some students' sensibilities — particularly visa students and those from "quiet" cultures — and activities with sexual themes that alienated gay students.

Attention Part-Time Undergraduates

At a referendum to be held the 16th, 17th, 18th and 19th of March, 1992, part-time undergraduates will be asked to vote on the following two questions:

1.ASSOCIATION OF PART-TIME UNDERGRADUATE STUDENTS (APUS) REFERENDUM

At present, the $10.00 membership fee you pay to APUS can be changed only by a referendum among part-time undergraduate students. Your APUS fee is used to support lobbying and services for part-time students on all three campuses. APUS has not increased its fee since 1982, and inflation has eroded the value of this fee. If you approve the following change to the APUS By-Law, the APUS Assembly would be given the ability to adjust the APUS membership fee by the rate of inflation each year, without conducting a referendum of part-time students.

Accordingly, are you in favour of repealing Section 3.04 of the APUS By-Law in its entirety and enacting the following in its place:

"(a) The membership fee shall be the total of the amount determined in accordance with subsection 3.04(b) below for use by the Corporation and such additional amount, if any, as may be authorized to form part of the membership fee by this by-law;

(b) The portion of the membership fee designated for use by the Corporation shall be ten dollars per session which amount may be increased annually by resolution passed by the Board and the Assembly, each annual increase of the amount applicable during the preceding year not to exceed the year-over-year change in consumer prices in the Province of Ontario as measured by Statistics Canada (December-over-December) as of December 31 of the year preceding the date of implementation of the proposed increase;

(c) The Corporation may enter into an agreement or arrangement with the University whereby the University shall collect the membership fee from members together with student tuition payments and remit the membership fee to the Corporation in a manner satisfactory to the Board, in satisfaction of the membership fee obligations of the members;

(d) Part-time undergraduate students age 65 and over not required to remit student tuition payments shall be exempt from payment of the membership fee;"

Yes_____ **No**_____

2.OPIRG-TORONTO REFERENDUM QUESTION

The U of T chapter of the Ontario Public Interest Research Group,OPIRG-Toronto, is a student-funded, student-directed research, education and action organization which pursues the interests of students on environmental and social justice issues.

OPIRG-Toronto wishes to add a new fee of $1.00 to your APUS membership fee of $10.00, to be given to OPIRG-Toronto under the following conditions:

(a) Any part-time undergraduate student who does not wish to support OPIRG-Toronto will have a well-publicized opportunity to receive a refund of this fee.

(b) Beginning with the September 1992 academic year, the new fee will be collected to support OPIRG-Toronto, which operates independently of APUS.

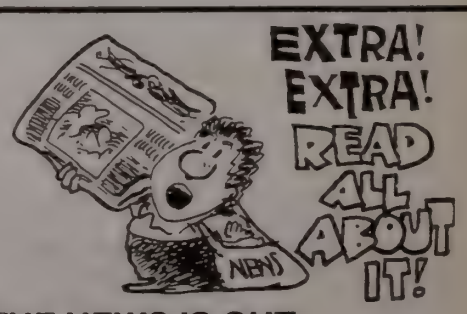
Are you in favour of the new OPIRG-Toronto fee of $1.00 as described above, and the addition of the section below to article 3.04 of the APUS By-Law No.1 which this requires?

Yes_____ **No**_____

(e) In addition to the amount authorized in the foregoing provisions of this Section 3.04, the membership fee shall include one dollar per session designated for the support of the Ontario Public Interest Research Group-Toronto ("OPIRG") for so long as the Corporation remains affiliated with OPIRG. The Board and the Assembly may, by resolution, direct that the Corporation shall cease to be affiliated with OPIRG, in which event such one additional dollar per session shall cease to form part of the membership fee and any amount collected and not previously remitted to OPIRG shall be applied for such purposes as the Board and Assembly may direct."

POLLING TIMES AND LOCATIONS

MONDAY, MAR.16 AND TUESDAY, MAR.17 1:00 PM to 7:30 PM:
Sid Smith Lobby, Robarts Library, Sig Sam Library, Victoria College -- Old Vic, St. Michael's College -- Brennan Hall, University College -- Front Hall, Woodsworth College, Erindale College -- North and South Buildings, Scarborough College -- Meeting Place.
WEDNESDAY MAR.18 AND THURSDAY MAR.19, 10:00 AM to 7:30 PM: Sid Smith lobby, Robarts, Sig Sam, Victoria College -- **Wymilwood**, St. Mike's College -- Brennan Hall, University College -- **Refectory**, Woodsworth College, **Sandford Fleming, Hart House, Koffler Centre, Medical Sciences Building**, Erindale College -- North and South Buildings, Scarborough College -- Meeting Place.



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The Varsity grills the candidates

Part-time Governing Council students profiled



Patti Cross

BACKGROUND:

Has a Bachelor's degree from U of T in Psychology and Sociology and is currently working towards a certificate in Personnel and Industrial Relations. She has worked six months as information officer for the Association of Part-time Undergraduate Students, has been on the executive board of a union for two years and is currently working for the Epilepsy Association.

GOVERNING COUNCIL EXPERIENCE:

Has attended two Governing Council meetings. In a short quiz, she was able to correctly name the chair of GC and the chair of the University Affairs Board but was unable to name the chairs of the Academic and Business Boards.

THE MISSION:

"Being a part-time student and working in the APUS office has made me realize there is something very distinctive about having a full-time job and working towards a degree. It sparked my interest. I like to be in control of things."

THE ISSUES: (WE ASKED EACH CANDIDATE TO BOIL IT DOWN TO THREE)

1. Safety issues. "The idea that Walksafer may not be funded disturbs me because most part-time students do study in the evenings and do have to do that walk to their car, or to the TTC.
2. Daycare availability.

ISSUES SPECIFIC TO PART-TIMERS:

"Safety is the main thing. Also the availability of courses for part-time students. The university doesn't have a lot to offer with courses in the evening and with exams. If you are studying an evening course, your exam will not necessarily be in the evening. It's hard enough to take time off work to study, let alone take time off to write the exam."

SPEAKING ON THE STUDENT VOICE AT GC:

"I think they are effective. The representatives we have right now are very effective and widely respected, not only by the students who know about GC, but also the people involved on the council itself."

IN CLOSING:

"I think I can do a good job. I'm devoted to the university, I've been around since 1983. I think the University of Toronto has a lot to offer students and part-time students and we have to make sure that student voices are heard."



Julia Greenfield

BACKGROUND:

Has been a part-time Woodsworth student for the last seven years studying History and Political Science. Has been on the Hart House Music and Library committees and a student executive on the Jewish Students' Union. She has been a part-time GC rep since November.

GOVERNING COUNCIL EXPERIENCE:

As a part-time GC rep, she sits on the Academic and University Affairs boards. Has attended two Governing Council meetings, four Academic and four UA board meetings. In a short quiz, she was able to correctly name Robert McGavin as the chair of GC and Michael Marrus, Barry McCartan and John Gardner as the chairs of the Academic, UA and Business boards respectively.

THE MISSION:

"I've always been interested in the plight of the student on campus and looking for a way to see how I could change it and make life better for students in general."

THE ISSUES: (WE ASKED EACH CANDIDATE TO BOIL IT DOWN TO THREE)

1. Increases in tuition fees. "I guess this is what I consider the most important. I'd like to see some reform to OSAP, so it'll correspond to the cost of living, especially for students living in Toronto. As well, I would like the university to find some creative ways to fundraise and get money from other sources as well. I think it is important that the experience of undergraduates is a good experience so when they go out in the working world and are contacted as alumni, they'll be more willing to give back financially what they got out of it."
2. Availability of night courses and the quality of teachers in general for both part-time and full-time students.
3. Safety on campus. "This is important especially for people who do have night courses, so they know they can walk on the street at night and know they are safe."

ISSUES SPECIFIC TO PART-TIMERS:

"It's important to maintain a link with APUS and also to try to communicate with as many students as possible, and be approachable to them. Because they are part-time, it's especially important because they don't realize what's out there and don't have a lot of connections with the university."

SPEAKING ON THE STUDENT VOICE AT GC:

See Greenfield, page 5.



Stacey Papernick

BACKGROUND:

Graduated with a specialist in Labour Management Relations and is currently a part-time student upgrading her degree. She has been president of New College Student Council, a New College SAC rep for 3 years, external commissioner on SAC, Women's Centre volunteer co-ordinator and a member of the United Coalition Against Racism.

GOVERNING COUNCIL EXPERIENCE:

Has attended one Governing Council meeting. In a short quiz, she was able to correctly name the chair of GC and the chair of the University Affairs Board but was unable to name the chairs of the Academic and Business Boards.

THE MISSION:

Basically, I want to run for GC because I feel there is a lack of communication. Things that are happening there are happening in a vacuum. Plus, with all the bureaucracy, students don't know things, like how to get on the agenda and they have problems communicating. The student voice is being ignored. Through my involvement with groups such as UCAR and the Women's Centre, I also want to make sure that some of the student interests that don't usually come out, are heard.

THE ISSUES: (WE ASKED EACH CANDIDATE TO BOIL IT DOWN TO THREE)

1. Sexual Harassment Policy. "Some of these big issues will be done by the end of this year, but if it continues to go on, it'll be an important one. I know I'm capable of informing myself and reading through all that stuff."
2. Race Relations office. "We need to lobby on continuing to keep that office and committee going. For native students especially, it's a viable opportunity for change."
3. Non academic code of behaviour. "Right now it's extremely ineffective. I think students should not be afraid to speak out in the classroom."

ISSUES SPECIFIC TO PART-TIMERS:

"The first thing, is that they work and therefore have less time at

See Papernick, page 5.

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CORRECTION

The Varsity mistakenly, through no fault of the advertiser, advertised a 2 for 1 Breakfast special at The Duke of York which is not available. The Varsity regrets any inconvenience this may have caused.

EDITORIAL

Gun-toting hordes run wild at U of T

U of T is not immune to the problems of the surrounding city.

Three major robberies on campus in the last eight months — two of them armed — have only served to confirm that the violence and mayhem of Toronto is part of university life.

But at the same time, the campus can be a world unto itself. It's entirely possible to spend all your time at university without stepping off the campus. There are residences, libraries, bars, laundromats, cafeterias — everything you might need. There are friends, maintenance workers, doctors, employers, advisers.

There is also a campus police force. And that can be a bit of a problem.

Most people reading this paper will only have found out about these robberies today. Hell, *The Varsity* only found out yesterday, and we're supposed to be keeping you informed.

Why have they remained such a well-kept secret? Because the U of T police haven't told anyone about them.

Mind you, it may not be entirely the fault of the police. It seems they just have bad memories. Greg Albright, the chief of police, told us he couldn't remember a robbery that netted $5,000 in January.

COULDN"T REMEMBER?!? Exactly how many $5,000 robberies take place here? Are there a whole sea of them we haven't been informed about? Are there hordes of gun-toting bandits running wild around campus?

Unless the police are even less informative than they seem, it's almost unbelievable that their chief couldn't remember something as noteworthy and rare as a $5,000 robbery.

But the question is why were *students* never given the chance to forget it?

Two armed robberies involving handguns, knives and a sawed-off shotgun, and another major robbery, take place on our campus and the police can't be bothered to let anyone know.

The latest robbery, on Wednesday, would seem to involve at least some inside knowledge. Quite possibly, the previous ones did as well. But U of T police seem to feel that students do not have any right to know about these events.

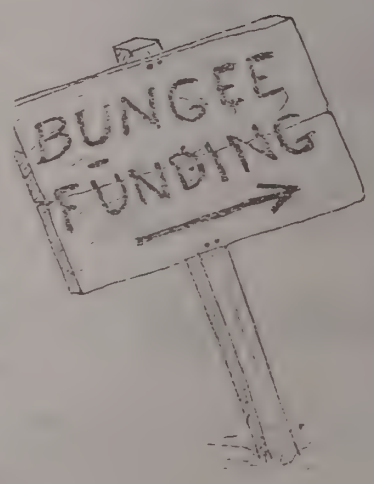
This is certainly not the first instance of U of T police withholding information from students.

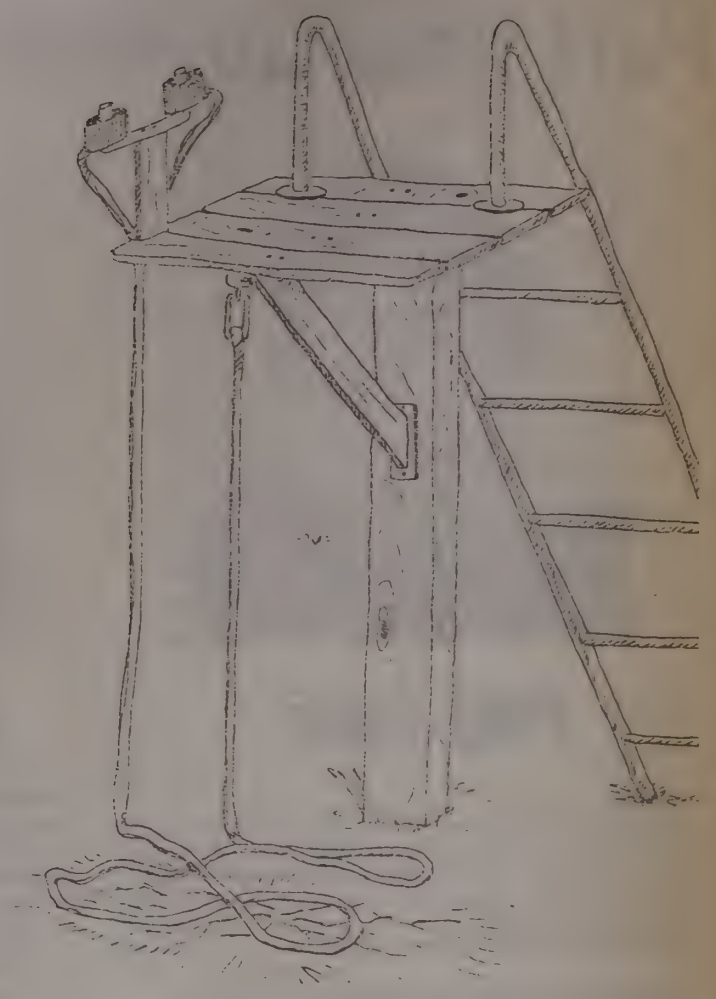
It's only within the last few years that they've started informing students of sexual assaults on campus. Even now, campus papers are only informed sporadically.

Not that this decision seemed to be motivated purely by a desire to protect people. It coincided a little too neatly with the case of "Jane Doe," a woman who is suing Metro Police for not informing her that a rapist was active in her neighbourhood. She became one of his victims.

Nobody expects U of T police — who carry only flashlights and handcuffs, and don't even patrol in pairs — to take on armed robbers.

But students *can* expect police to tell them what's happening on their campus — especially when violence is involved. Students have a right to make choices about their lives based on all available information.





The VARSITY
U of T's Invincible Weekly Student Newspaper Since 1880

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The Varsity will not publish material attempting to incite violence or hatred towards particular individuals or an identifiable group, particularly on the basis of race or ethnic origin, colour, sex, age, mental or physical disability, or sexual orientation.
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back talk ... letters to the varsity

Godiva

Given the recent letters concerning Godiva as a symbol of engineering, I feel it is important to express a viewpoint which has yet to be heard: that of a male engineering student opposed to Godiva.

Engineering traditions have been a vital part of my life since I came to U of T over four years ago. I have been a dedicated member of the Lady Godiva Memorial Band (LGMB) during that time, and it was with much pride that I became the leader last year. It was also with pride that I became President of the Engineering Society.

During my term in both positions, I have experienced growing doubts about the acceptability of the symbol, primarily because of concerns which have been raised by many of my fellow engineers (note: Not from outside pressure). I asked myself why I have never felt comfortable about decorating my room with posters of scantily clad women, but have never thought to question the cartoon of a bare-breasted woman on my Band shirt.

The answer which came to me also explained why the argument presented by Mr. Wyrwicz in his letter simply did not wash. It is one thing to deplore an attitude which permits men to expose their chests but forbids women from doing so. It is a completely different thing to depict a nude woman in an undeniably insulting and degrading manner, as we have through our image of Godiva.

What message is conveyed by the symbol? That engineers support women's freedom of expression? The suggestion is ridiculous. The only message conveyed is that we insist on clinging to a symbol that hails from a bygone era when the feelings of women were irrelevant because there were no women in the faculty.

I discussed the matter with an alumnus who was in school when the symbol was new. He told me that the reason Godiva was popular at that time was because it was "a blonde with big tits." Is our Godiva dignified of pose and symbolic of freedom? No chance. Our Godiva only implies a fundamental lack of respect for women in general, be it caused by ignorance or by design.

We cannot turn our back on the pain which was so clearly expressed by our friends and classmates during the forum held in January. We must join the other engineering schools across Canada and renounce a symbol which damages the image of our profession and self-esteem of our colleagues. The connection between Godiva and Engineering began over four decades ago, at this very school. We started it; now we must finish it.

Alex "Gilligan" Chapman
Engineering Society President
and LGMB Leader

Salute

I have a couple of problems with regards to the letter from J. Stuart MacKay (*Varsity* Feb 27), in which he asks why there was no 21 gun salute to mark the appointment of Ontario's new lieutenant governor. My answer would be because nobody gives a shit about this useless tax-wasting tradition of having a British monarch's representative greedily feeding off an overly burdened provincial budget.

If the people had to be subjected to the pompous arrogance and abrasive noise of this stupid tradition, they would be reminded that their over-taxed money is being wasted on paying this person's six digit salary and would be understandably pissed off. Of course, for anyone who isn't from a middle-class or upper-class English background, it also serves to remind them that the exploitative British empire was acquired and maintained through the use of force rather than diplomacy and regard for self-determination.

The other problem I have with his letter was the opening in which he addressed his nescient letter to "gentlemen" only. Why would a woman not read your opinion on equal footing with a man? Did you simply forget about them or do you regularly deny half the population of this planet the simple parity of recognition; the respect of being acknowledged; simply a note of existence? In fact Mr. MacKay, the majority of students on this campus are women and thus the majority of people reading *The Varsity* are women too.

Are you that myopic in your mindset? After reading your retrograde letter, it would seem that you are, which leads me to ask the editors of *The Varsity* if your letter was actually real or a joke.

Richard McMullen
UC I

Ed Note. The letter Mr. McMullen is responding to was not in fact a joke. We couldn't come up with something that bizarre.

Levy

SAC seems to think that students will support a referendum to pay 162 per cent more than they are currently paying for a health plan next year.

Call me crazy, but why would students vote to pay $31.08 for a plan that currently costs only $11.88?

For the majority of students, who apparently do not take advantage of the plan, it certainly makes no sense to vote for a fee increase. Nor does it make sense for those of us who do use the existing health plan to vote for a higher premium since the system currently operates quite efficiently. I receive my reimbursal cheque in the mail not more than a week after I submit my claim. A week is not a long time to wait.

While a fancy new card that students can present to their pharmacist sounds appealing, I have to wonder if it's really worth an extra $20.

Carolyn Jurek
UC V

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

Trent yanks Frank from its bookstore

BY CLIVE THOMPSON
Canadian University Press

TORONTO — Trent University's bookstore has taken Frank magazine off its shelves after a Peterborough, Ont. woman complained its content was racist.

Catherine de Cent wrote a letter to bookstore manager Ralph Colly saying the cover and content of Frank's Nov. 14, 1991 issue ridiculed people of colour.

The small-circulation satirical magazine cover sported a caricature of Prime Minister Brian Mulroney wearing blackface and an afro, with the title "Bwana Muldoon on U.N. Blacklist".

de Cent, on behalf of the women of the Peterborough Rape Crisis Centre, asked Colly to stop selling the magazine.

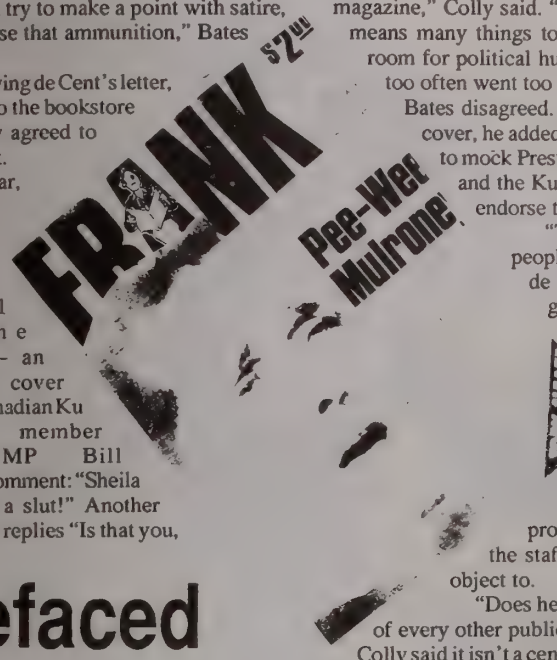
"There are people of colour in this community, they are our friends and our lovers, and it isn't right for them to have to face this stuff every time they go downtown," de Cent said in an interview.

But Frank editor Michael Bates says the magazine isn't overstepping the ordinary boundaries of satire, which involves offending people.

"When you try to make a point with satire, you have to use that ammunition," Bates said.

After receiving de Cent's letter, Colly talked to the bookstore staff and they agreed to remove Frank.

In particular, he said, they found Frank's Dec. 12, 1991 magazine offensive — an issue whose cover depicted a Canadian Ku Klux Klan member echoing MP Bill Kempling's comment: "Sheila Copps, what a slut!" Another Klan member replies "Is that you, Preston?"



"They all said they found it an offensive magazine," Colly said. "Now, that's a term that means many things to many people. There's room for political humour, but I found they too often went too far."

Bates disagreed. In the case of the Klan cover, he added, the editors were trying to mock Preston Manning, Kempling and the Ku Klux Klan, rather than endorse their views.

"This indignation from people like Ralph Colly and de Cent ... they just don't get it. I thought [the cover] was a good send-up of the whole Reform Party idea."

Bates said Colly was being hypocritical in banning Frank, arguing the bookstore probably stocks other books the staff and customers would object to.

"Does he agree with the contents of every other publication in the store?"

Colly said it isn't a censorship issue so much as a business decision, since the magazine is still available at other stores in Peterborough.

"We just made a business choice," he added. "We responded to a customer complaint. We don't sell Playboy and Penthouse either, though that was a decision made before I came here."

For every one customer who takes the time to write in a complaint, dozens of others will have the same complaint but won't take the time to write, Colly added.

Other university bookstores that stock Frank say they haven't received any complaints about it. But Eddy Yanofsky, a manager at the University of Toronto Bookstore, said he felt Colly dealt fairly with the issue by checking with bookstore staff.

"Personally, I do not believe in censorship, but as a bookseller, I have the right to choose what books and magazines I sell."

Safety posters defaced

VICTORIA (CUP) — Posters demanding a safe campus for women at the University of Victoria drew rape threats and vandalism instead.

Last month, threats such as "Shut the fuck up or I'll rape your sorry ass! Asking for a rebate?!? Fuck just for that women should pay double," were scribbled on posters designed by a group of women at the U Vic.

The posters, intended to draw attention to violence against women on campus, read "Tuition rebate for women only. UVic is a dangerous place for women. At night the unsafe environment limits access to facilities and restricts their freedom. Are women not entitled to a tuition rebate?"

The Women's Centre received a number of direct responses. One letter said women should pay double tuition, and half the money should go to men so they can be funded to rape women.

"The [posters] were a tool to get people thinking," said Susanne Klausen, a member of the group that designed the posters.

"It was the shock value that got people to stop and look. It gets them talking."

Klausen said though a more fundamental change must take place in the way people address the problem of violence against women, the tuition fee idea is a beginning.

The Women's Centre collective is taking the graffiti as a threat, said Nettie Hayter, a member of the collective.

"It was interesting to see how the [posters] were received," said Roshni Narain, a spokesperson for the poster committee. She said 200 posters were put up, and one week later the posters still up had messages on them.

See Defaced, page 6.

Greenfield

continued from page 3

"I think it is quite effective. Even though there are only eight students on council, they are very vocal. It's important that not only the part-time reps, but all of us get together to work on certain issues. Most of the issues that come up are important to all students."

IN CLOSING:

I'd like to say that especially for a part-time rep, you have to have a very dedicated person who can manage to not only study, but maintain a job and go to all the meetings. So far, I've been able to manage it and I think I can carry on. The more time you have to do it, the more time you have to familiarize yourself with the issues, the boards, and the people. It is intimidating and it does take a while till you feel more comfortable with the process."

Papernick

continued from page 3

school so issues important to them are the number of course offered at night and the time it takes to finish a degree, the types of funding they are able to get and the issue of childcare."

SPEAKING ON THE STUDENT VOICE AT GC:

"The student voice is effective, but we could potentially be much more effective. It's true that GC is intimidating, especially for women, but I've had a lot of experience speaking out on issues."

IN CLOSING:

"I'm really looking forward to the opportunity of representing students at a whole new level. I've never had the experience of working with administration in this way. I feel we could effect change together."

double drumsticks too much chicken eh, big guy, god, i don't want to do any more silly interfacing with people who know nien yet insist on radishing for posies, do they really think they're fooling anyone ?

HART HOUSE

So many things to so many people

UNIVERSITY OF TORONTO 1992

COVENTRY CUP SQUASH TOURNAMENT

MARCH 12, 13, 14 ,15

EVENTS:

*1. Men's A 2. Men's B 3. Women's Open
* NOTE: For Varsity level players

TIME

Matches will be played on the athletic centre courts on:

Thursday	March 12	5:00 p.m.	-	9:00 p.m.
Friday	March 13	3:40 p.m.	-	11:00 p.m.
Saturday	March 14	10:20 a.m.	-	3:40 p.m.
Sunday	March 15	12:00 noon	-	4:00 p.m.

NOTE: First round of Men's B is played Thursday. Please state if there are times you cannot make.

ELIGIBILITY

Open to all members of Hart House and the Department of Athletics and Recreation. A player may enter one event but is guaranteed two matches.

ENTRY FEE:

$5.00 non-refundable after Monday, March 9, 1992, 5:00 p.m.

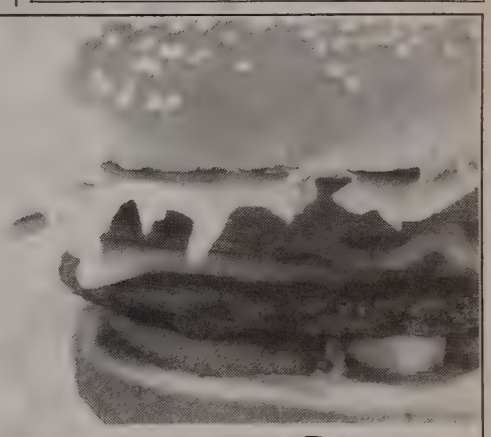
DEADLINE

Monday, March 9, 1992, 5:00 p.m.
Draw times available Wednesday, March 11, 1992, 12:00 p.m. outside Hart House Locker Office and on Squash Bulletin Board at the Athletic Complex.

OFFICIAL BALL: Dunlop Double X
TOURNAMENT CHAIRMAN: Steve Pasian
CSA EYEWEAR MANDATORY

Entry forms available at the Recreational Athletics Office, Room 101, Hart House 978-4732 and the Recreation Office, Athletics Centre, 978-5845. PLEASE REGISTER EARLY.

2 FOR 1 TEEN® BURGER



The A&W at College Park would like to invite the students from U of T to enjoy two delicious teen burgers for the price of one!

Bring the coupon below and a friend (or just your appetite) and enoy the best Burger in the business.

A&W®

FREE TEEN BURGER

Treat a friend to a FREE Teen Burger when you buy a Teen Burger for yourself.

A&W

Not valid with any other promotional offer. One coupon per customer. Valid until March 31, 1992 at A&W at College Park only.

SAC passes election questions

BY NANCY HOWDEN
Varsity Staff

Increased student fees, a new health plan and the Ontario Public Interest Research Group are at the top of the list on the 1992 SAC referendum ballot.

In addition to endorsing OFS and CFS, SAC also voted to endorse OPIRG at last Thursday's board meeting, despite debate.

"OPIRG is a student organization focussed on research, education on social justice, the environment and Native rights," said Janne Dunnion, spokesperson for OPIRG at the meeting.

But Bart Arsenault, SAC vice president, said OPIRG lacks the student factor.

"The four causes named are not student-oriented. The focus is not a student focus. I would worry about where my four dollars was going."

And Peter Guo, SAC president, said he refuses to buy into the argument that OPIRG would address suburban concerns.

"Their promises to students are simply stop-gap measures on paper. Problems like the Green Plan don't affect Erindale and Scarborough, and those are two large constituencies at U of T. If they were a downtown organization, they would function well, but their interests aren't suburban," said Guo in an interview with *The Varsity*.

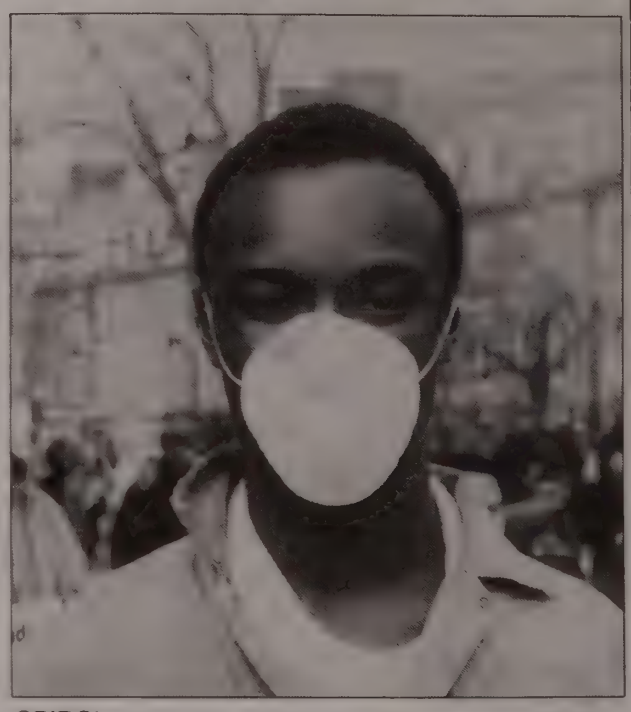
It was resolved that SAC would take a stand in support of OPIRG.

SAC also approved wording for the referendum question asking for student approval of a SAC incidental fee increase of five dollars over five years, starting with a two-dollar increase for 1992-93.

"The increase will go towards restructuring the SAC office. Only 20 cents of the increase will go towards the deficit and our mistakes of the past," said Guo. "The rest will go to services that affect students directly, like University Affairs. It's worth the cost of a pop just to get SAC Free Films back, as well as pursuing quality of teaching and increasing revenue."

If students support SAC's new health plan, they would pay an additional supplement of $19.20. According to Guo, the plan is worth the price.

"Is it worth the extra nineteen dollars? I think so. The new drug plan would increase its usage and decrease hassle. It's far better than coughing up the cost (of prescriptions) up front and waiting weeks for reimbursement. It's a lot tidier."



OPIRG's gas mask protest this year. Mark Lyall

Computer virus

continued from page 1.

"It depends on whether or not you have an automatic date computer. If you do, you can't prevent a computer from erasing its own memory. Even if you can change the date that appears, the date is still ticking off inside," he said.

The CPAV used to combat the Michangelo and Friday the 13th viruses permanently immunizes files, making them self-protecting against future attacks. It recognizes and removes about 1,000 other viruses, offering complete virus and password protection in DOS and Windows.

The complete CPAV is available from any software dealer. Central Point also offers a Michelangelo Protection Kit, available for $29, overnight delivery included. A copy of the anti-Michelangelo virus software can also be picked up free at U of T's Computing Services offices at 4 Bancroft Ave. Room 201.

Armed robbery

continued from page 1.

if we had received any information on it," he said. "A $5,000 robbery is still big news on this campus."

Reilly said police are looking for two male suspects from yesterday's shootings.

Suspect number one is a black male, 5 feet 7 inches, weighing 160 pounds. He was wearing a red and white toque, jeans, a navy blue jacket and brown and green shoes. He was carrying a handgun.

The second suspect is a black male, 6 feet tall and weighing over 200 pounds. He was wearing a long beige trenchcoat and black pants. He wears glasses and has two gold earrings in his left ear. He was carrying a sawed-off shotgun or rifle.

If anyone has any information about the robbery, they can call Metro Police 52 division at 324-5204 or Crimestoppers at 222-TIPS.

Defaced posters

continued from page 5.

"Violence against women is a real thing. Women do have something to fear," said Narain.

"When you see a poster that has been ripped in half or vandalized, it is scary to think about the anger and hate behind [the action]," said Narain.

Although sponsored by the Women's Centre and stamped by the student council, the poster project was privately funded. The posters were displayed only on public notice boards.

WHY WAIT FOR SALES!

AT EATON'S YOU CAN BUY MEN'S AND WOMEN'S **LEVI'S RED TAB** JEANS AT THE RED HOT PRICE OF 34.99 TODAY AND EVERY DAY



Time Out!

Looking for Levi's? You don't have to wait for a sale just come to Eaton's
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Choose from men's and women's denim 501s, 531s and 532s, plus men's 516s and 535s

34.99 EVERY DAY

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EATON'S
Goods Satisfactory or Money Refunded

The Hart House Music Committee and the Canadian Broadcasting Corporation Present

JACQUES ISRAELIEVITCH
Violin
ROBERT KORTGAARD
Piano

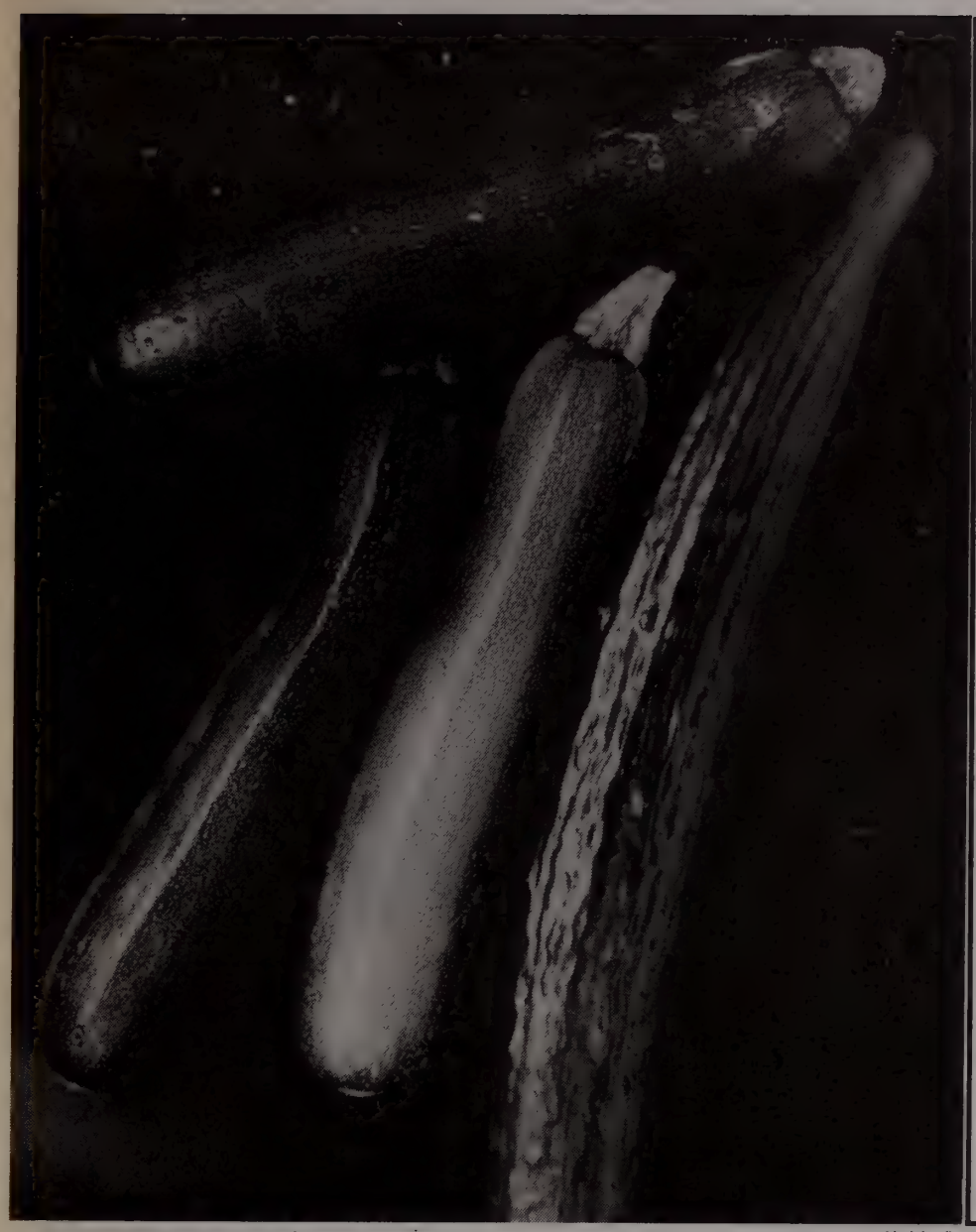
March 8, 1992
8:00 pm, The Great Hall

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GABRIEL FAURE

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Romance, Op. 28
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Morecau de lecture à vue
Sonata No. 1, A major, Op. 13

FREE TICKETS TO STUDENTS AND SENIOR MEMBERS

FROM THE HALL PORTER STARTING FEBRUARY 23, 1992



Take your pick and fuck it.

Mark Lyall

For International Women's Day, The Varsity presents:



Talk Dirty to Me...

a supplement about women and sex

When you want something done right do it yourself...

One woman's quest for orgasm

I must have been around five when I discovered that rubbing the little bump where the pee came out felt really good. It was the beginning (as they say) of a beautiful friendship.

I can honestly say that for most of my childhood, my clitoris and I had a rollicking good time. By some miracle of Masters and Johnson and Parent Effectiveness Training (PET, ironically enough) my parents managed to avoid screaming hell and damnation every time my hand happened to wander to my crotch area. (Incidentally, I've always wanted to thank them for leaving my sexuality relatively unmangled, but I've never quite known how to broach the topic)

Penis-laden Pages

So that was my idyllic childhood. When I hit puberty (surprise) things started to go downhill. As far as I could tell from extensive reading of the vast selection of porn and erotica our culture has to offer, women did not have orgasms. In the porn cannon, the clitoris was (is and still is) a mysterious and elusive subject. My friends and I combed the penis-laden pages of the Penthouse forum for months; women were everywhere cooing, writhing, and wiggling under the massive phalluses of men with names like Long Dong Silver, but none of them ever actually came.

Was the clitoris a part of the anatomy that no one else had? Were we the only ones who, throughout our childhood, spent many happy hours in the bathroom showing each other how we "did it"? Had there been some kind of atomic explosion in our neighbourhood that had left us with these strange but fun body parts?

Things were much easier for adolescent boys. Orgasms were natural. They were a matter of pride. Teenaged boys got drunk and had contests to see who could shoot his cum the farthest. Great writers described the orgasms of the prurient young male in mind-numbing detail. Take for example, this passage from Philip Roth:

Ooohing and Ahhing

"Then came adolescence — half my waking life spent locked behind the bathroom door, firing my wad down the toilet bowl, or into the soiled clothes in the laundry hamper, or splat up against the medicine chest mirror, before which I stood in my dropped drawers so I could see how it looked coming out." Maybe not the most poetic description, but at least it was there.

What did teenaged girls have? Some busty Jackie Collins character oohing and ahhing as a square jawed millionaire worked her nipples over for the umpteenth time. Big deal. I mean nipples are O.K., but they really aren't the place for action as far as cumming is concerned.

I was one of the lucky ones. A lot of my friends had never masturbated and didn't even know what cumming felt like. "Orgasms?!" cried my grade ten best friend. "You don't get those until you're thirty and married or something." Another friend claimed to have had an orgasm while dancing with her fifteen-year old boyfriend at the Halloween masquerade. Yet another friend (who, incidentally, believed touching her own genitalia was so disgusting she could barely put in a tampon without gagging) measured her orgasms by the amount of fluid she produced.

"Oh yeah, it was great. Cum was running down my legs in rivers!" (I was dubious. The only women I knew who came like that were the ones in the pages of Playboy.)

"Yeah, but how did it feel?"

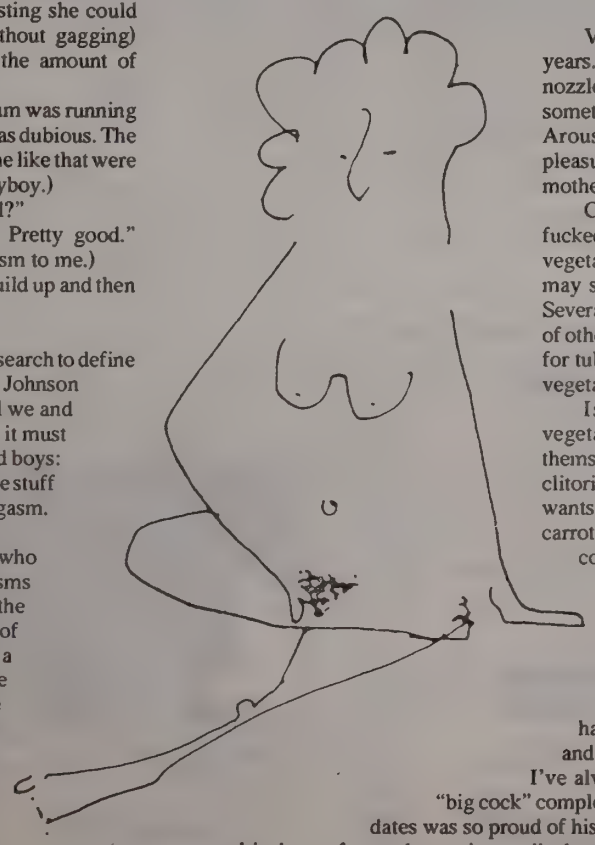
"I dunno. O.K. I guess. Pretty good." (Doesn't sound like an orgasm to me.)

"But was it sort of like a build up and then kind of like a sneeze?"

"Not really..."

And on and on it went; the search to define female orgasm. Masters and Johnson couldn't do it. Neither could we and again I have to point out that it must have been easier for teenaged boys: you rub your dick, some white stuff shoots out, you've had an orgasm. It's easy.

But even for those of us who actually knew what orgasms were, the arrival of men on the scene created a new set of problems. The mind of a teenaged boy is, perhaps, the only place in the world where the clitoris is even more obscure then in the pages of the porn mags. Teenaged boys: those paragons of sexual subtlety who treat cunnilingus like some kind of contest to spread as much spit as possible over the female genitals in the minimum amount of time.



It's a muggy day in the summer of my fourteenth year. I'm spending a passionate afternoon languishing on the Peter Puck sheets of my grade ten boyfriend's bed. I jerk him off repeatedly. " Ohh baby ohh ohh baby, baby..." (Obviously a man suckled on the pages of the Penthouse Forum.) Every now and then he jams a couple of dry fingers up my vagina in the hopes that I'll erupt into spasms of ecstasy. I stare at the ceiling and think about getting together later tonight for some real fun with the zucchini my mother bought for Friday night casserole.

Vegetable Grace

Vegetables were the saving grace of my teen years. Those years when the detachable shower nozzle loses its charms and you begin to long for something more, but avoid sending away for The Arouser ("Eleven inches of pure vibrating pleasure!") because you can just picture your mother accidentally opening the package...

Carrots, zucchini, cucumber, parsnips: I fucked them all - then returned them to the vegetable crisper. Masturbating with vegetables may sound weird, but it's not all that unusual. Several of my friends (and I'm convinced hundreds of other women) confess to the same predilection for tubular shaped crudites. Next time you eat a vegetable, think about it.

I should probably clarify here that by fucking vegetables, I don't mean that the vegetable themselves were the source of pleasure. The clitoris is always the place to be when a woman wants to cum. The zucchini (or cucumber or carrot or whatever) just makes those vaginal contractions a little bit more fun.

Gag Reflex

This brings us to another myth about women's sexuality which seems to have a lot of currency: the vaginal orgasm. I have never in my life had a "vaginal orgasm" and I'm convinced there's no such thing. Thus, I've always been incredulous of the whole male "big cock" complex. (Once, one of my charming high school dates was so proud of his penis size, he decided to corner me in the washroom just to display his nine inch wonder. I barely escaped with my gag reflex intact.)

It doesn't matter if a man has twenty inches; if there's no clitoral stimulation, there's no fun and penises (let's face it) are remarkably badly designed to do that. If you really want to know what kind of a lover a man is, take a gander at his tongue and fingers.

Sexual monologue: All action no talk

by Elena Lonero

I don't understand all the hoopla about sex.

Somewhere along the line, someone forgot to socialize me the way they were supposed to. I'm a woman. I like sex. I have sex: quick, clean sex and really loud, raunchy, dripping sex too.

I talk about sex a lot. It's the easiest way to make an impression, to shock people (or shut them up) and to come out as a dyke without all the usual awkward pauses and silly questions. Carnal knowledge fascinates people (while they blush and look away). I've kept large groups entertained for hours with monologues on the subject. *Why?* I have absolutely nothing new to say. Besides, sex is no big deal.

Well, that's not exactly true. Sex is one of the few fundamental factors in our daily lives — like food, the weather and broken escalators. But when you bitch about the crappy whoopy you had this morning, the bus goes silent, women turn to cover their kids' ears and all the teenage boys listen carefully, trying to figure out what they might be doing wrong.

Canada just doesn't discuss sex over their Coke at the breakfast table. When groups of friends do talk about getting laid, their conversation is usually mildly hysterical, full of innuendo and little gritty detail. Coupled with the void of real information out there, everyone usually ends up more confused, insecure and embarrassed. The point of having sex is to feel good (and to prove how cool you are), but we all feel awful about it sometimes.

Many circumstances keep it that way. Ignorance breeds ignorance: not that long ago, I had a high school health teacher who told us we urinate out of our vaginas and then kicked a girl out when she disagreed. Those of us who have educated ourselves are shoved into the realm of euphemism by censorship. If I answer even the most biological of questions for a kid, I must worry about the reaction of her parents, their friends and even her friends.

It's the idea that real sex is out of the ordinary that makes a video of heaving tits more thrilling than a Winnebago centerspread

Every year the university twists its knickers into a knot over at least one sexual piece in this paper. This makes no sense. Why do people, who are overly offended by boffing, examine photos so closely that they see genitalia even the artist missed?

Everyone says "there's nothing wrong with sex." But they still approach me and say things like "I liked most of your article...BUT I think you went a little too far." What does *that* mean? If there's nothing wrong with it, how can you go far talking about it?

I guess it's not that difficult to figure out. On the one hand, sex is a subject we all have in common (either in thought or deed). On the other, it has been hidden, decreed upon and euphemized until the ideas we have are distorted to all hell. Nowadays, sex isn't totally taboo, but we're still left to negotiate nebulous territory without any helpful directions. Some words and images are okay, others gross.

The key is *suggestion*. And I don't understand this either. One can indirectly portray just about anything with no problem. The audience will read any number of highly wild lewd acts into that portrayal, and love it. But, as soon as you specifically depict sex, which is probably not nearly as exciting or kinky as people's imaginations, it's a much bigger deal and mayhem breaks out.

People make really big bucks off the silence and secrets around sex. Some — Madonna is a prime example — get creative once in a while with some cool ideas. Others are just assholes, like Larry Flynt and his empire that publishes *Hustler* — which can't even do corny porn well — and mediocre mercenary magazines like *Fighting Knives*. They profit from our mystifications and taboos (and I guess I get some social mileage out of it too).

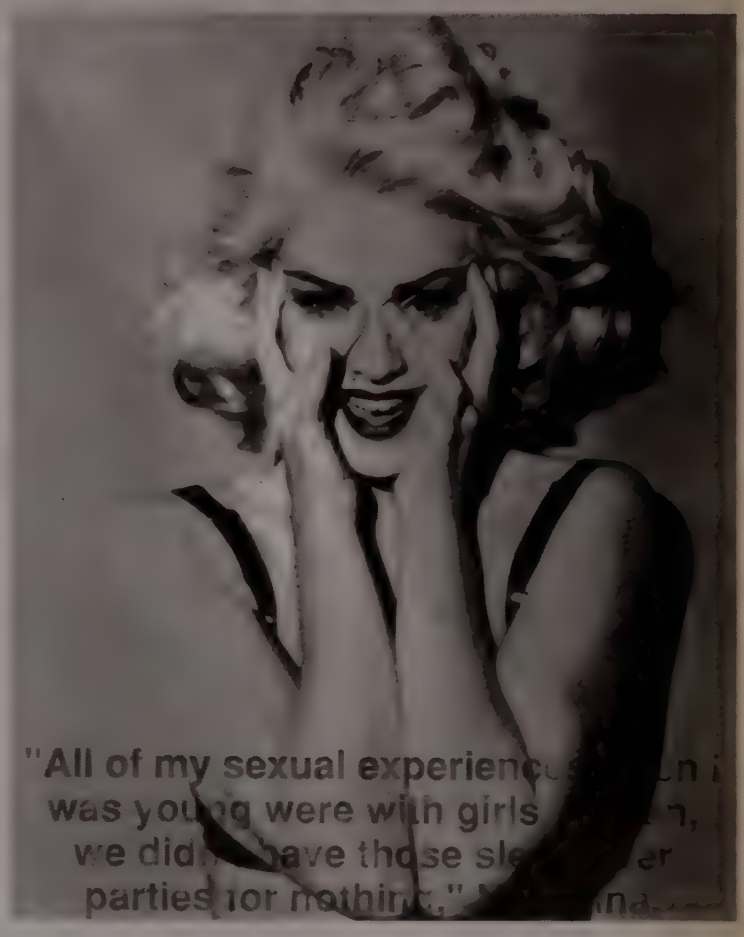
Subtle, shrouded sex sells everything (including newspapers) all the time. Instead of simply saying "Here, buy this car and you can rut like a weasel all day in the back seat." Suzuki makes ads with women, or parts of them, stretched all over the hood.

If you show honest humping and howling, it's illegal, or at least controversial. What would happen to the media, entertainment and advertising industries if everyone figured out that sex isn't any more grandiose than a bunch of limbs flailing, some shortness of breath and a tickle in your tummy afterwards?

It's the idea that real sex is out of the ordinary that makes a video of heaving tits more thrilling and rebellious than a Winnebago centrespread, even though more of us have fucked than have camped in the recreational vehicle section of a KOA.

Obviously, social attitudes around sex are not

See The Sexual page S4



Problems of het sex

by Jen Ryden

Fucking isn't always a bad thing. Fucking — that is, sex as physical, two bodies in the night — can have a place in the realm of the erotic.

But fucking also has a component of dominant-submissive — man on top dominating and fucking the submissive woman who's lying on her back. She lies there looking at the ceiling thinking all right already, come. I've had this kind of sex. It's not that my lover was bad, but I had the feeling my body was being rented. Like Annie Hall, my mind got out of bed and gave a running commentary.

For a while I tried reappropriating fucking so that I got to be the dominant one in the game. I was the seductress and the one on top, calling the shots and making the moves. Nobody can make me submit if I'm the dominant one. In being dominant, however, I lose out on real intimacy. I become more attached to the role I'm playing than to the person I'm with.

I tried reappropriating fucking...I was the seductress and the one on top, calling the shots and making the moves

We can be postmodern about it and say that self-conscious fucking has as much claim to a small "t" truth as any other sexual interaction. "Self-conscious" here means you recognize that you're elevating the physical body over the rest of the person. That is, fucking is great as long as you realize that it's not the only way to be sexual.

Most heterosexual sex is not self-conscious. There's a part of heterosexual sex that seems so natural. We've all grown up exposed to heterosexual images and myths. It's easier to draw on *Seventeen Magazine* and TV commercials for codes of sexual behavior than to make up those codes for yourself. The modes of thought and action are prescribed. Even if you can subvert them, you're stuck playing the same game. The game is so universal that you play it without knowing it exists.

The first time I kissed a woman, I was so clueless. I didn't know who was supposed to take off whose clothes and when or what the procedure was. I had no trashy novels to fall back on to suggest plans of action and appropriate responses. That night was much more confusing and scary that it ever was with a man.

It was also more personal. After that night with Lynda, I realized how little I had ever questioned my intimate relations with men. Perhaps women are just more tender and caring and that transfers into the sex they have. But I would argue that it is the process of alienation from constructed heterosexual roles that allows lesbians and gay men to relate to each other in a more rewarding way (that's according to my bi and dyke friends and me).

On the flip side, the blurring of sexual roles makes lesbian and gay relationships that much harder. It is possible to have dominant-submissive roles within the context of homosexual interaction — the classic butch/femme example.

When I went camping with Winnie this summer, we ended up screwing. She took such a passive role that I was conned into being dominant. Not all lesbian sex is stellar. However, in my interactions with women, I find it easier to avoid falling into something that isn't satisfying because questioning starts right from the start. Sure, I can also question the interactions I have with a man, but socialization dies hard.

Homosexual relationships are certainly not the path of least resistance. But the person you are with becomes more accessible because the gender roles aren't such a trap. And ultimately, this makes the relationships more rewarding.

When you start with a new paradigm, new behaviors come more easily. But if homosexuality is simply incorporated into the marketplace of stereotypically determined roles, we may end up in the same old rut.

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Behind the scenes with a phone sex worker

Sex on the wire

By Joel Ceausu
Canadian University Press

Her four-and-a-half room Montreal apartment is filled with luxuries that would make a welfare inspector fume.

But her telephone is the most impressive feature, equipped with most of Bell Canada's options: call waiting, conference calls, redial, extensive memory, a screen that identifies a caller's number and an extra long cord.

Jessica is a telephone sex operator.

The long cord allows her to phone men while she's in the bathtub, kitchen or bedroom. It also has a ring that lets her (and her boyfriend) distinguish between business and personal calls. Jessica (not her real name) says her boyfriend accepts her line of work.

"If (my job) bothers him, he can fuck off because I've got to pay the rent," she says.

She gets $470 a month from welfare and makes up to $650 a month from her job.

One night, Jessica's girlfriends are over for Jamaican food and videos. Most of them have tried her job, which is how she heard about it.

Jessica, 22, hangs up the phone. "Shit! Robert P." she says, disappearing into the next room.

One of her friends explains that Jessica's caller is a wealthy man and the son of a well-known Quebec businessman.

"(Robert P.) likes to be wrapped up in the sport and fashion sections of the newspaper. When he comes, he yells out. 'Look, I'm all over the news,'" Jessica's friend says.

Jessica can earn $15 for a 15 minute call. She has worked for several companies in the past two years. "I'm like a freelancer," she says. "I'm the domination specialist."

As 'Mistress Gabriela,' she says she reprimands "naughty little boys" and will "degrade and humiliate them to whatever extent they wish."

One of her regular callers is a radio sports announcer. "His ideal fantasy is for me to bring him to a dungeon, where I shackle him to a wall and place a black hood over his head," she says.

Jessica says she doesn't think this sex trade ghettoizes women.

"When a guy begs to be whipped and called a slimy pig, and then sends me cash and perfume, I certainly don't feel like I'm in the worse position."

But a former Concordia Women's Studies visiting professor disagrees.

"The vast majority of the media, relationships and positions of power in society are based on the notion that women are mere objects of sex and violence," says Shereen Razack, who now teaches at the University of Toronto.

Pigs With Power

She adds that callers are still in the dominating position because they can afford to be.

"Saying a man is a pig is all very nice," says Razack. "but it's the 'pig' who has the real power. Women have fantasies too, but only the 'pigs' can afford to pay for it."

But Janine, Jessica's employer, has no qualms about offering clients "girl spanking" and "completely uncensored" fantasies.

For Janine (another pseudonym), it's strictly business.

"If (the caller) wants to act on it, he can in the confines and anonymity of a phone call."

Janine says she is proud that, as a woman, she can take complete control of every facet of her business.

"How many businesses dealing in pornography do you think are run by women?"

Janine, who has a Ph.D. in English literature, was more interested in making fast money than making the grade. While travelling in France more than eight years ago, she was introduced to the idea of telephone sex.

She then went to New York City, where she started her first company with a $200 investment. She then recruited women working for other companies by paying them more and offering them bonuses.

In her first week, Janine grossed $2,500 U.S. The take mushroomed to $67,000 after 14 weeks. She had a $3,500 phone bill.

The prices she set — $40 to $60 — were higher than the competition's $25 to $45. But Janine says her service was better.

"Free callbacks was what did it. My 800 number was the secret."

Women could phone callers from across North America, she adds.

"(The callers) thought they were saving money on phone charges, but it was all recovered in the higher prices."

Too Risky

She also advertised in magazines like High Society and Penthouse. Janine now runs the operation from her apartment and employs up to 15 women, most of whom work part-time.

The caller's credit card statements bear the name "consultation services." Janine says Visa and Mastercard consider businesses like her's too risky, since the credit card slips are not signed by clients and clients can easily deny having phoned.

This name tag also allows clients to be discreet. But Randy, one of Jessica's regulars, says he doesn't really need this form of protection.

"Why should I feel bad or guilty or ashamed? If I want to do this and I'm willing to pay for it, nobody gets hurt, so why should someone condemn me?"

Randy says he would rather spend his $200 per month on telephone sex than on sex with a prostitute.

"Are you kidding? That is really wrong. No thank you, (telephone sex) is fine for me. No disease, no hassles, no complications."

And unlike prostitution, this exchange is legal, says a morality squad constable with the Montreal police.

Sylvie Beauregard says she doesn't know how many phone sex operations are in Montreal. But as long as the consenting parties don't arrange in a public place to have sex, Beauregard says, telephone sex jibes with Canada's criminal code.

But Jessica would rather not come face to face with some of her clients.

"I'm terrified that I'll meet some of the weirdos and violent ones. I would pee in my pants if I saw them in person."

A newspaper columnist pays $25 every two weeks to hear his fantasy of being saddled, mounted and "ridden around the room," says Jessica.

She admits these callers disgust her. "One guy wants me to tell him how I will cut off his penis and eat it in front of him.

"Then there's the guy from Washington, D.C., who wants to hear me beat up another woman. He pays us extra if I make sounds of pain. I did it twice and that was it. The last time he called I was so repulsed that I told him to fuck off."

But she says she's almost used to it and "that's the scary part." She adds that she feels like "shit" about what she does for a living. "But it's the only skill I have right now. So I try to look at it rather superficially. That way it's all a big joke."

And she enjoys wielding power over men. "I get a thrill, more like a feeling of control and superiority over men."

Jessica says her ability to impersonate is probably her biggest asset, especially when clients' requests involve racial or ethnic stereotypes.

"I can be anything you want. You want a Jap (Jewish American Princess) from Cote St.-Luc? A Tahitian beauty? Maybe a South African woman? No problem."

Jessica sometimes gets to work outside her apartment. She was visiting a co-worker at the Montreal General Hospital last February when Janine phoned and told her that a regular "big spender" was desperate for a call.

"I went to a pay phone and called him," Jessica says. "I told him I was a candy-striper (a young volunteer nurse's aide) and I had to be as quiet as possible. He liked that. A lot."

She says the man sent her a five-dollar tip. Candy-stripers are now in demand and offered to new clients as the newest fantasy.

Jessica does have problems with some calls. When gay men call, she puts a small plastic gadget over the receiver that makes her voice sound deeper.

"Most of the fantasies are difficult to do because I'm not really in tune to gay male fantasies. So it's usually a tall order. But I do all right."

"I'm not a freak, and I don't hate women. I love them. Just because I'm into the idea of lots of sex with lots of women, it doesn't mean I'm actually going to do it. Or try to do it."

He says he shares a healthy sexual and emotional relationship with his spouse. "I'm completely faithful to my wife."

Asked about the possibility of his wife paying to have phone sex with a man, Charles dismisses the question as unfair.

"We know women aren't into sex as men are. So if she did it, I would know something's wrong. My ego would be hurt, but it wouldn't be that bad, I don't think."

But Jessica says that's a "load of bunk."

"Maybe you should ask him why if it's so normal for men to want sex, he insists on having the bills sent to his work address," she says.

"Maybe his wife wouldn't be so understanding. Or maybe she would laugh at him, or show him the door. Either way, it's not my problem. As long as he keeps sending in the money."

Jessica says she's managed to save more than $6,000 in the last 15 months. But she says even this thriving business has been affected by the recession.

"Last year I was making $500 a week. Now it's a lot less," she says.

"Sure, when people have less money, they cut out the luxuries. And what I offer is a luxury a lot of men can't afford right now. But I hope they'll keep calling, because I've got luxuries of my own."

Jessica says although she is now back in school studying architecture, she doesn't plan to give up her job.

"I can keep a guy on the phone for as long or as short a time as I want. I kept a guy on the phone for 90 minutes once. That paid my bus pass."



Mark Lyall

"When a guy begs to be whipped and called a 'slimy pig' and then sends me cash and perfume, I don't feel like I'm in the worst position."

Charles, one of her straight regulars, also thinks highly of Jessica. The medical equipment technician says he's slightly embarrassed about calling, but he's too turned on to stop.

"Look, we all have our kinks and quirks. With me, I don't have to see or touch her. I find the completely anonymity of it very sexy."

And the price is right, he says.

Dream Women

"Well, for $25 I can go out with my friends and have a beer and see a movie. Or, I can have the woman of my dreams beg me to make love to her," Charles says.

Charles says he's not a misogynist.

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By Michelle Huang

The female breast revisted:

Seduction and self-esteem

"Anyone who thinks male and female breasts are the same is not living in the real world."
—Provincial Court Judge Bruce Payne, in convicting university student Gwen Jacob of indecent exposure after going topless in Guelph last summer.

So, what *is* the difference between men's and women's breasts in the "real" world of modern, western civilization?

The difference is that:

❑Women's breasts are, generally, larger than men's. And when they are not, many flat-chested women — and even those who are not — feel pressured to have them artificially enlarged by operation, often at horrifying risk to their health. Some implants are now leaking chemicals into recipients' bodies, and suspected of causing cancer and infectious diseases. The trouble is that no one knows for sure what exactly the hazards are because some implant manufacturers didn't bother to properly or thoroughly examine the risks before selling them to cosmetic surgeons to pump up women's chests. And many doctors — who seem more interested in cashing in on poor self-image than their patients' health — didn't investigate either. Doctors and scientists who did warn of the dangers were, up until recently, ignored and shunned by their colleagues. In fact, the American Society of Plastic and Reconstructive Surgeons, Inc. in the early 1980's described small breasts as "deformed" and "diseased". All in the name of beauty — a male conception of beauty.

❑Some women's breasts are "too big", and these women are often the object of even more lewd stares and comments and unwelcome pinches (by men) than the woman with an "average" chest. Such women often deal with the harassment by also having surgery — to reduce their breast size. Moral of the story: breasts are naturally too small, too big, or the wrong shape — they almost always need artificial enhancement.

❑Men bare their chests when and where they like, while it is only acceptable for women to show a little cleavage, but not too much; wear tight shirts, but not too tight. And, of course, there are specific contexts in which it is appropriate (and encouraged) that women be topless — ie. in pornography and strip shows.

In his decision to convict Gwen Jacob, Judge Payne said, "The female breast... is part of the female body that is sexually stimulating to men, both by sight and touch, and is not therefore a part of the body that ought to be flagrantly exposed to public view." In other words, even though a man's bare chest is erotic to many women (and some men), women must control the urge to hoot, pinch and grab, while men can't be expected to exercise the same self-discipline. Therefore, the onus is on women to prevent men from becoming "sexually stimulated" and committing sexual harassment or sexual assault by changing *our* behaviour — ie. covering our breasts; wearing not-too-short, not-too-tight skirts; not getting too drunk or too sexually assertive.

Men bare their chests when and where they like, while it is only acceptable for women to show a little cleavage

Whether or not the female breast is erotic is a question that the courts waver back and forth on — depending on what the charge is and against whom it is laid. In 1984, New Brunswick's Court of Appeal reduced a sexual assault conviction to assault because a man scuffling with a 15-year-old girl managed only to grab her breasts, not her genitals. Judge J.C. Angers called the female breast a "secondary sexual characteristic", equating it with a man's beard. One certainly would not be charged with sexual assault for fondling a man's facial hair, and therefore, the judge concluded, the accused was not guilty of *sexual* assault.

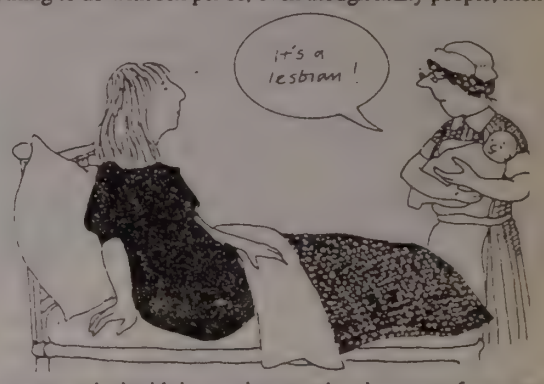
Judge Payne, in recognizing there is a significant difference in men's and women's breasts, is in touch with reality, but isn't interested in changing it. He convicted Gwen Jacob on the grounds that she violated community standards. The community standards that Judge Payne invoked and upholds are those that make women's breasts a fetish; that treat them as dirty and shameful; that tell women our breasts can and should always be improved; and that put the responsibility of unwanted advances and sexual assault on the woman.

The sexual hoopla

continued from page S2.

simple enough to be solved by Dr. Ruth. Mind you, she'd get farther if she didn't have a thousand and one institutions — state, religious, educational and cultural ones — actively working against the concept of being calmly honest about fucking.

Occasionally, feminists have come up with some sincere reasons to hide sex or limit its portrayal. This I can understand, you see hundreds of disturbing images just sitting in front of a TV. And what women hasn't had negative sexual experiences of coercion or harassment? But objectification, disrespect and violence don't have anything to do with sex per se, even though many people, men in particular, use one to get the other — and more think about doing so. The motives behind such behaviour come from somewhere other than sexual desire. And sexual desire is never going to go away.



Of course, it's all been inseparably mixed up in our heads and in our society. Some people consciously acknowledge these realities and play around with them in SM sex, saying they can have fun with danger and pain, while staying in control and safe at the same time.

If all the shit is out there in the open, we can deal with it, toss it out and make some of our own to replace it. Women can't be "protected" by someone else. We don't need to be, we can do it ourselves. With a little empowerment, we can learn to get what we want, say no if we don't and fight like hell if someone doesn't listen . We can prove to the world that we're the ones who should be in control of our bodies.

If our society talked as much about sex as we do the weather, we'd know more about our own sexualities and the possibilities out there. I think our sexual relations would be less convoluted, and we would be more confident and sane. I also think it would be another step towards convincing men that women are entire human beings, not rag dolls at their disposal. If we actually believed that sex was okay, we could go on to learn how to stay safe — physically and emotionally.

So, relax kids and — if you like it that way — open up.

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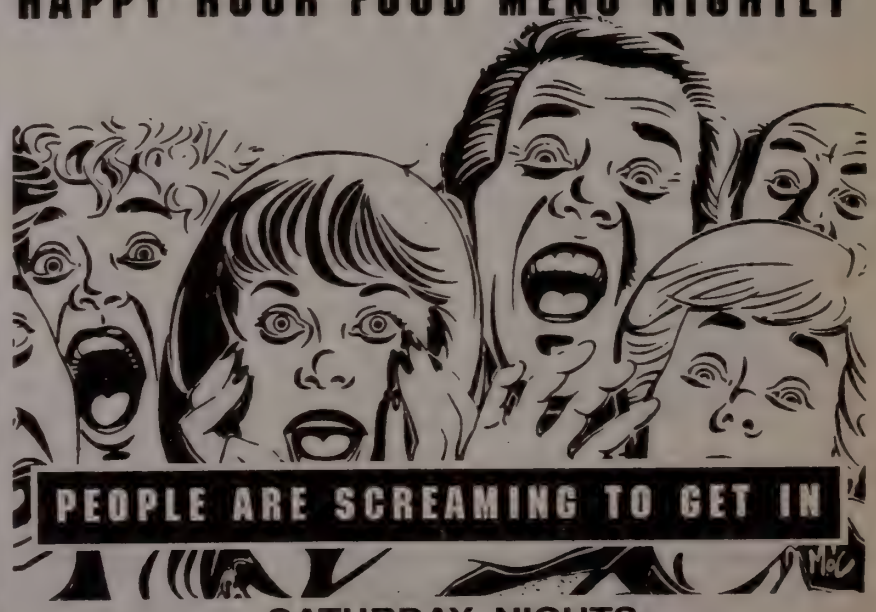
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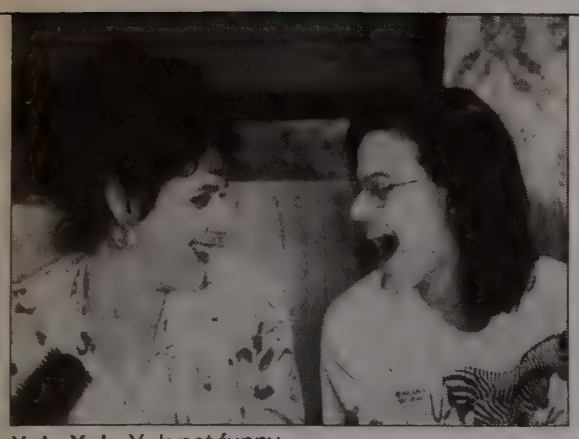
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VARSITY REVIEW
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Yuk, Yuk, Yuk not funny.

My Life sucks

BY MICHAEL PRIESTLEY

This Is My Life is a comedy about a single-mother stand-up comic who makes it big and then suffers the complications of dealing with a successful touring career and two stay-at-home daughters.

From the beginning, the attention of the movie is divided between the mother (played by Julie Kavner — Brenda from *Rhoda*) and the eldest daughter, played by Samantha Mathis, (of *Pump Up The Volume Fame*) a division that might have worked had the two characters ever interacted at all. However, as the mother is away for most of the movie, we get mere dichotomy in place of dramatic tension. Instead of one plot with two perspectives, we get two almost entirely separate plots.

Kavner almost pulls off her role; the problem with her character is one that pervades the entire film, a lack of comedic intensity. There's no edge. The whole film feels kind of vague, as if it were wrapped in cotton-candy. It's mellow, and mellow is a difficult tone to pull off for a comedy. I've seen it done by Woody Allen, and by Bill Forsythe. It doesn't happen here.

Perhaps the director was a little too fond of her script — which she wrote with her sister — because there's definitely some trimming and reworking that needed to be done. She's obviously capable of better — she wrote the script for *When Harry Met Sally...*— but here the emphasis is on the script more than on the characters that act it.

The movie feels more like a reading than a performance. Everyone is just too darn nice: and while the end result is cute, it isn't genuine.

Mathis, as the older of the two daughters, is a sort of female River Phoenix. She looks good — too good for a daughter whose mother declares will never be beautiful, and so should learn to do what she can with what she's got — but her acting is high-schoolish. It comes off pleasant but uninspired, and often self-indulgent. She may develop into an interesting actor some day, but it hasn't happened in this movie.

Gaby Hoffmann, as the younger of the two daughters, is one of the brighter spots of the movie. She occasionally descends into mere cuteness, but she has an energetic feel that remains throughout.

Carrie Fisher and Dan Akroyd, the big names of the movie, have little more than appearances. Don't go to the movie for them.

Kavner (the voice for Marge on *The Simpsons*) has a pleasant, warm, comforting screen presence, one ideal for many roles. It clashed unavoidably with her role as a stand-up comic. She's too nice.

In fact, the whole damn movie is too nice. Maybe it's just too cold in March, putting me in a nasty mood.

Mellow and serene doesn't mesh too well with stand-up comedy. Mellow and serene doesn't mesh too well with interesting. Mellow and serene puts the audience to sleep. A pleasant, rose-colored sleep with lots of lambkins dreams, but still asleep.

Kafka once said that a work of art should be like an axe for the frozen sea within us. Ya, well, that's Kafka. I'll settle for a movie that makes me feel *glad* I spent seven bucks to see it.



Let 'em dangle.

Medak lets us have lots of that tear-jerking sentimentality stuff

BY KRISHNA RAU
Varsity Staff

Let Him Have It
directed by Peter Medak

It's hard to make a film with a message. Usually, either the message or the film gets lost in the process.

In Peter Medak's *Let Him Have It*, the message is that capital punishment is bad. The message is delivered with all the subtlety of a sledgehammer, and among the things smashed in the process are any nuances that might have distinguished the film.

The film is based on an infamous and true case in Britain in 1952. Nineteen-year-old Derek Bentley and 16-year-old Chris Craig are caught by police in the midst of a break-in at a warehouse. Bentley is arrested, but Craig shoots two cops, wounding one and killing another.

The prosecution charges Bentley with "constructive malice," which allows an accessory to a crime to be found equally guilty. They base their case on the fact that Bentley shouted "Let him have it, Chris" just before the shooting. The prosecution claims it was a call to murder, the defence claims it meant to hand over the gun.

Both are found guilty. Craig, because he is underage, is merely sent to jail, Bentley is sentenced to death. And despite the fact he was an epileptic with a mental age of 11 and an IQ of 66, and both the jury and judge called for mercy, the Home Secretary allows him to be hanged.

The case sparked protest from hundreds of thousands of Britons, and was one of the initial sparks for the campaign that led to the eventual abolition of capital punishment in Britain.

The film is based on a true story, and there is no disputing the accuracy of its depiction of a massive miscarriage of justice. However, truth does not always make the best subject matter for a film. The fact is the story seems hackneyed, even cliched. Some innocent sucker gets screwed by the system and the politicians. The family weeps, good people try to help. It's hardly a new theme.

No one can doubt the film's timeliness, or the strength of its message. There is talk in both Canada and the UK of bringing back the death penalty. And capital punishment is an issue in the US presidential contests. Political pundits all say a candidate opposed to the death penalty will never be elected.

There are some eerie parallels between this film and Bill Clinton, who allowed a man far more severely brain-damaged than Bentley to be sent to the electric chair while he was governor of Arkansas.

However, despite the film's moral goodness and its timeliness, the fact is it is simply too manipulative to work well. Yes, it'll make you cry, but any film that shoots a dog can do that.

The film admits at the end that some of its earlier scenes are fictional, and it is there that the problem lies.

The Bentley family is simply too saintly for its own good. They're constantly loving, caring and nice. It's almost sickening, and it's certainly unbelievable.

The film hints that Mr. Bentley is too hard on Derek, overstrict, even overbearing. But it never follows up on that. When Derek is sentenced, the family just becomes more loving and pulls out every stop to save him. Undoubtedly, that's true, but equally undoubtedly, they were wracked with guilt and self-destructive impulses. Had we seen those, or had the film explored the unprecedented reaction of public and media, or the motivations of politicians, we might have had a more interesting film.

As it is, what we have is an extremely well-acted, humanized version of *Bambi*.

High Heels' art film aura constrains

STEVE GRAVESTOCK
Varsity Staff

High Heels
directed by Pedro Almodovar

Pedro Almodovar's latest, *High Heels*, contains many elements familiar to his fans.

First, there's the l'amour fou motif. This time around it's a love-hate relationship between Becky (Marisa Parades), a popular cabaret performer and movie star, and her daughter Rebecca (Victoria Abril).

Becky basically abandoned Rebecca fifteen years ago. She went off to shoot a film in Mexico and never returned. Since then, Rebecca has devoted her entire life to reclaiming her mother's discards. Included in Rebecca's salvage project are an old lover, Manuel, and the apartment they once lived in.

Sporting close-cropped hair, Abril has a wren-like psychological baggage carting quality. Seeing her for the first time, one character dismisses her as a "real sourpuss." As the irresponsible Becky, Parades boasts a huge mop of curled and teased hair and charges around in florid red gowns. Becky is trapped in tight-fitting businessy Chanel outfits.

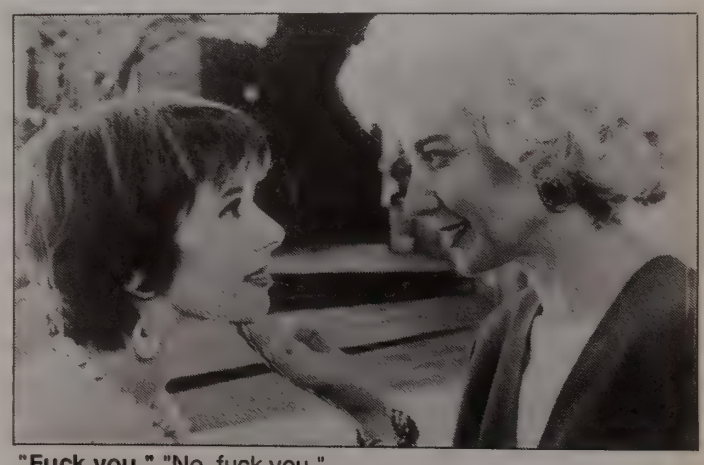
On one level the film is a technical tour de force: Almodovar lets the clothes establish character and do most of the acting.

Other trad Almodovar motifs include straight men exploiting conventions (and opposition to them) for their own benefits. Manuel, Rebecca's husband, frowns on his wife's regular visits to a female impersonator who specializes in doing Mom. (In perhaps the movie's wildest scene, Rebecca symbolically bags her mother by fornicating rudely with the impersonator.) At the same time, Manuel chastises Becky for becoming conventional — because he wants to sleep with her. There are also the mask and performing motifs, Almodovar's metaphors for the closet and passion. (For Almodovar, role-playing and sex are virtually identical.) Given the way Almodovar works, it's almost impossible to see Rebecca's constant uptightness as anything other than repressed homosexuality.

Perhaps more importantly, there are the camp raised to art moments via the infusion of real passion. I won't ruin these for you by explaining them, but the finest involves a lipstick print, a teardrop, and a bracelet flung in passion.

However, because of the framework, these moments tend to stick out. Like pearls on a formal black dress. *High Heels* is much closer to a traditional art film. (Bergman's *Autumn Sonata* is invoked, partially as a joke, but this film is emotionally very similar to Bergman's.)

High Heels is more somber than its predecessors (with the obvious exception of his last *Tie Me Up, Tie Me Down*.) AIDS runs underneath this film. One of the main characters suddenly collapses from a mysterious, long concealed ailment. Becky's irresponsibility recalls pre-AIDS days while Rebecca's uptightness reflects contemporary reality. Moreover, death here is more shocking and final, far less metaphoric and comic than in say *Law of Desire*. In *High Heels*, death is irrevocable and tragic.



"Fuck you." "No, fuck you."

In a very real sense, *High Heels*, is far more

See Viable, page 13.

BY HAL NIEDZVIECKI
Varsity Staff

Battle Of The Bands
SAC Hangar March 6 - 7

Don't look now, cause the...

Battlo' Bands rocks out



Battle of the Bands is a great format to explore musical diversity.

photo montage by lyall and hodgins

Andre, beleaguered SAC Hangar manager supreme, and I have radically different visions of the much acclaimed, super-power gathering of talent that is ignominiously named HANGAR BATTLE OF THE BANDS. But that is understandable.

Andre probably sees the event as a cash cow that will fill the Hangar with every band's buddies —screaming adolescents who will load themselves up with beer to avoid having to recognize the inevitable mediocrity of their best-friend's girl-friend's friend's band when they finally take the stage.

Thus, Andre's brilliantly conceived SCORING BREAKDOWN in which bands are graded not just for their "Performance (30 Points)," their "Musicianship (30 Points)," their "Material (30 Points)," but for their "Promotional Ability (10 Points)". In fact, in case there is an obscurity in this revelation, Andre advises, in his HANGAR BATTLE OF THE BAND RULES that "Each band will receive 200 half-price door cover coupons...Return on coupons will affect the outcome of the judging results..."

That's alright though. Because, after giving the matter some thought, it has become clear to me that Andre's desperate measures are a reflection not on him, but on the outright pathetic nature of this university's student body. Naturally, and understandably, Andre fears that students will respond to this two evening gala of bad\good music (Who cares? Any GWAR or Sass Jordan fan will tell you it's the costumes that make the band, not the tunes) with the traditional excitement of a bovine creature. That is, you will graze in the mediocrity of your television set, not the decrepitude of an acne-angst-ridden heavy-metal band.

This writer's perception of the HANGAR BATTLE OF THE BANDS is one radically different then Andre's. I feel, foolishly no doubt, that however many leather encrusted engineers find themselves enticed into the steel pipery of the Hangar's charms, this will be a weekend of success. Bands will play, audiences will pick noses, judges will excuse themselves to laugh behind the bar. Long live long-haired fools who think they are the next Lennon!

And now, on to the event-orama. The weekend features a bevy of talent including a number of acts I've had the joy to see, hear of, or talk to, and so can describe to you people, salivating on your record collection in anticipation of this getting-to-the-point part of the article.

Fear of Flight and The Leslie Cheswick Explosion, playing Friday, are both bands in the 'rd of' category and so they would probably to be called 'real bands': bands that get money for playing places and are in the misguided position of believing that this gig will raise awareness to their plight of genius gone unrecognized.

AWED (Friday) is a band I've seen before, fronted by UC student and paisley-shirt wearer Drew Pautz. They are reasonably funky (whatever that means) and are best known for the crowd of residence groupies who follow them wherever they go. Pasty White Boys (Saturday) is a folk-rock act with a vocalist who sounds a little like Chrissy Hynde, but not enough for anyone to notice.

Uncle Chaos's (Saturday) front-man had the joy of a call from *The Varsity* where he, stunned out of his reverie, first described the group as "a blend of Rush, James Brown and Bagpipes" and then, realizing the stupidity of that description, called back and said "We are an eclectic mix of hard rock, funk, bagpipes and raw vegetables."

Saturday night attendees might also be interested in Allan from the band August, who chose the pompous-yet-modest route of description rather then the obscurely ridiculous one. He informed me that his band is "hard-rock," has been together for "four years and have received major label interest from Warner, Capitol, A+M and Attic." The band's influences include, surprise surprise, "Rush, Zeppelin and Aerosmith."

The Dirty Stove Top (Friday) terms itself acoustic punk and they, I assure you, are a hard-hitting duo whose musical abilities are eclipsed only by the power of their lyrical precision.

Chances are, Roxette got their start at the SAC Hangar.

Another Friday night duo, Postcards For Jane, are Diablos' Latenight regulars who are both good-looking and entertaining.

So there you have it — my guide to a weekend of unmitigated bliss. If you haven't been assaulted with a half-price ticket yet, come by *The Varsity* where they lie on assorted desks in abundance. Long live Andre! Long live the Hangar! Let the vegetables be thrown and the battle be joined!

Note, the author of this article plays in one of the bands that will be appearing. Guess which one and earn all the half-prize battle of bands tickets you can stuff down your pants.

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Academic analysis of standards

Bearing the torch of women jazz vocalists

BY JOHN TESHIMA
Varsity Staff

Standards
CBC
March 8 -- 2 pm

A program that features Canadian divas such as Sarah McLachlan and Jane Siberry taking cracks at interpreting jazz chestnuts is bound to be interesting at the very least.

However *Standards* goes beyond being just a Canadian *Red Hot and Blue*. By framing the performances with commentary by various jazzophiles and musicians, *Standards* provides some context and background for the songs. Thus, even though some of the renditions are less than definitive, the program as a whole is an enjoyable and educational introduction to the songs of yesteryear.

Jeremy Podeswa, who directed and also co-produced with Ingrid Veninger, got the idea for the program from singer/accompanist David Ramsden. "David was doing a series at the Cameron House called 'Quiet Please, There's a Lady Onstage' in which he'd get various singers to perform these sorts of songs. Many of them had never sung jazz before."

McLachlan, Siberry, Molly Johnson and Holly Cole interpret favorite standards.

Podeswa got to know Ramsden through the Cameron House gigs, and together with Veninger they came up with a wish list of artists for their proposed TV program. The artists were quickly contacted and filming began within two months.

"The singers basically chose the songs," said Podeswa. "Our only stipulation was that they had to be from the jazz and blues repertoire. We did end up with three or four Billie Holiday songs, so we had to pare those down."

Although the artists are all exceptionally talented, not all the performances are remarkable. Several of the singers, perhaps because they are relative jazz neophytes, seem to lack either the experience or confidence to take charge of the melody and mood of their material. They allow the song to guide them, instead of guiding the song.

For example Maggie Moore and Laura Hubert do spirited but ultimately rather pedestrian takes on "Runnin' Wild" and "Gimme a Pigfoot" respectively. While their enthusiasm and energy is winning the first time around, neither is sufficient to sustain repeated viewings.

Jane Siberry's lilting version of "The Love I Have for You" is also disappointing, although in this case primarily because the song is keyed a little low for her range. The other weak rendition is "Embraceable You" by David Ramsden, who simply doesn't have the chops to take this song anywhere.

Naturally some of the better performances come from Molly Johnson and Holly Cole, both of whom have considerable experience singing standards. Johnson contributes an aching world-weary version of Holiday's "Don't Explain". Cole reinvents "The Man I Love" through significant melodic restructuring and tempo changes, as well as a bit of subtle lyric updating.

As well Cherie Camp's "Ten Cents a Dance" mixes sadness and quiet dignity in perfect amounts. And Sarah McLachlan shines with a haunting ghostly version of "Gloomy Sunday".

While the quality of performance is uneven, the accompanying commentary is always interesting. Ranging from insightful and informative to just plain amusing, the remarks of the artists and others make up for the minor deficits in the musical content.

To obtain a variety of critical perspectives on the songs being performed, Podeswa and Veninger sought out many sources, including broadcaster Richard Ouzounian and singer Julie Wilson.

"We wanted a mix of points of view," said Podeswa. "The singers are not really jazz artists, except for Holly Cole and Molly Johnson. We wanted a more academic approach and understanding."

One particularly interesting exchange features a debate that erupts over Cole's lyric changes to "The Man I Love". While the more reverent academics and older musicians contend that changing the lyrics is akin to sacrilege, Cole and others counter that experimenting with a song and making it fresh again is artistically important.

The worst thing one can say about *Standards* is that it is too short. One wishes for an extended program including other talented Canadian singers such as k.d.lang, Mary Margaret O'Hara, and Rebecca Jenkins.

But I suppose that's being greedy.



Holly Cole croons, other's don't.



Live not just mental adornment

LIVE
Mental Jewlery
MCA

So I'm sitting in the kitchen eating up a bowl of chick-pea salad and I'm bobbing my head up and down and some vegetables are falling out all because I'm starting to like this debut release from Live, when I get this thought: This is a band which is probably, somewhere out there in America, eating chick-peas too.

I suppose this is because the music they make is very much the kind of music that appeals to me — tunes with a back-beat of fun angst. Songs that the tight quartet trap together with all them rock sensibilities, but then let loose with their ideas — lyrically, at least — to shake up the mind.

So, then, suddenly, Live is in my filthy kitchen with me, four guys — one has to sit on the piled-up-milk-carton-spare-chair. I don't even know what they look like, but it must be them. I immediately recognize lead singer Edward Kowalcyzk, who sounds, on the album, like Miles Hunt, lead singer of the Wonder Stuff, would sound if he chain-smoked cigars. I know who he is despite the fact that I've never seen him and he has not yet spoken.

In the dingy kitchen we sit, and they are all so nice. Not even stealing my dinner. Just smiling and grooving to their music with me, no one talking, just lingering to the movement of the album which is excellently paced to keep the listener from getting dulled. The lyrics, pleasantly audible, perhaps a Soundgarden backlash reflection, make me happy. They refer to my own feelings, they talk about jobs and complications and the temporality of existence. Nice people in trying times, these boys are.

I stop chewing at one point, and contemplate these fellows, Live, thinking that maybe I should ask them something, interview them real quick, get it all down on paper with a statement like: "I really enjoy the pounding feel to your album. It's uncluttered rock aura lets me listen without the feeling that anything less than rapt attention to the music will lead me to miss something important."

But I don't say nutin', not even a quick question as to the reason for grabbing a funkized version of The Eagles' "I Can't Tell You Why" as the main lick in the song "Brothers Unaware". What's the point, I think, why bother them or myself with any of these silly questions?

So we are all sitting there and the album is coming to that last track and I close my eyes, chewing reflectively on the last bite of chick-pea salad, listening to "10,000 Years (Peace Is Now)", getting a handle on what I like about the song, but then I hear something. I blink open my eyes and Live is gone, just as they came — politely, surreptitiously, but with enough weirdness and wit to make me take notice of them.

Maybe they've gone for a burger. Maybe they'll be back.

HAL NIEDZVIECKI

Viable work

continued from page 11.

worthwhile and better made than anything else released this year. However, it will probably disappoint most people though not because it's a departure. Almodovar — unlike other filmmakers who deal with similar material — feels compelled to move on. Having brought his original mix of Restoration comedy and 60's scuffiness to gleaming perfection with *Women on the Verge of a Nervous Breakdown*, Almodovar clearly needed to try something different. The loss of his star and most amenable performer (Carmen Maura) and his inability to launch an American project have consigned Almodovar to this rather conventional art film format — the only one that is viable for a filmmaker with a limited audience like Almodovar.

It's a form that he can't really become comfortable with. His populist sensibilities and wild imagination prevent him from feeling at home with this rather retrograde form or returning to his previous style. Unlike other European directors, Almodovar *has* to work in Hollywood — it's probably the only place that will spark his imagination. It is highly doubtful that he'll get the opportunity. Hollywood executives almost certainly consider him too 'faggy' and his films rely too heavily on metaphors that most people will immediately identify as gay (and therefore avoid) for him to fake it. He's too honest to do that anyway. Until he can move on, he will be doomed to producing films like *High Heels* and *Tie Me Up, Tie Me Down*. Works that are semi-satisfying, but not what he's capable of. This seems to me to be a tragedy as well.

Still, *High Heels* is a viable work. Like Lea Pool's *La Demoiselle Sauvage*, this movie reminds you of how and why the traditional art film worked, even if it can't quite make you believe in the form again.



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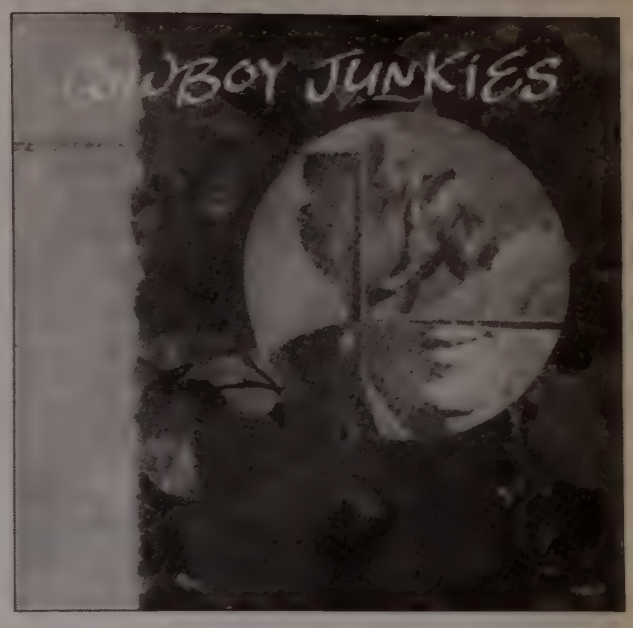
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Smooth sells out nicely

Junk the tired Junkies



COWBOY JUNKIES
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This album has been touted as the best ever for Canada's newest heroes. But, frankly, apart from nationalistic boosterism, it's hard to see why.

The music is too cluttered, the lyrics are too insipid and the passion and excitement is buried somewhere in the mix.

This album is supposed to be Michael Timmins' breakthrough as a songwriter, showcasing his new-found grasp of melodicism and word play. It isn't.

Margo Timmins has a wonderful voice, there's no denying that. But even she is unable to overcome the frequently pedestrian and cliched musical arrangements and lyrics such as "Darling, don't worry, you can stay in my arms until the springtime comes. We'll let the snow drift around us and wait for the robin and the crocus to tell us that our love has again found the sun."

For some strange reason, Michael has decided to bury his guitar playing on this album for the most part. There are even other people, like Ken Myhr, playing lead on some songs, and the guitar is down-played on almost every song.

Now Myhr, the former Jane Siberry band member, is a very good guitarist. But he is not Michael Timmins. The early Junkies were a vivid combination of the fire of Michael's guitar and the ice of Margo's voice. Listening to them burn through Robert Johnson's "Me and the Devil" or "Crossroads" on their debut album *Whites Off Earth Now!* sent shivers down the spine. Somewhere over the past few albums, that feeling has been lost.

There are a few songs that work here — "This Street, This Man, This Life" or "Cowboy Junkies Lament." But, they're the ones which feature only the original four Junkies.

Rather than stick to the quartet fone, the Junkies insist on dragging others down with them. John Prine, the venerable folksinger, is completely out of place in his duet on "If You Were the Woman and I Was the Man."

It's all rather sad.

KRISHNA RAU

NICE & SMOOTH
Ain't A Damn Thing Changed
Columbia

Ain't A Damn Thing Changed, the title of this album, is remarkably apt. Once again, the white power elite of the entertainment industry has appropriated black music, refracted it through obviously cynical black musicians and distilled it into a form irrelevant enough for a white teenage audience.

This familiar formula was rarely acceptable for soul and R&B, though these forms have never been an oasis of profound thought as expressed lyrically.

The mandate of rap, however, is vastly more extensive, and so attempts to commercialize and trivialize it become offensive and alarming. Rap from the mouths of the gods (Grandmaster Flash, Ice-T, Public Enemy and the like), is a hypnotically didactic tool. Black history is explored, lies and societal infrastructures that perpetuate racism are exposed ("don't believe the hype — it's a sequel") and the demon of collective low self-esteem is exorcised.

This album is a sell-out by two obviously talented musicians, Gregg Nice and Smooth Bee. Cuts like "Down the Line" are successful musical hybrids of powerful rhythms and a jazz flavour, but they are completely undermined by the pointless braggadocio of the rap. "Sex, Sex, Sex" is simply a filthy and degrading little ditty, and what could be hard-core house music is decimated by distractingly bad lyrics. "When I think of Gawd, it all don't seem so hawd" (on "Harmonize") and the rhyming of "Ed-die Murph", "astroturf" and "smurf" (on "Hip Hop Junkies") are two such gems that spring to mind.

The song that really slays me is the moronic "Sometimes I Rhyme Slow" overtop Tracey Chapman's "Fast Car" which will, if there is any justice in the world, prompt a major lawsuit.

The whole album is so amature-night it seems to be a series of in-jokes, though disturbingly it appears courtesy of industry giant Columbia Records. Co-produced by Louis Vega with the group, the album epitomizes the current malady of the recording industry and its theft of black political power to use against the very audience it supposedly targets.

ERIN O'BRIEN



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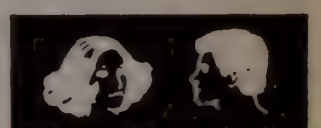
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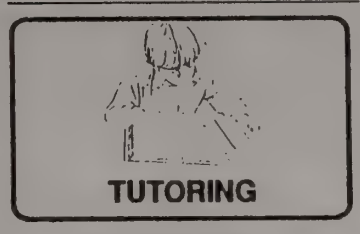
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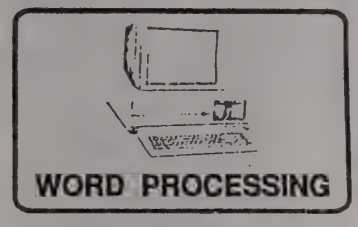
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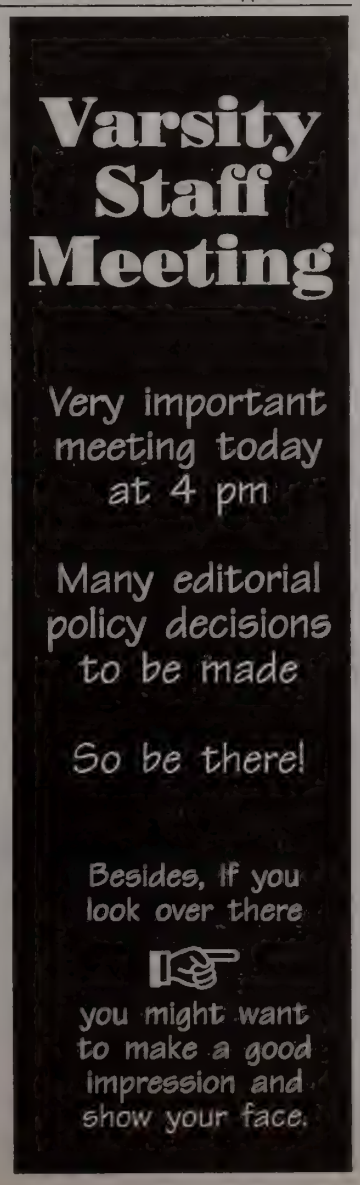
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VARSITY ELECTIONS

MASTHEAD

Nominations are now open for the following positions:
News Editor, Production Manager, Review Editor, Opinions Editor, Sports Editor, Features Editor, Science Editor, Associate News Editor (2), Associate Review Editor (2), Photo Editor.
All Varsity staff are eligible to run and to vote.
Nominations are open until March 18 at 5 pm.
Screenings: March 19, 4 pm
Elections: March 24

EDITOR-IN-CHIEF

Screenings for Editor-in-chief are on Thursday, March 12 at 4pm.
Candidates are: Ted Graham, Wynne Hartviksen, Naomi Klein.
Election day is Tuesday, March 17, 10 am - 5 pm.
Varsity staff are eligible to vote; watch upcoming issues for a voters list.

COMING SOON: HANDBOOK ELECTIONS

VARSITY SPORTS

THURSDAY EDITION
MARCH 5, 1992

Battered but not beaten, Blues advance

U of T caught with guards down

BY AARON HOLM

On paper, the U of T men's basketball team is in trouble.

In the last few weeks the Blues have lost both starting guards (Roland Semprie and Scott Bleue) and one reserve. But somehow, the Blues have rallied and their new lineup (which starts two guards under 5'9") has risen above expectations and demonstrated the type of team chemistry that has been absent for the last few years.

Men's Basketball

On Sunday, the men took on a seemingly outmatched Queen's squad. Although the Blues had had trouble with the Gaels in their last meeting, the consensus was that this game would be an easy U of T win.

It proved to be quite the opposite. In the first half the Blues neglected their all-star centre Rob Wilson. The leading field goal shooter in the country did not even touch the ball in the low post until eight minutes into the game.

Wilson's recent ankle injury probably contributed to his slowness on defence as the Gaels' Eric Stewart consistently hit the short jumper in territory that is usually guarded by Wilson's fly swatter.

The half ended with Queen's converting a missed Toronto lay-up into a three point play giving them a 38-33 lead going into the locker room.

Fortunately, the Blues found their composure and played strong defence in the second half with help of the shotblocking of Wilson and Linas Balaisis.

Cargel Stewart's steal with 2:47 left gave the Blues a 70-64 lead, and Toronto didn't look back downing Queen's 82-70.

Balaisis led the team in scoring with 26 points while Wilson came up with 15 to match his 15 boards.

U of T head coach Ken Olynyk pointed to the Blues' tough practices as being pivotal to their sucess.

"I think that our conditioning is good right now and that will be the key," said Olynyk.

The Blues will play a three game series at U of T against the Laurentian Voyageurs to decide the winner of the OUAA Central section, as well as a berth in the CIAU National Tournament.

The Voyageurs, led by the nation's leading scorer Norm Hann, will be attacking the Blues from beyond the three point line. With a small front court, U of T will be hard pressed to stop an onslaught of treys.

In this year's meetings with Laurentian, Toronto won an exhibition contest 91-65 but lost both league games (77-60 in Sudbury and 109-66 in Toronto), but Wilson missed the last game due to injury.

"Due to injuries, we have only 7 or 8 healthy players, but the team has great spirit and has shown the ability to come from behind in the clutch. It will be an outstanding series." said Olynyk.

Games one and two begin at 7:30 pm tomorrow and Saturday. If needed, game three will go at 3:00 pm on Sunday. All games are in the Sports Gym.



Rob Wilson will have to shine this weekend

The U of T men's and women's swim teams are hoping to reclaim their national titles this weekend in Montreal.

The women will be hard pressed to repeat as national champions, having already lost the OWIAA title. While the quality of the women's performance has been strong, their numbers are hurting them.

Swimming



The Blues will be sending eight women to Montreal which is significantly fewer than their rivals — Montreal, McMaster, and Western.

If the women are to repeat, they will need all eight to place well. Some U of T competitors to watch will be Rebecca Glennie, Amy Perkins, D'Arcy Mussleman and Andrea Papamandjaris.

The men, meanwhile, enjoyed another year of dominating the pool in Ontario. The Blues won their 32nd consecutive OUAA title by trouncing arch-rival McMaster.

The Blues head to the CIAU championships as a real threat to capture the title. But before the Blues can celebrate they must get by Calgary, UBC and McMaster.

The Blues possess a winning combination of talent and depth. They have superstars like Deke Botsford and Ron Watson. But behind them are a slew of talented veterans and rookies like Andrew Foulds, Brian Petri and John Grootveld.

Solid performances will be needed by the entire men's team if they are to bring the national title home to Toronto.

BY SOFIE KOULEAS

Titanic's three wishes

BY PATRICK HO
Varsity Staff

U of T men's hockey head coach Paul Titanic was in a reflective mood Wednesday.

He was at the Nationals press conference in Varsity Arena, patiently answering questions from the media hordes. Last week, he was hoping the questions would be about what it would take for the Blues to win at the Nationals.

Instead, he had to give a post mortem after the Blues lost two straight games in Quebec over the weekend to UQTR. Toronto was defeated by the nation's number one ranked team, losing the best-of-three OUAA East Division final two games to one.

But on the bright side, he was named the OUAA coach of the year, the first time in his seven seasons as head coach at U of T.

"It was very satisfying because the award is voted on by your peers," said Titanic, who also served as assistant coach to Mike Keenan and Tom Watt when they were at U of T.

"As a coach, the one thing you want to do is bring the team from one level to the next and we did. They're a very coachable group of guys. They understood as a team what it would take to get the Nationals, but they just came up a little short."

Of course, circumstances could have been entirely different. If he had made different choices earlier in his career, chances are he would have been in Chicago yesterday answering questions about the Blackhawks.

Titanic was offered a job as assistant coach to Keenan — when Keenan was coach of the Philadelphia Flyers — at the same time the U of T head coach position opened up after Watt left after 1985. Titanic chose U of T for several reasons, including a wish to stay in the Toronto area and the job security.

"I'm very happy where I am right now," Titanic said. "The demand to win (at U of T) isn't there as well. About three or four years ago, we lost a lot of games and if I was in the NHL, I would have been fired."

If he had jumped to the NHL, he would have been coaching some of the best hockey players in North America. But because the OUAA can't offer scholarships, the players with NHL potential gravitate towards Junior A and the rich NCAA schools who can give out 15 full meal tickets per team.

Nevertheless, despite the competition for talent, there are three items on Paul Titanic's shopping list for next season:

- ❑ a defenceman with offensive ability
- ❑ a backup goalie
- ❑ a pure sniper

Titanic said fourth-year veteran Tom Diceman has some of the offensive skills now, but the Blues need another top blueliner.

"We're losing three veterans — Mark Haarmann, Jeff Columbus, Mark Dunning — on our defence so we need somebody with offensive skills who can play the point on power play and bring the puck out of our own end, a Paul Coffey type," Titanic said wistfully.

Paul O'Donnell is also leaving so a backup goalie for Paul Henriques, who had a stellar post season for the Blues, is needed.

A pure sniper is also high on his list although the anticipated return of Jeff Daniels, rookie of the year two years ago, should help.

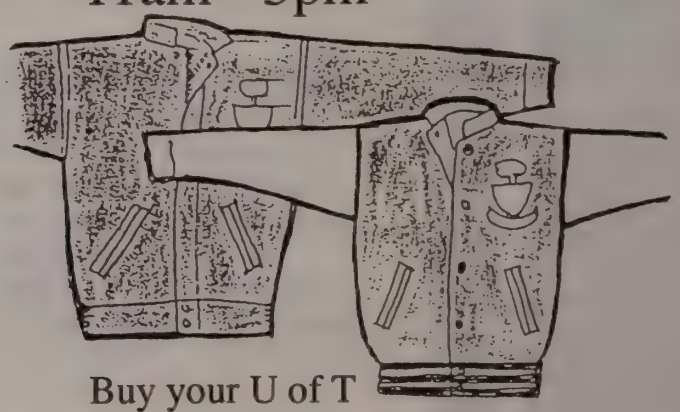
"We need to create more offence," Titanic said. "We need somebody who can score at any time in the game."

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Upcoming schedule

Date	Team	Opponent	Venue	Time
Mar. 6-7	Men's Basketball	Laurentian	Sports Gym	7:30 pm
Mar. 8	(if necessary)			3:00 pm

ROCKUMENTARY ROCK OUT REVERB

The VARSITY

VOLUME 112, NUMBER 45, MONDAY, MARCH 9, 1992

THE VARSITY – WHERE YOU NEVER KNOW WHERE THE VEGETABLES HAVE BEEN

Student summer jobs in doubt

Tories stall on funding

BY KAREN HILL
Canadian University Press

OTTAWA — The federal government is stalling its annual announcement on summer employment funding, fuelling speculation about a cut to a popular program.

Funding for the Challenge Initiative is usually announced early in the year, but not a word has been spoken about money for 1992. The federal program funds SEED (Summer Employment/ Experience Development) which provides wage subsidies to employers creating summer jobs for students.

Education critics for the NDP and Liberals say they don't know what to make of the delay.



"If they don't make (an announcement), we're left to speculate," said Liberal education critic Ron Duhamel. "The delay might mean a reduction of the program."

Last year, the Progressive Conservative government increased funding by $3 million over 1990, bringing the total up to $80 million. That marked the first boost to the program since the program was introduced in 1985 with a budget of $149.3 million.

Since then, announcements about the program have usually been characterized by cuts, much to the chagrin of students. At its peak in 1985, SEED helped create 87,000 jobs, while in 1990, the number had dropped to only 47,000.

The national average unemployment rate for students last summer hit 14.5 per cent.

Yvan Clermont, a government spokesperson, said an announcement has been delayed because of a federal freeze on discretionary spending, in effect since January.

"Traditionally, the Challenge announcement is in January," he said. "We are not in a position at this point to make an announcement."

Clermont would not indicate if a statement is forthcoming.

NDP education critic Howard McCurdy said this is an ominous sign.

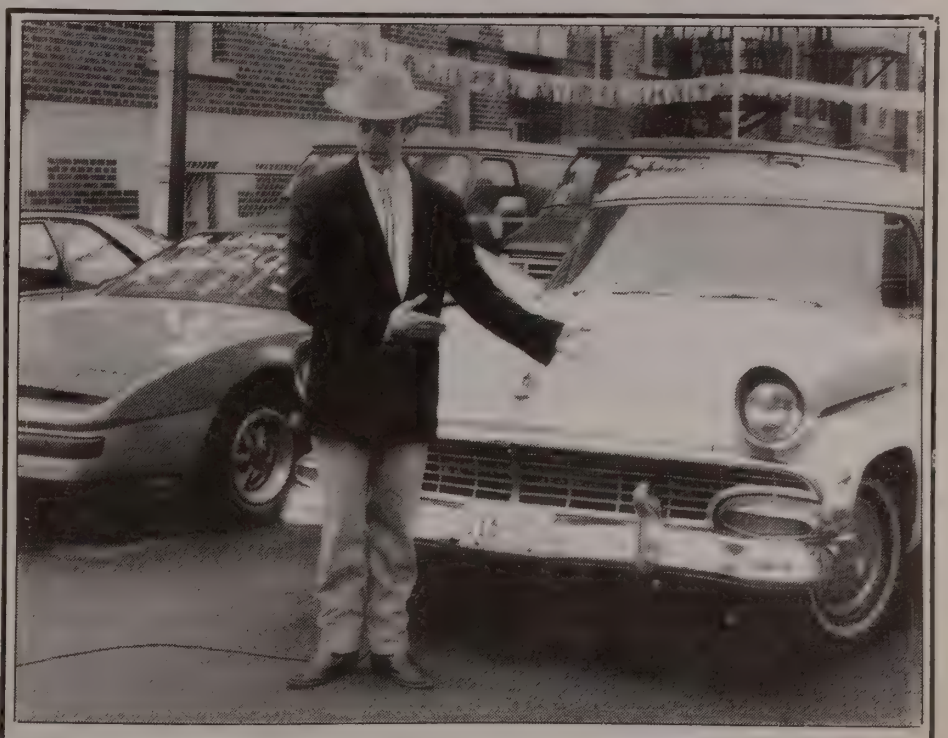
"Almost anything the government delays indicates bad news," he said.

Duhamel said the government may be planning to skip an announcement altogether.

"They need to make a decision now," he said. "Young people need to know what the (job) market is like now."

Alison Lewis, deputy-chair of the Canadian Federation of Students, agreed.

"It's important to (announce funding) so that the public knows what kind of commitment the government has to summer employment."



Can we sell you a car? No, well, how about some vegetables ? *Mark Lyall*

Class dismissed for Italian Minister

BY MAYLIN SCOTT
Varsity Staff

Biology professors are peeved that more than a thousand students were forced from their classroom to make way for the Italian prime minister to pick up an honorary degree.

Giulio Andreotti, prime minister of Italy, is receiving an honourary Doctor of Laws in an 11 am ceremony today at Convocation Hall. The ceremony will also commemorate 150 years of teaching Italian at U of T.

But in order to accommodate the event, BIO 150 — a class of 1,500 students — had to be moved out of their normal classroom.

Biology profs said the move was unfair because there are no other classrooms capable of fitting so many students.

"There are two levels of objection," said biology prof Dan Brooks. "First, we are fundamentally opposed to the idea of moving students out of a classroom to accommodate a non-academic event. Secondly, the event has been planned for months and we were told nothing about it."

The class was moved to the Med Sci auditorium, which only holds 500 students.

Rosemary Mackay, also a Bio 150 prof, said no one was notified until the Friday before Reading Week.

"None of us received a phone call and we felt that was appallingly short notice.

"It's mostly for the students. I really care about that class. I'm so sympathetic to them coming into this university with enormous classes. It's because they've been pushed around that we're upset."

Brooks said the university could have scheduled the event in another location. He said when the King of Spain recently received an honourary degree, the event was held at Hart House.

But Gordon Cressy, vice-president of university relations, said the two events are different.

"The president of Italy coming with the huge Italian community in Toronto is a very important event. When the King of Spain came, he flew in and out the same afternoon. This is an official state visit. The premier and the minister of external affairs will be here."

Brooks said he is angry because this has happened before.

"When the NDP government was elected in the fall of 1990, premier Bob got on the phone over the weekend to his...buddy (U of T president) Rob Prichard and said why not hold the ceremony in Convocation Hall?," said Brooks. "On Monday, Prichard apparently came in and just said, 'we don't teach any classes there do we?' That's when the shit hit the fan."

See Biology, page 7.

Media discuss foreign coverage

BY SIMONA CHOISE

Canadian media came under fire Thursday night in a forum bringing together journalists who cover foreign affairs.

Those participating in the Hart House forums attempted to deal with limited coverage of world news, accuracy, censorship and corporate influence.

Peter Mansbridge moderated the first panel which included Susan Reisler, foreign correspondent for *The Journal*, Kevin Donovan, *Toronto Star* reporter and David Taylor, a freelance foreign news reporter.

Lack of depth and context in reporting was heavily criticized. Events, said one audience member, are covered only after they explode. Taylor concurred, citing his own experience covering the 1988 Mexican election.

He said Canadian media outlets were not interested in reports of human rights abuses or political corruption until Mexico entered free trade negotiations with the United States.



Moderate Peter Mansbridge.

Government censorship during the Gulf War was also brought up.

Most journalists on the panel did not feel it had greatly restricted their work. Reisler, who covered the war from Israel, said censorship was justified in some cases for security reasons.

"You don't want to reveal vulnerable sites and you don't want a missile falling where you're standing."

Donovan, who also covered the war and travelled throughout the region, said the success of censors was partly due to the war's limited duration.

"If it had gone on longer, the Iraqis would have found a way to get out information serving their interests."

Financial problems were considered much more limiting than censorship.

The CBC, said Mansbridge, now shares a South American correspondent with CNN, and "it's a joke."

But he was quick to compare the lack of coverage of the Serbian-Croatian conflict in the United States with the ongoing reports in Canadian media.

A second panel consisted of foreign editors from various media outlets, including Anne Rauhala from the *Globe and Mail*, Paul Warnick of the *Toronto Star*, Jim Handman of CBC Radio News and David Todd, foreign policy analyst for Southam News. They discussed the world's recent and rapid changes.

The last two years of tumultuous developments in Eastern Europe have resulted in the loss of the old East-West framework, they said.

The *Globe*, according to Rauhala, is betting the North-South conflict will come to dominate world news. She hoped that, despite the *Globe*'s political leanings, reporting would focus on the "radical concept that poverty prevents democracy."

Editors felt a new framework might require stretching past the Third World stereotypes.

"Seven years ago, CBC Radio stopped using the word terrorist because it has such political impact," said Handman. "We try to be more accurate now, using words like armed rebels."

The issue that preoccupied the panelists, however, was the increasing diversity of the audience. Rauhala said the *Globe and Mail* will continue to target a small group.

"Our ideal audience is university educated, well paid managers whose decision-making may be affected by what they read in the Globe."

But the *Star*'s Warnick shot back, "We're not quite so narrow-minded as that. We figure if our readers can understand it, anybody can."

Inside

SAC candidates profiled, page 3

At play in the fields of theatre: Field, Property, Deathtrap, kNee Plays, Space Scum all explored, pages 11-12

Vees topple Blues, page 13

HART HOUSE

So many things to so many people

SEXUAL HARASSMENT IN LEARNING AND WORKING SPACES
Lunch Hour Seminar, Wednesday, March 11, 12noon - 1:30 p.m.
Presenter: Paddy Stamp, U of T Sexual Harassment Officer. Hart House Debates Room. This seminar will provide information regarding the kinds of sexual harassment that members of the university routinely encounter, in the classroom and in the office. The presenter will discuss responses, informal and formal, to harassment in the university, and deal with participants' comments and questions.

JAZZ AT OSCARS

LIVE AT THE ARBOR ROOM FRIDAY NIGHTS AT 8:30 LICENSED PUB NO COVER

March 13 **TIM POSGATE QUARTET**
More for jazz guitar fans everywhere! This modern jazz quartet will dazzle you with its fusion-influenced original compositions.

March 20 **Kirk MacDonald Quintet**
Shades of Coltrane! The swinging post-bop sounds of this quintet are guaranteed to bring tenor fans out of the woodwork.

HART HOUSE DEBATES WITH THE HONOURABLE MARION BOYD

Minister Responsible for Women's Issues, Government of Ontario
Thursday, March 12, 7 p.m. Hart House Debates Room.. Topic: B.I.R.T. "Women are not rejecting Feminism"

HART HOUSE INVESTMENT CLUB

J. Pearce Bunting - March 12th, 3:00 p.m.
Mr. Bunting is the CEO and President of the Toronto Stock Exchange. Mr. Bunting will speak about the recent controversial changes that have taken place at the TSE and the TSE's role in terms of other exchanges in the rest of the world.

UNIVERSITY OF TORONTO 1992 COVENTRY CUP SQUASH TOURNAMENT MARCH 12, 13, 14 ,15

EVENTS:*1. Men's A 2. Men's B 3. Women's Open * NOTE: For Varsity level players

TIME

Matches will be played on the athletic centre courts on:

Thursday	March 12	5:00 p.m.	-	9:00 p.m.
Friday	March 13	3:40 p.m.	-	11:00 p.m.
Saturday	March 14	10:20 a.m.	-	3:40 p.m.
Sunday	March 15	12:00 noon	-	4:00 p.m.

NOTE:First round of Men's B is played Thursday. Please state if there are times you cannot make.
ELIGIBILITY: Open to all members of Hart House and the Department of Athletics and Recreation. A player may enter one event but is guaranteed two matches.
Entry forms available at the Recreational Athletics Office, Room 101, Hart House 978-4732 and the Recreation Office, Athletics Centre, 978-5845. PLEASE REGISTER EARLY.

HART HOUSE ART COMPETITION 70 th ANNUAL EXHIBIT OF PHOTOGRAPHS

March 12 to April 9, 1992, Justina M. Barnicke Gallery
Opening: Wed. March 11, 7:30 p.m.
Gallery Hours: Mon., Fri., 11:00 a.m. - 6:00 p.m.
Tues., Wed., Thurs., 11:00 a.m. - 8:00 p.m.
Sat., Sun., 1:00 p.m. - 4:00 p.m.

HART HOUSE FILM BOARD SPRING CONTEST

The Contest is **March 16th in the Music Room,** Hart House. There will be a brief open meeting at 7 p.m. The Contest will start shortly afterwards.
Entries will be accepted at the Hall Porter's desk in Hart House until noon, March 8th. We accept most of the usual formats. If you have any questions, please call Joe at 966-0593.



LASZLO CSER

Toronto Art Restorer of Jusepe de Ribera's Portrait of St. Paul
Thursday, March 19, 1992 at 7:30 p.m. in the Hart House Music Room
The masterpiece by the 17th century Spanish-Italian artist was rediscovered in the basement of a Toronto antique store. It was bought for less that $2000 and after its authentication and restoration it may be worth as much as $1.5 million.

TABLE TENNIS TOURNAMENT

Saturday, March 14, 1992, 3:00 p.m. to 7:00 p.m.
Hart House Main Gym
Eligibility: Open to Alumni and Staff who are Hart House members, and University of Toronto students.
Registration: Forms can be picked up at: Recreational Athletics Office, Room 101. Mon. 10 a.m. - 7 p.m. or Tues. - Fri. 10 a.m. - 5 p.m. or Friday evenings from 7 - 9 p.m. in the Hart House Main Gym.
Registration Deadline: Wednesday, March 11, 1992 (Minimum of 25 entrants required)
Divisions: Singles Events: Advanced, Intermediate and Novice. Doubles Event. Women's Singles Event.
Entrance Fees: Singles $3.50 per event. Doubles $3.50 per team.

GOVERNING COUNCIL ELECTIONS

FULL-TIME AND PART-TIME UNDERGRADUATES

March 16-17	1 - 7:30 p.m. **(GC only)**	Woodsworth, Old Vic, Brennan, Sig Sam, Robarts, Sid Smith, Front Hall UC, Scarborough Meeting Place, Erindale Meeting Place, Erindale North Building Cafeteria
March 18 and 19	10 a.m. to 7:30 p.m. **(Joint with SAC)**	Poll location to be announced later

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Candidates' Statements

The candidates were invited to submit statements of 75 words or less.

Full-time Undergraduates - Arts and Science

Edward de Gale
As students we have a responsibility to ourselves and this institution to be aware of those factors which will ultimately determine our future. I would like to represent the student's interests with respect to policy formation and administration accountability. It is my belief that a united student body and an individual such as myself in Governing Council can ensure that student interest will no longer be taken for granted. Our voices will be heard.

Meredith Loran
As your representative on Governing Council, I will be a voice for all undergraduate students. I will move for a tuition freeze, greater choice in courses, and more funding for campus groups. As a non-resident student, I will work to represent all student groups and make the campus a place for all members of the U of T community.

Brian Procter
Brian Procter is a fourth-year Political Science and Sociology student. He is currently a Residence Don at Erindale College, as well as the ECSU Appointee to the Executive Committee of the Erindale College Council. Procter is very involved on the Erindale and St. George campuses, and sees accountability and student leadership as top priorities in the University. Brian is determined to work hard on behalf of all undergraduate students, and help to improve the quality of education.

Part-time Undergraduates

Patti Cross
Since I became employed at the Association of Part-time Undergraduate Students, I have become acutely aware of the issues and concerns of the part-time student. Serving on various committees (i.e.. Housing Review Committee) and working as a volunteer (i.e. Casey House) have accentuated this experience. As a student of a Woodsworth College part-time program, I believe I have the experience and concern necessary to serve on Governing Council.

Julia Greenfield
Having been elected to Governing Council midway through the year, I'd like to be re-elected for the 1992-93 term. I'm indeed approachable and in tune with the concerns that part-time students face. There is an appalling concentration of apathy on the campus when it comes to student government. GC is truly a medium for realistic change and I, as both a woman and a student, would like to enable this medium achieve its objectives.

Stacey Papernick
I am running for the position of part-time student representative on Governing Council. I would like to represent you so I can expose GC and make it accountable to students whom it supposedly represents. I want to challenge the members on policy and help to ensure that the interests of many constituent groups are heard which are rarely represented in the "echelons of power" at this institution.

Tickets in the hot seat: Part I

SAC presidential candidates profiled



Phil Howard and Anna Vlitas

BACKGROUND:

Philip: Third year Political Science specialist from Innis. Has been chair of Innis College Student Council, a SAC rep for two years, on the Agenda Committee of Academic Board and SAC Human Rights officer.
Anna: Third year Political Science specialist, sociology major from Erindale College. Has been chairperson of SAC's by-law committee, headed Erindale's orientation, and was deputy for special projects for Services and a SAC rep.

THE MISSION:

Phil: "I'm running because SAC needs a new style of leadership that will correct for some of the mismanagement, both financial and personal, at SAC over the last year."
Anna: "The way SAC is running is currently not working. We need to stop duplicating college services. SAC should be trying to unite across all three campuses."

THEIR ISSUES:

Anna: "Safety on campus, underfunding, tuition, OSAP reform, quality of teaching, increasing student awareness and participation and fiscal responsibility."
Phil: "For me the two paramount issues are the question of what the role of SAC president is, and the fiscal management. Below that there are policy questions of racism and sexism."

OUR ISSUES:

ORIENTATION AS A PRIORITY:

Anna: "Orientation is important because that's the only time first year students see everyone. It's uniting everyone at U of T and it's fun. But it shouldn't go to the extent that we're subsidizing it to $60,000 or $70,000."
Phil: "The Carnival day is good for uniting and networking, it can be done so much more cheaply."

OFS AND SAC'S LOBBYING ROLE:

Anna: "As a ticket we're not taking a stand on OFS or CFS because we're letting students decide."
Phil: "Personally, I'm endorsing it. I believe strongly in it, it has a lot of good mechanisms for lobbying. We would get our money's worth."

SAC'S DEBT AND BUDGET RECOVERY PLAN:(increasing student levy by $5 over three years, putting 10 per cent towards deficit reduction and cutting spending)

See Phil, page 8.



Farrah Jinha and Ferd Longo

BACKGROUND:

Farrah: Fourth year history and political science New college student. Has spent two years on Governing Council's University Affairs board, is president of the Panhellenic association, member of the Provostial Library review committee, and member of the university alcohol advisory committee.
Ferd: Fourth year history and political science Erindale student. SAC rep, member of the SAC budget committee, SAC external commissioner and member of the project aid committee.

THE MISSION:

Farrah: "I think we've decided to run together because, combined, we have the experience to foster trust and inspire confidence. We feel SAC needs a fresh approach. Ferd's experience already on SAC will give us the insight into what SAC can do, has done, hasn't done."

THEIR ISSUES:

Farrah: SAC services, the whole issue of student safety, the financial management and business part of SAC, quality of teaching and the whole undergraduate experience.

OUR ISSUES:

ORIENTATION AS A PRIORITY:

Ferd: "Orientation has been a traditional SAC event, it's necessary for students at U of T. This year's SAC spent $60,000 for a day no one remembered after. We promise to produce a cost efficient orientation."
Farrah: "One of the ideas that I have is getting back to the basics. This year's Orientation had events that were able to include a lot of people. They played musical chairs — that was great. It was a fun game, you played it as a kid. There also has to be sexual harassment and date rape awareness. SAC has to take responsibility for instituting those types of policies. We have to tell students what resources are available to them."

OFS AND SAC'S LOBBYING ROLE:

Farrah: "Essentially, I'm going to vote against it. I worry that students aren't going to get back what we put in. Waterloo is considering pulling out, Western is considering it. $120,000 every year is a lot

See Farrah, page 8.

Next issue:

The other two tickets

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EDITORIAL

GC candidates

Governing Council is the most important body at U of T.

But students don't seem to realize that fact. They don't seem to realize that GC is the highest decision-making body at our beloved, cherished institution.

They don't seem to realize that all the major decisions — financial, academic, employment — are made by GC. They don't seem to know that GC alone can force the president and the administration to be accountable. They don't seem to realize that it's the one body that ultimately decides whether or not to make any changes to the university.

And because students don't realize any of this, they don't bother to inform themselves about student elections to GC.

Well, it's election time again. And if students care at all about their university, their academic future, the ravages of underfunding, budget cutbacks, or any of the major issues facing U of T — they will VOTE in the full-time and part-time undergraduate elections for GC.

To vote, students should find out all they can about the candidates running for these positions — candidates who could have a major impact on the future of U of T students.

Readers of *The Varsity* have already had a chance to garner a some knowledge about the candidates from the profiles running in the paper. Based on those, and on the other questions we have had an opportunity to ask, we have decided that several of the candidates do deserve the support of students.

In the undergraduate race, Edward de Gale seems to be the most impressive candidate.

He has a distinct lack of experience, but so do all the other candidates. And de Gale was the only one who took the time and trouble to seek out incumbent Rick Martin to talk about the complexities and procedures of Governing Council.

De Gale is also concerned about some of the most pressing issues facing students at U of T: underfunding and student aid, and quality of teaching.

He wants a university that focuses less on research prestige and more on actually teaching students. He also wants GC to work on wringing OSAP reform out of the provincial government. That would be a new direction for GC to take, but as thousands of students and the presence of a campus food bank would testify, it's a direction GC is long overdue to follow.

De Gale understands the difficulty all students are having financially. The other students don't demonstrate that same level of understanding.

In the part-time race, Stacey Papernick and Patti Cross seem to be the best choices.

Papernick has certainly proved over the course of the year that she is not afraid to stand up for what she believes is right. She began the year as SAC's External Commissioner, but resigned because her ability to do the job was compromised by the president and the organization. Since then, she has been a strong critic of SAC and a strong advocate for student rights and student issues. Her organizational work on the OFS/CFS campaigns is a good example.

Patti Cross is information officer for the Association of Part-time Undergraduate Students. She deals with part-timers on a regular basis, and understands their issues and needs. Part-time students need someone who realizes that they are a distinct and valuable part of this university community. Cross has demonstrated an ability to do that, and a genuine desire to help those students.

On March 16 and 17, vote Papernick and Cross. On March 18 and 19, vote de Gale.

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back talk ... letters to the varsity

Vote

We believe that undergraduate funding of the Ontario Public Interest Research Group at the University of Toronto (OPIRG-Toronto) will be an asset to both students and the surrounding community. OPIRG-Toronto will provide a much needed link between students and the community, in addition to enabling students to research, educate and act on issues of their concern.

In the past 9 years, OPIRG-Toronto has mobilized students on issues of the environment, social and native justice, women's issues, tenant's rights, food and a host of others. Through forums, publications, report cards, petitions and direct actions, students have gained invaluable skills in research, education, action and organizing for effective social change and a better future.

OPIRG-Toronto provides students with year-round resources, skills and knowledge gained from more than 20 years of action for social change by PIRG's across North America. With undergraduate funding at U of T, more students will learn and be able to work on larger issues important to them.

It is with understanding that we, the undersigned, endorse a $4.00 per full-time undergraduate and $1.00 per part-time refundable student levy to fund the Ontario Public Interest Research Group at the University of Toronto.

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Innis College Student Council (ICSC)
University College Literary and Athletics Society (UC Lit)
Students' Administrative Council
University of Toronto Environmental Coalition (UTEC)
Physicians for Social Responsibility
Engineering Society
New College Student Council
Erindale Environmental Association (EEA)

Elections

We were quite interested in seeing your paper profile the 3 candidates running for Governing Council, especially after watching a whole stream of acclamations to those positions last year. It is great that 3 such capable individuals have taken an interest in the task of representing students at the highest governing body at the University.

In particular, we were rather impressed with Meridith Lordan's record and her overall qualifications. She not only fills an empty void left by the lack of women on Council but, more importantly, has the necessary capabilities as a candidate — male or female — to adequately serve the university community.

We do, however, have some reservations about one of the questions asked to all the candidates. While being able to correctly identify all the names of the chairs on the various boards exhibits an aptitude for trivia and an ability to memorize well, we cannot see how knowing the names necessarily makes one candidate better qualified than the other. It is the issues which are important, not a knowledge of who sits in the establishment. If *The Varsity* was inquiring as to whether the candidates had contacts within GC, we find that odd because all the chairs will be changed by the time the new Council convenes next year. That question was frankly a waste of space and merely showed *The Varsity's* tendency to concentrate on the trivial, and not the substantive.

Julie Rezuani Erin II
Ingrio Ancevich Trin II
Patanjali Vankatacharya UC II

Support

We must:

- support the Students' Administrative Council (SAC) request for a student fee increase,
- support membership in the Canadian Federation of Students (CFS) and the Ontario Federation of Students (OFS), and,
- support the Ontario Public Interest Research Group (OPIRG).

Let's unite with other students across Metro, Ontario and Canada to democratize education and fight the cutbacks! The University of Toronto has been an island too long. We ought to remember that the fees we pay to student organizations are not tuition fees; in fact, they are exactly the opposite. Unlike tuition fees, student organization fees go directly into fighting for our democratic interests.

The future looks dismal for many students. Increased user fees, enrollment restrictions, a further drop in the quality of education, decreased accessibility, higher student to faculty ratio — the list goes on and on. On graduation, many students will face unemployment, underemployment, debt and a nation in crisis. These days, universities aren't just "trimming the fat"; they're doing major restructuring. And we will be the victims of this one-sided process. If students (for the most part, sons and daughters of the middle class) don't act now, they will face further atomization and a spiraling downward class mobility. We are heading into what may just become the "lost generation."

So what can we do in the face of what seems like an overwhelmingly helpless situation? We must break from our anaesthesia and claim what is ours: democratic control of our education and thus our own future. We must become more actively involved in building the university rather than being passive recipients of the schooling process. We, as students, must learn about those things that unite us...

For this we need a student movement. The institutional basis is there. What is missing is the "motion." SAC, CFS, OFS and OPIRG should not to be confused with a student movement. However, they will be crucial to the advance of a student movement.

We need to start by taking a more serious look at who we are electing on campus to represent us at local, provincial and national levels. We must look for candidates who represent our interests and are especially willing to stick their necks out. We need student representatives who start calling the shots rather than allowing themselves to be "committeed" to death. We need leaders, not career-minded student politicians who "aim to please" the administration. This is not "our" university until it is claimed.

Members of a student movement may want to start by

See Back Talk, page 6.

Debating U of T membership in OFS and CFS

Gaining strength in numbers

BY STACEY PAPERNICK

On March 18th and 19th, full time undergraduates will vote on membership in the Ontario Federation of Students (OFS) and the Canadian Federation of Students (CFS). Joining these organizations is imperative for U of T students.

The University of Toronto has remained isolated from the rest of the student population across this country because of its non-membership in these organizations. But the deteriorating state of post-secondary education makes it essential that we join other students in lobbying the government.

The Ontario Federation of Students, representing 200,000 students, is the second largest lobby group in Ontario. The Canadian Federation of Students has 450,000 members and is the voice of students to the federal government.

After five years on SAC and as a past college council president, I have come to realize that effective government lobbying necessitates strength in numbers and organization. SAC or a college/faculty council simply cannot replace OFS and CFS in these aspects.

The government and political parties do consult with the Federations, who represent the democratic will of Canadian students. Only by being members will we be able to make ourselves heard with the governments. There is strength in numbers when putting pressure on the government to respond to issues and the demands of the students.

I have experienced U of T's isolation first hand.

As non-members we have absolutely no voice in the decisions that are being made

Last summer, when SAC tried to participate in the Ministry of Colleges and Universities' OSAP Review Board, we were told that the only student seat at the table was held by OFS.

When I asked who would represent the views of U of T students, I was told by the Minister of Colleges and Universities, Richard Allen, that if we wanted to be heard we would have to become part of the OFS.

He is right. Only by being members can we make our demands heard and make improvements to the quality of life at our university and in the system.

Some people have suggested that U of T students would not have a strong enough voice in these organizations since we would "only" have four votes at OFS and one vote at CFS.

This scenario give us more votes than any other university in the province. As well, we can always send as many delegates as we want to the General Meetings of the Federations. This means we can put our students on every decision-making committee. After all, it is at the committee level where all the decision-making and debating occurs. Those decisions are then passed in the form of motions at closing plenary.

The bottom line, however, is that right now, as non-members we have absolutely no voice in the decisions that are being made. When the Federations decide on policy that the government sees as being the voice of Canadian students, U of T is shut out.

I believe that joining CFS and OFS is not a question of how much power we will have if we become members. The real issue is what can these organizations do for us?

On behalf of every student, the CFS forced the government to abolish the tax on Canada Student Loans. Without CFS, students would be paying the GST on residence meal plans, tuition fees and residence fees. OFS and CFS offer research materials on housing, employment and tuition fees. They also provide financial aid clinics and field staff.

The CFS recently won a major victory this year by getting a $4 million grant for the federally funded Summer Job Challenge programs so more students can get hired this summer. The OFS was successful in lobbying, and receiving a $3 million grant from the provincial government for campus safety initiatives.

One of the best parts of both organizations is that each has campaign committees, open to everyone, where students work on issues and generate campaigns such as "NO MEANS NO" or underfunding postcards. These campaigns are distributed directly to student associations (including suburban campuses) and constituency groups. This takes resource pressure off the student groups and allows more time for implementation of student issues campaigns.

The CFS has a Student Services Branch that gives each student a free International Student Identity Card ($14 for non-members) which is the only internationally recognized form of student identification, and a Student-Saver card that provides metro-specific discounts to stores and services. CFS also owns Travel Cuts, one of Canada's largest travel agencies.

What about the unique concerns of a pro-fac student? Right now, the OFS is trying to obtain pay for those students who have work terms and don't receive full pay. As well, the Kevin Coleman Memorial Legal Defense Fund has been set up to help students protect their unpatented research through the CFS.

Myths about OFS and CFS (which you will continue to hear) persist. There is a sense that U of T's isolation is a tradition to be adhered to.

But I believe it's time we challenge the myths and our past. We need to be involved and we need to make U of T student issues count.

In the face of overcrowded classrooms, deteriorating residences, staff layoffs, increased library fines and cancelled courses, we must organize together to fight against the deteriorating quality of education at U of T. We want to remain one of the best universities.

This time, when we vote, let's show that U of T students want to make a change. I urge you to think for yourselves and not remain isolated from the real world outside U of T. Remember that $7 — the equivalent of two beers, your library fines, a movie or even lunch from the trucks — is a small price to pay for your future.

There is strength in numbers. So on March 18th and 19th vote "YES" to the Ontario Federation of Students and the Canadian Federation of Students.

Stacey Papernick is a SAC Board member and former SAC External Affairs Commissioner.

Organizations not worthwhile

BY PETER GUO

In recent weeks, there has been a great effort generated to convince students at U of T to join the Ontario Federation of Students (OFS) and the Canadian Federation of Students (CFS). Needless to say, this has been due to a very active pro-OFS/CFS group on campus.

They are convinced, and are trying to persuade U of T students, that OFS and CFS are good for all of us. Unfortunately, there has not been very much information to the contrary. This is a result of the OFS/CFS proponents' unwillingness to divulge the failings of the two organizations, as well as a lack of objective opinion on this matter.

These pro-OFSers have even gone around campus stating that the reasons we are not members are because there are many myths surrounding the issue, and it is U of T tradition not to consider OFS and CFS. These last two statements are certainly untrue. In fact, U of T was a founding member of OFS, and pulled out for a variety of valid reasons.

U of T was a founding member of OFS, and pulled out for a variety of valid reasons

Let me state a few facts that have been misrepresented lately. I am a firm believer that education is a right, and that as a right, there should be no barriers to obtaining a quality education. This means I oppose all impediments to accessibility such as tuition, discrimination in any form and lack of informed decision making. These principles that I believe in are also central in the organizations that I am criticizing here. It would seem that I am contradicting myself. In reality, I am not, for I believe that both organizations are ineffective, regardless of their policies and beliefs.

I am trying to show that by voting to join OFS or CFS, we are wasting $100,000 and $130,000 of our money, respectively, for very little benefit.

Proponents of both organizations state that they have influenced the provincial and federal governments in policies affecting students. For example, OFS points out that the money granted to universities and colleges for improving safety on campus for women and a tuition increase of no more than 7 per cent are both results of OFS lobbying.

First, the money for safety initiatives is really a result of the NDP government being in power. If anyone remembers the pre-election rhetoric of Bob Rae, you will recall women's issues were a primary concern. Thus, granting the money (in U of T's case, about $110,000) was pre-determined.

If you consider the fact that tuition has risen by 8 per cent this academic year and will rise by 7 per cent next year, it would seem the NDP has gotten off relatively cheaply in "funding" aspects of post-secondary education (PSE). I truly believe that this was a minor move of the provincial government's to "throw us a bone," without really addressing the deeper issue of adequate funding.

The OFS is quick to point out that the 8 per cent and 7 per cent increases are victories. They state that without their efforts, the increases would have been much larger to appease the Council of Ontario Universities (COU) and university presidents across Ontario (including our own Rob Prichard) who want double digit increases. Frankly, this statement baffles me and further shows the ineffectiveness of OFS. For an organization which clings very proudly to its zero tuition fee stance, and with an NDP government which talked tuition freezes when they were not in power, it is ludicrous to even think of 8 per cent or 7 per cent increases as being any sort of victory.

Finally, increases in transfer payments from the government are at an absolute low of 1 per cent — nowhere near the level of the 7 per cent tuition fee increase. If OFS were truly lobbying to gain better funding for all of us, then transfer payments increases should not only match, but should be greater than tuition hikes.

The CFS tells us they were the ones who repealed the GST on tuition and residence fees. Again, this is a misconception. First-hand evidence from one of the SAC Board members (who is, ironically, pro-OFS/CFS), has shown that the Canadian Senate introduced this legislation after several Liberal senators were given anti-GST postcards that SAC had distributed to U of T students.

The federal government repealed the 3 per cent surtax on Canada Student Loans on February 25. The CFS claim this as their victory for all students in Canada. At first glance, it would seem they

See Membership, page 6.



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Surviving the war zone of student politics

BY MICHOL HOFFMAN

Lately, there has been a lot of debate over the state of student governments and activism. Systems of student government are frequently criticized. But I believe that right now a greater problem prevails. Student organizations seem more interested in fighting amongst themselves than dealing with the issues.

The bottom line is I believe in issues. I believe in a zero tuition policy. I believe in our right to excellent teaching. I believe in the active struggle to promote equality in all aspects of university life including curriculum. But beliefs are all well and good. It is the easiest thing in the world to say "I believe"...and not to act. Or especially, "I criticize"...and not offer any glimmer of a concrete solution.

It seems that right now a lot of people are getting too caught up in specific quests. Debates are raging over membership in the Ontario and Canadian Federation of Students. Campaigns for control of next year's Students' Administrative Council have begun in earnest. And the Ontario Interest Public Research Group is asking students to vote YES to their referendum question. Many of these causes are noble. Their aim is often to better that sacred and oft elusive "student experience." But graver problems stand in the way of even the most well-meaning proponents.

Active pursuit turns all too quickly to bloody battles. We have been cliched to death. But there's another saying which comes to mind. All's fair in love and war.

It is here that our gallant student leaders meet their downfall. All is not always fair even in the best-intentioned war. It is not that the end does not justify the means, but rather that upon closer examination, the end has no meaning if the means by which it was attained contradict it in its essence.

When the pursuit of ideals takes shape in senseless hatred...When rallying turns to name calling and even libel...When students who claim to look out for the interests of all are openly hurtful toward even a few...It is at this point that one cannot help but become discouraged or at least be forced to wonder aloud just whose interests these student zealots are addressing.

Is this the reason I became involved...to encounter a dismal and bloody microcosm of world politics?

Sometimes it takes an outsider to see that self-destruction is in no one's best interest. And self-destruction it is. There are enough vital issues out there on which we, as students, can stand united. We do not need to waste our time tearing each other apart. Or do we?

Is this the reason I became involved in student politics — to encounter a dismal and bloody microcosm of world politics and unrepentant conflict? I would like to think not, though to tell you the truth, after a year-long mix of ecstasy and disillusion, I am not so sure.

I feel that there are some terms which must be cleared up. Despite all claims to the contrary, the word *opinion* is not the words truth or fact. This is often overlooked. It is what should make a news story different from an opinion piece like this one. These opinions breed hostility which should not be confused with earnest campaigning. I know that I have been hypocritical in criticizing without offering a plan for improvement. But I do have a starting point for student organizers.

Be reasonable. Do not jump to accuse. And think before you speak and act. I know that I sound like a kindergarten teacher. But I do know that I consider my actions and words both before and after.

And if we do not start taking a second look at our intentions and the means by which we realize them, one day soon we are going to figure out that the knives in our backs were put there by our own hands.

Michol Hoffman is the University Affairs commissioner of SAC.

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Membership isn't right for U of T

Continued from page 5.

were successful. But what the CFS neglected to inform us of is that they failed miserably. The federal government has also removed the 6 month interest-free period traditionally afforded to students upon completion of their studies. This is further compounded by the fact that not only will you be paying interest on one year's loan, but on all accumulated loans. Thus, there is no victory at all for students.

If U of T joins, we will have 4 votes and 1 vote at OFS and CFS general meetings, respectively. This is truly unacceptable. There were over 32,000 full-time undergraduates at U of T. In comparison, Algoma University had 305, Lambton College had 1,500 and Trent University had 3,500 full-time undergrads (90/91 figures). Yet these schools with one vote each could outvote and silence the voice of our students.

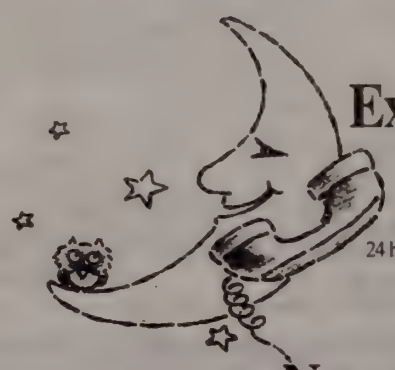
The situation is far worse at CFS. We would only get one vote. The wishes of 32,000 students could be wiped out by the 700 students of Emily Carr College.

OFS and CFS do produce some good research and campaign materials. But the research is intended to back campaigns and lobbying efforts that are ineffective. SAC and other student councils have their own design facilities. Is it worth spending $100,000 for campaign materials? No.

I urge you not to accept the claim that OFS and CFS are the only groups politicians hear. It's not true. What is at stake on March 18 and 19 is a decision to invest your money, and future generations of U of T students' funds, in two organizations that are really ineffective. OFS and CFS are NOT good for the students at U of T.

Peter Guo is SAC president. SAC has voted to support membership in OFS/CFS.

To help you fill out your income tax return



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From February 24 to April 30, we offer an "after hours" phone service from 5 p.m. to 9 p.m., Monday through Thursday.

You can also call T.I.P.S. Info-Tax, our automated phone service, 24 hours a day, 7 days a week, for recorded information on selected topics.

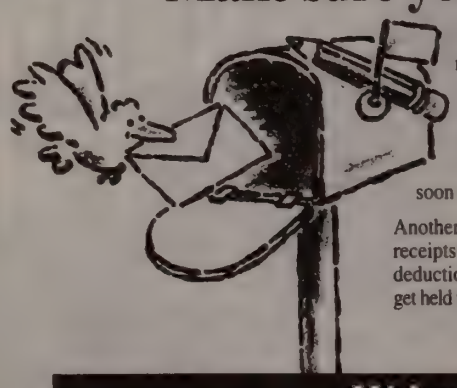
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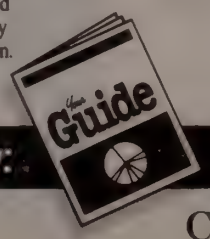
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Another important detail is attaching all the slips and receipts that support your claims for credits and deductions. If any are missing, your return may get held up while we contact you for the information.



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back talk ...

Continued from page 4.

thinking about ways of democratizing all university-related decision making. To do this, students will have to realize the importance of participation and constructive criticism (cornerstones of a student movement). Let's make our student movement a really representative one and hence an effective force for change. We must be prepared to fight tooth and nail. We also need to support all the referendum questions dealing with SAC, OPIRG, OFS and CFS. A little bit of your money goes a long way in protecting our collective interests. Become a part of a new 1990's Canadian student movement.

Nigel Moses

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Education aim of Native Week

BY MOHAN SHARMA
Varsity Staff

The Native Students' Association is hoping to educate U of T about native culture.

A panel of speakers will address literature, education and the environment as part of the second Native Studies Week.

The association hopes the discussions, running from March 9-13, will be beneficial.

"We need the event to raise consciousness about Native students' issues at U of T," said a spokesperson for the organization. "Even to a greater degree, we need to educate the entire public about how interesting and extraordinary the Native culture really is."

The event has the theme, "Surviving 500 Years" to commemorate the 500th anniversary of Columbus' arrival in North America.

Tomson Highway, a native playwright, will be discussing Native literature on March 10 at the George Ignatieff Theatre. Known for his plays, "Dry Lips Oughta Move to Kapuskasing" and "The Rez Sisters," Highway will examine the importance of language, literature and writing as a means of restoring aboriginal dignity and self-respect.

Dianne Longboat, co-ordinator of the Aboriginal Health Professions Program at U of T, will be discussing issues pertaining to Native people and universities.

"Problems facing Native people and education mostly concern the lack of funding Native students receive in post-secondary education," said Longboat.

Dean Jacobs, the liaison between the Native people of Wapole Island and the local Chemical Valley Industries, will discuss the effects of industrial contamination on native lifestyles there.

Lastly, Brenda Small, a Native U of T law student, will address the effects of the Ontario James Bay Power Project on the James Bay Cree.

The week is scheduled to end with a traditional Native feast featuring drumming and dancing at New College.

Street City co-op recycles bikes

BY HEATHER MASON
Varsity Staff

A new co-op is giving jobs to the homeless by recycling bicycles.

Street City started with a group of homeless called the Balcony Bunch. The group found an abandoned warehouse on Front St. East, and with the assistance of several social activists, transformed it into a housing project. That project has now expanded to include a bike co-op.

"With a town council and mayor, Street City is a fully functioning city within a warehouse," said Len Cler-Cunningham who works with Street City and the bike co-op.

He said the premise behind the Street City Project is simple.

"If we can give these people a home, they can find their way out of their problems by setting their own goals."

It is this same philosophy that guides the bike co-op, also known as Cine-cycle because there is a theatre next to the shop.

The co-op, located in the rear of 317 Spadina Ave. offers inexpensive bicycle repair and a wide variety of refurbished vintage, new, weird or completely original bicycles.

"We're the only people who really offer recycled bikes for sale," said Cler-Cunningham.

The shop also allows customers to rent space with access to tools and parts so they can make their own bicycle repairs.

Cler-Cunningham said the bike co-op strives to cater to the needs of the individual customer, occasionally working out special arrangements for those who display a real financial need. They fix up bikes bought cheaply at police auctions or donated. He said many people find bicycles the only affordable means of transportation.

"This enables people who wouldn't otherwise be able to make it to those doctor's appointments and job interviews while avoiding TTC fares."

He said Street City Bike Co-op can be distinguished from other bike dealers because it is a community economic development venture.

"We are a business and we try to make a profit, but we turn the money back into the community," he said.

One way the co-op does this is by employing and training some of the Street City inhabitants in bike repair.

"We offer a supportive working environment to people who probably haven't worked in a while. We let them establish their own goals; we involve them in every aspect of the running of the business. They are acquiring intangible skills.

"We're not another welfare program. We're non-governmental. We're going to do this on our own. In fact we're giving people an honest way to get off welfare if we can," he added.

Cler-Cunningham said he believes profit and greed are on their way out.

"This is something you're going to see more and more of as companies realize they can't just profit off the community, they're part of the community."



Is your bike recyled?

Biology class cancelled

continued from page 1.

Brooks said the class was cancelled and he asked Prichard to apologize personally in front of students for the inconvenience.

"So Prichard came in and spent 26 seconds in front of the students.

"In the first instance, I could believe Prichard and his staff were just incompetent, but the only explanation now is he is telling students and staff just what he thinks of them."

Prichard was out of town and unavailable for comment, but Kathy McCauley, the president's executive assistant and director of special events, said 1,600 tickets have been issued for the event.

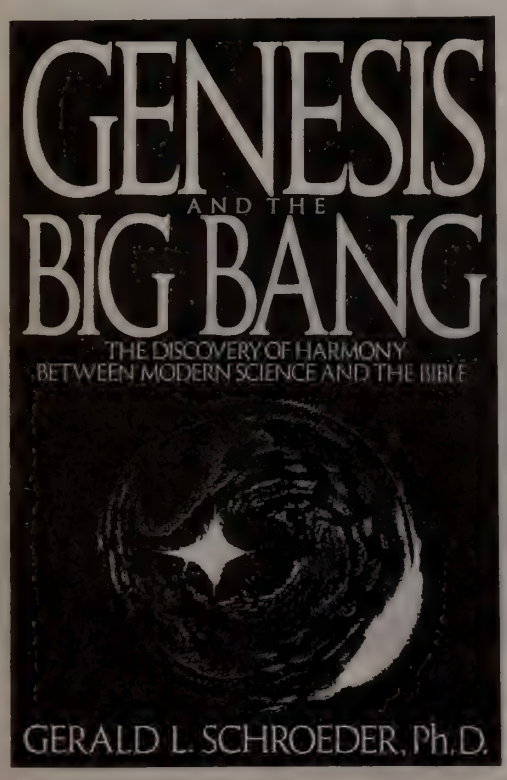
"We try to reduce the inconvenience to students, classes and professors, but unfortunately in this case, the time and the class conflicted. We only had this confirmed on Feb 7, with the time confirmed Feb 13."



so, ten more issues, my how time flies like an arrow, fly, fly, fly hit the spot, beer can sure be served in big, big glasses, kinda like being tanked for production I hate landlords and raccoons, fongool rain, rain come on down again, this weather's great, why move to Vancouver, silly newspaper people there blah, blah, blah

Let the games begin...

Screenings for editor-in-chief are this Thursday at 4 pm, here, at The Varsity.
Candidates are Ted Graham, Wynne Hartviksen, Naomi Klein.
Elections are on Tuesday, March 17 10 am - 5 pm; all Varsity staff are eligible to vote.



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Trinity roll lost

After five months of waiting, Trinity College is appealing for the return of its Roll of Honour.

The three-panelled, framed roll, inscribed with the names of Trinity students on active duty in the Second World War, disappeared last September from its location outside the Trinity chapel.

Stephen Otto, a Trinity graduate, and member of the college's art committee said the committee originally thought the roll was taken as a joke.

"It was the end of September and the college is full of freshmen out treasure hunting," said Otto. "But it hasn't come back and we feel we've got to do something. If it's simply hanging in someone's room or was left in the basement of some residence, we hope someone will come forward."

He said the monetary value of the roll was not large, but it's a part of the college's history.

"You try as best you can to maintain an air of civility and attractiveness to the college and leave objects that are the evidence of the civilization and what the graduates have done.



"This is just not the war dead, but those from the college who served in the war. Many are alive today and it's an insult to them that we're anxious to repudiate their contributions."

Anyone knowing the whereabouts of the roll can contact the Trinity provost at 978-2370.

Farrah Jinha and Ferd Longo cont.

continued from page 3.

of money to give to an organization."
Ferd: "The SAC executive and researcher are responsible for lobbying purposes. Each position is an instrument for lobbying."
Farrah: "They have to earn their keep."

SAC'S DEBT AND BUDGET RECOVERY PLAN:(increasing student levy by $5 over three years, putting 10 per cent towards deficit reduction and cutting spending)

Ferd: "I personally am committed to deficit reduction. Students should be afraid that SAC will be in debt by 1996."
Farrah: "I'm against the levy. It kills me that SAC is going to ask me for more money. Students think that SAC is a joke. They have to prove themselves first. The 10 per cent put towards deficit reduction can go towards other means."
Ferd: "We can look for alumni contributions and corporate donations."

SAC'S RELATIONSHIP WITH GOVERNING COUNCIL:

Farrah: "Governing Council is the highest decision making board. SAC has to be there, they have to be attending all the meetings to come up with responses. GC passes things that will affect students. SAC has to be the centre of response."

REACHING OUT TO THOSE APATHETIC STUDENTS:

Farrah: "It used to be, once upon a time, that students really made SAC, and believed in SAC and wanted to be part of the organization. Foundations can be laid to prove to students that we are a viable organization."

THEIR HEROES:

Farrah: "My mom. To me she's a really incredible woman and has a lot of qualities. She's a very conscientious and kind person and she's been supportive and helpful. She's been a good mother and a good friend."
Ferd: "I was thinking of people who have touched my life. Mr. Mike Powers, a high school coach and geography teacher. He always said 'Ferd, as long as you believe in yourself, you can achieve anything.'"

IN CLOSING:

Farrah: "I think that it's important for students to look carefully at the candidates, to grill them and ask them why they should vote for them. I can relate to the fact that they don't have much confidence in SAC."
Ferd: "I hope that things are going well academically for students and that they come out and vote on March 18 and 19th."

Phil Howard and Anna Vlitas cont.

continued from page 3.

Anna: "We're in favour of the budget financial plan. We'd be hypocritical if we said we didn't. We will follow it to the letter and also will be looking for other means of revenue such as corporate sponsorship. We believe the SAC fee increase is integral."
Phil: "I don't see it (the levy) being abused or misused. It's calculated in a way to let SAC respond to inflation and the GST."

SAC'S RELATIONSHIP WITH GOVERNING COUNCIL:

Anna: "SAC should make sure that the meetings are being attended because major policy decisions are being made."
Phil: "I see a number of people running for GC that I get along with quite well. It's important to have a strong relationship between GC reps and the president of SAC."

REACHING OUT TO THOSE APATHETIC STUDENTS:

Phil: "One thing I want to do is paint the doors of SAC a warm, aggressive red and put a welcome sign on SAC. I really think the emotional environment needs to be more friendly. That will increase student participation and awareness."
Anna: "We want to be more consultative, create a clubs coalition where a representative from each club would meet monthly and discuss student issues on campus."

THEIR HEROES:

Phil: "I'm a Star Trek fan. My hero is James T. Kirk because he's an energetic, creative guy and always saves the day."
Anna: "I really don't have a hero. I'll call you when I think of one."

IN CLOSING:

Anna: "I think students should vote for our ticket. We can offer effective representation and are responsive to their needs. It's hard times they're facing now. We can lead them through it."
Phil: "My skills and background are with policies, like racism, the UCAR teach-in. Anna's are with finances. We complement each other."

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VARSITY REVIEW
MONDAY EDITION
MARCH 9, 1992

Shamen speaks:

The Prophets of raving techno

BY AMBER GOLEM
Varsity Staff

Shaman: n. A priest or medicine man among certain tribes of native peoples who acts as an inspired medium of the good and evil spirits that pervade the world. Derived from the Sanskrit word for "ascetic".

"The Shamen are coming, the Shamen are coming," I muttered to myself for weeks before the fateful day of February 11 arrived. Not only was I anticipating their magical music experience at RPM, I was supposed to interview one of the "band" members that afternoon. I felt prepared on my ride down to the hotel. After all, I had done my homework: researched shamanism, scanned press clippings, listened to *En-Tact* (their third full-length release) numerous times, and even brought along a friend who is a rave (and drug) sophisticate.

My feeling of preparedness lasted until I came face-to-face with a tall, strikingly handsome man named Mr. C. He is one half of the creative core of the Shamen, and from his first answer, I became Lilliputian.

Mr. C. is a master of the sound byte. He speaks as though he is reading mental cue cards on fast forward, in perfectly constructed sentences that are tailor-made for quotation. All of which are accompanied by this penetrating, intense gaze and frequent nods of his ascetically-cropped head.

"The whole idea of dance music and rave culture is that the drums are physiologically empowering," he began in a crisp Scottish accent. "A lot of the kids don't know that, and it's our job to tell them why. That's what we're doing in a lot of our music — we're trying to give them information, rather than misinformation like society generally does."

Inevitably, the question of drugs plagues the Shamen in interviews, as the connection between raves, Ecstasy, and other psychedelics is recognized by anyone who knows what a rave is. (If you don't, read on — I'll explain later.)

"We pretty much asked for that by calling ourselves the Shamen," explained Mr. C. "We really believe in shamanism and shamanistic values, and going into the world of the psychedelics with the idea of gaining knowledge, to come back with that knowledge and give it to the community. These are the things that are the future for the human race. We started off eating mushrooms twenty thousand years ago in shamanic history and we will continue to do so to go into the third millennium."

I figured out one thing very quickly: the Shamen don't give interviews. They deliver monologues that render us lesser mortals (even English majors) inarticulate.

"Hopefully," Mr. C. continued merrily on, "we can pull this shaman attitude together all around the world all at once and make an apocalyptic thing happen. That would be real cool."

"Bring on the apocalypse," I muttered to myself as I entered the doors of RPM a few hours later. I admit to going with a certain amount of cynicism about rave culture, despite the charming and persuasive eloquence of Mr. C. I've been to a few Toronto-style raves, and they have been disappointing. They reminded me of the bush parties that were legendary in my city as a teenager, only in the case of raves, the trespassed bush or field is replaced by a warehouse or an illegally-opened club, and the furtive beer is replaced by Ecstasy. Instead of some guy's car stereo providing the music, a "host" (read: deejay) spins an endless stream of techno — but the juvenile thrill of the illicit nature of the party remains the same.

"Progeny" (the name of the Shamen's performance) was anything but juvenile. Sure, seeing as it was an all-ages event, there were plenty of kids around, and plenty of people under the influence of illegal substances, but everyone was there to enjoy the music, rather than a display of the reigning Toronto attitude.

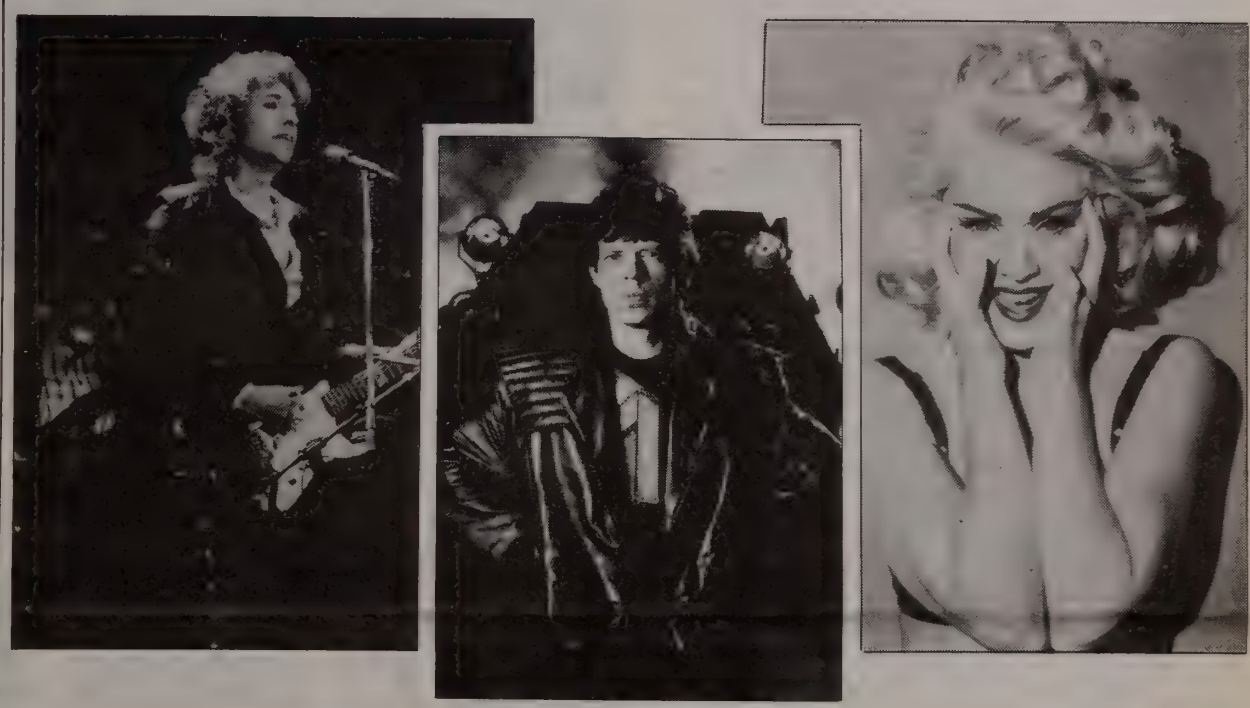
Encompassing local and imported deejays, a live performance from the Shamen, body-painted gogo dancers, and stunning lights and lasers, "Progeny" was the nineties equivalent of a happening. People danced, waved, whistled, and raved - and stayed around to dance until the wee small hours. It really did live up to the impressive claims of Mr. C. as a "feel good" (and loud) music celebration with a message.

I was talking to a recent Scottish expatriate at the bar during one of the deejayed sets, and he suggested that part of the incredible popularity of raves in Britain is due to the depressing economic and political problems teenagers are facing in that country. Raving is not only an exhilarating catharsis of energy; it's also a positive response to all the "negativity, macho male domination and destruction" (Mr. C's words) preached by the media and other genres of music. Rave is pro-equality, pro-environment, and even at times, profound.

The Shamen are confident that techno and rave culture is part of the future wave of British music, not just a passing fad. It will be interesting to see if their success can be duplicated in cozy, self-satisfied North America. Regardless, Mr. C. is philosophical about the role of his music in the big picture.

"Dance music is very disposable, because life changes and it's the music of life." So how does one stay ahead and vibrantly creative? "Change. Innovate. Progress to a higher dynamic of synergy. Make your world happen for you."

Rockumentaries explore our pop star contradictions



Dylan, Jagger and Madonna, poets or prostitutes?

BY STEVE GRAVESTOCK
Varsity Staff

Rockumentary Series
Art Gallery of Ontario
March 10 -- April 11

There are essentially two ways to consider rock music. You can see the performers romantically, as deep, profound types struggling against the twin demons of fame and commerce. This perspective presupposes that rock is art and leads to a certain amount of juvenile idolatry. The performers have to be a mix of St. Francis and Marlon Brando: cool but saintly. Usually, this view leads to disillusionment. Or you can see it in terms of the emotions it conjures up or captures. This seems to me to be a vastly more useful and realistic approach.

The AGO's upcoming *Rockumentary* series presents both of these by focusing on two different film movements: cinema verite (or direct cinema) and the avant-garde. The former takes the romantic perspective while the latter takes the more fruitful one.

From Madonna's bed to Dylan's ambition: It took an AGO retrospective to remind us that all rock stars are assholes.

However, the cinema verite section of the programme has its merits beginning with D.A.Pennebaker's *Don't Look Back* (on Tuesday, March 10th at 7:00), a record of Bob Dylan's 1965 British tour. It's probably the most compelling synthesis of the idolatry and disillusionment that constitutes the romantic outlook. On one level, Pennebaker presents Dylan as a heroic figure beset by demanding fans, hangers-on, and dopey journalists. The journalists like to pigeonhole him and complain that his fans don't get his folksy, leftist message. The film accepts this perspective initially then dumps it for the Dylan-as-poet motif when it becomes clear that Dylan is more interested in his new 'poetic' rock songs. As the American film critic Pauline Kael pointed out, the movie even sinks to showing Dylan in the tormented throes of creation while his cronies are making disruptive noise in the same hotel room.

On the other level, Dylan comes across as an absolute prick. He's complacent, snotty, inarticulate, and condescending. Dylan's at his worst when he lays into a student journalist he and his friends consider uncool, and then sucks up (more or less) to a local big wig. In the earlier scenes, he dumps Joan Baez viciously. (They were an item at the time.) There's also a scathing put-down of Donovan which is accurate but repulsively pompous.

The film captures a side of Bob Dylan that his idolatrous fans can't cop to: his ambition. Discussing the movie afterwards, several friends and I agreed that Dylan was the most ambitious of the seminal 60's figure. You could tell that the others were primarily in it for the sex. Only someone with an enormous ego would dare to bring 'poetry' to rock.

The movie works as a reminder of some of the more glorious 60's excesses. Even if you wind up despising Dylan, you have to admit that his acoustic rock songs ("It's All Over Now", "Baby Blue", "Ramona") sound great. Now, he may remind a lot of people of Elvis in his flared jump suit period, but like the King he used to be great.

As an added benefit, the program offers some general insight into the cinema verite movement and its fallacies. Documentarians like Pennebaker and the Maysles Brothers claimed to capture reality by shooting endless footage. Every once in a while they luck into some real, accidental drama (like Dylan's break-up with Baez). However, they clearly choose and juxtapose the scenes to give them meaning. Their scruffy technique convinces people that their films are truer to life than better more competently produced work. This is totally false, but it is an interesting lie.

The rest of the Pennebaker stuff doesn't strike me as that great, though that's mainly because of the performers. I've never been particularly fond of either Otis Redding or Jimi (burn-my-guitar-get-famous-and-solo-endlessly-for-the-rest-of-my-life) Hendrix. It will be interesting to see what Pennebaker does with Jerry Lee Lewis and how Depeche Mode stacks up to Dylan.

The program charts the development of this romantic view of rock through to the first sumptuous concert movie, Scorsese's *The Last Waltz*, which has a lyrical feel and some great performances. It's only slightly marred by Robbie Robertson's bleary-eyed, inflated self-promotion. And it goes right up to *Truth or Dare* (or *In Bed With Madonna*), which carries the rock star as suffering celebrity motif to its ultimate zenith. For Madonna, of course, is primarily a celebrity. She and Dylan are linked by their ambition (and their talent). Along the way there are some great performances including the Stones (in *Ladies and Gentleman, the Rolling Stones*) back when they could actually play.

The experimental stuff offers a more rewarding view of rock and roll, especially Kenneth Anger's brilliant *Magic Lantern Cycle* (which many see as a precursor to contemporary videos), which captures all of the intense emotions in the early rock songs it uses as a soundtrack. It adds a great sex, death, and pop fascism connection that raises it to a higher level. See, especially, *Kustom Kar Kommandos*. That's largely because Anger is smart enough to use rock as a context and not a subject. Bruce Conner's witty, flaky exercises in form are almost as interesting, especially *Vivian*, which is set to Conway Twitty's amazing rockabilly version of 'Mona Lisa.'

The reality of lawns: Mowing down the grassy shroud of King's horror

BY MATTHEW KAMINSKY
Varsity Staff

Lawnmower Man
directed by Brett Leonard
starring Pierce Brosnan



I'm too sexy for this movie, too sexy for this movie.

When I am travelling between Ottawa and Toronto on the bus, I will sometimes see the old man smelling of cough syrup sitting beside me reach into his bag. If he is not an unrepentant smoker, trying to provoke a confrontation with the bus driver by lighting up with a flourish, he is probably risking permanent back injury in order to pull out a Stephen King novel.

In the past ten or so years, it has been well nigh impossible to glance through the best seller list in the *New York Times* without coming across King's name. His novels have journeyed with millions of readers through countless sleepless nights. Yet, the movies adapted from those same novels have had only a limited appeal. None have come even close to achieving blockbuster status, whereas it is unheard of for one of King's novels not to reach number one on the best seller list.

The Lawnmower Man, based on a King short story, will surely also fall short in the money and glory Hollywood sweepstakes. King's voice takes well to the big screen: the dialogue in his novels is usually crisp and full of obscenity, there is never any shortage of juice spurting from veins and genitals or of murderous creatures alien to the everyday world of the ordinary person.

But in the course of a two hour film, the leap into the alternative world where King's story is taking place just can not be made. The hollowness of his characters and the stock from which they are drawn is made too apparent.

There once was a time when I could read a King novel, and sympathize with the middle American characters, who by a quirk of King's imagination were thrown into the innards of a carefully plotted good old-fashioned nightmare. No longer: the big screen has greater sensory authority and fills in the details of the images of horror that I can not acquire from the reading of King's stories alone. Yet, I am still more likely to walk out of the cinema with a bemused smile on my face than with a paranoid tendency to wash my hair with my eyes open.

In the case of this movie, that smile came from one scene in particular, one character in particular, and one image in particular. The scene involved a comical chase between a lawnmower, controlled by the force of the will of the title character, and an over-weight, beer-swigging, wife-abusing construction worker. What do you do when a lawnmower is chasing you through your living room while you are trying to watch WWF wrestling? The answer: you might as well just pray to Hulk Hogan for help and meet your fate with your head bowed in a position of submission and humility.

The character: Dr. Angelo, a good looking version of Dr. Frankenstein, turned a simple but honest lawnmower man into a hyper-intelligent man possessed of para-normal powers but no taste in clothes. The lawnmower man was a source of amusement not by virtue of anything he did or said. However, try fusing the oiled body of a model from an advertisement for Obsession to Gene Wilder's head. And there you have him, the lawn mower man in all his glory.

The image: What better, what more evocative an image than the crucifix? Horror movies are notable for their fixation on Christ, but a computer generated crucifixion in Virtual Reality? Ever since *The Exorcist*, and the memorable scene where Regan used a crucifix as a sexual stimulant of sorts, any attempt at sacrilege based on that fine little symbol of Christian piety inevitably appears pathetic and laughable. Still, turning the act of nailing somebody to a cross into a video game deserves honorable mention.

Don't miss Murley's sax

BY C J WREN
Varsity Staff

He could be the kind of guy who just can't sit still, who isn't content to do only one thing. Maybe he bores easily. Whatever the reason, Mike Murley is practically a jazz renaissance man.

A member of Time Warp, a Shuffle Demon, a founder of Unity Records, he also leads his own quartet. Though his fingers are in so many different pies, Murley's seemingly boundless creative energy means that each task is done to perfection.

With his sophomore recording *Two Sides*, saxman Murley snagged the 1991 Juno Award for best jazz album. This distinction prompted the *Globe and Mail*'s Mark Miller to offer "congratulations to the members of The Canadian Academy of Recording Arts and Science jury for getting the winner right."

This week, the Top O' The Senator finds Murley on tenor sax, with John MacLeod on trumpet, Jim Vivian on bass and Barry Elmes on drums rounding out the quartet. Yes, they're piano-less. The group's playlist includes compositions by Murley and the great Thelonious Monk, as well as an assortment of jazz standards.

Murley hails from Windsor, Nova Scotia. A bass player in high school, he took a trip to Toronto for the Stage Band Festival and got his first taste of jazz. Consequently, high school saw him switch to saxophone. Later, after two years at Acadia University, Murley moved to Toronto, attending Humber College for one year and York University for four. Using a Canada Council grant, he then went on to a year in New York.

Murley has toured both North America and Europe. In addition, he has played with two of the world's most revered trumpeters — Randy Brecker and Kenny Wheeler. His fellow players have joined him in performance with Time Warp and the Shuffle Demons and have shared the stage with the likes of Tony Bennett and Mel Torme. This calibre of talent makes the Mike Murley Quartet one of Canada's pace-setting jazz groups. Don't let the trend pass you by.

The Hart House Music Committee and the Canadian Broadcasting Corporation Present

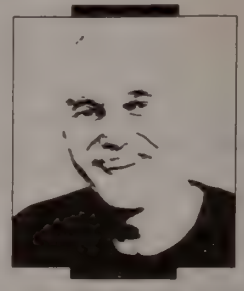
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One word yields successful alphabet

Plenty of body in Knee Plays

BY C.J. MALCOLM

the kNee pLaYS
Poor Alex Theatre
to March 8

The scalloped red velvet curtain rises to reveal an assortment of legs and feet. Childish feet in sneakers, lithe legs in high pumps, frumpy feet in big boots, legs on tiptoe, legs spread apart, legs crossed...

The show is tHe *KNee pLaYs*, and the word "crossed" is the starting point for six vignettes by different authors, each of whom is also in the cast. It's an ensemble piece — a trademark for Theatre Columbus. A few years ago the entire cast of the company's *Paranoia* won a Dora for Outstanding Performance. Normally the prize goes to just one actor.

Six vignettes play on the word *crossed*.

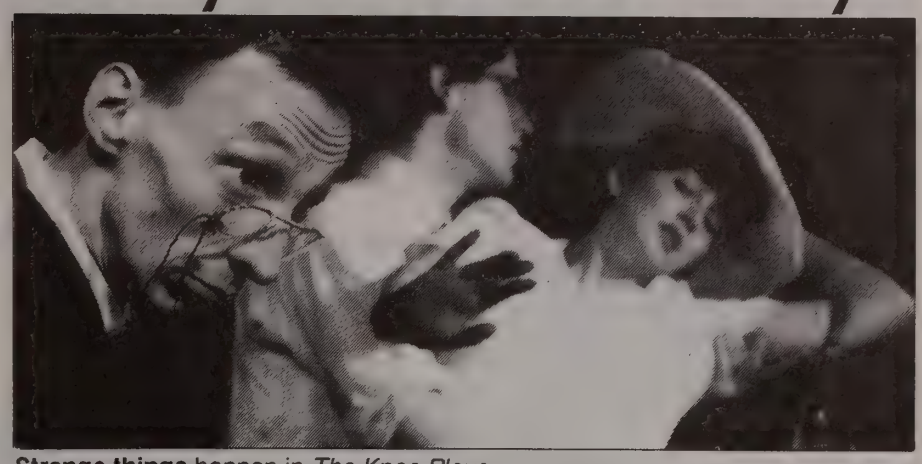
A "knee play" is a short exercise that co-artistic directors Martha Ross and Leah Cherniak discovered at École Jacques LeCoq, the Paris clown school where they both studied. It's a ten-minute piece developing out of a word or idea, and should be (according to the program notes) "as rough and quirky as a knee."

The result was something like watching ten very evenly matched competitors in a lively physical game. None of the performers really outshone the others; somehow Cherniak and Ross managed to rope together a wide variety of styles and personalities into a coherent evening that included Ross and well known clown actor Jim Warren in a comic romance as shoe store clerks (*Your Feets Too Big*).

As for the other pieces: last year's Governor General's Award Winner Anne-Marie MacDonald contributed a piece with very little text (*Red Rover*), in which the moment of a young woman's death is seen through the metaphor of the children's game of the same name. Actor Julian Richings conceived *Auld Lang Syne*, a brief interaction among three people in a basement during a New Year's Eve party. Martin Julien and John Jarvis wrote *Crossed*, a tiny musical melodrama complete with a full score of extremely short songs. And one untitled play ran as intermission between each of the others. It concerned John Jarvis as the fictional MC Buddy Flaime; in scene changes we hear the story of his brush with death, which equates the stage curtain with the curtain between this world and the next.

My personal favorite was *Myrtle Baxter, Private Eye: The Case of The Fallen Angel*. A send-up of 1930s and '40s radio detective stories, Mary Ellen Mahoney's script adroitly delivered three levels of story: the detective play about a priest murdered in the confessional, the process of the radio play being broadcast, and the personal lives of the "performers."

Altogether the production was complex in an easy-handed and accessible way, giving us another example of what Theatre Columbus means for Toronto theatre.



Strange things happen in *The Knee Plays*.

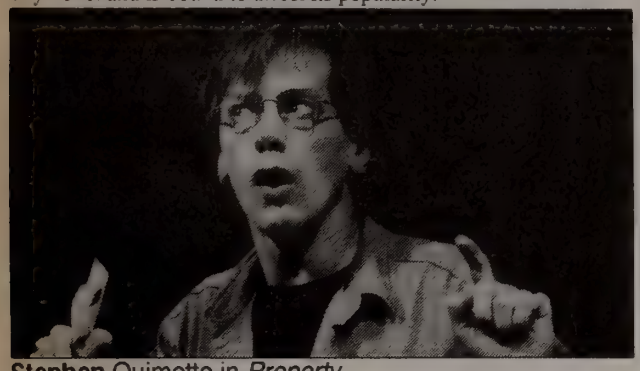
Property proves itself poor investment

BY GEORGIANA UHLYARIK
Varsity Staff

Owning property can result in one of two things. It can make you insatiably hungry for more, to the extent of obsession, slowly turning you into a slimy green monster stepping on all the little people with your expensive shoes. Or, it can drive you to insanity.

As far as I can tell, this is not a ground-quaking revelation, nor a freshly budding phenomenon that is desperately in need of an "-ism", but rather the reality of a capitalist, free-market society.

Still, some artists feel compelled to remind us of this phenomenon — writers like Marc Diamond and his collaborators D.D. Kugler and Richard Rose of Necessary Angel Theatre Company. Diamond's novel, *Property*, is being released to coincide with its adaptation for the stage by Kugler — directed by Rose — at Theatre Passe Muraille. This unconventional process is completely new in the history of any novel and is bound to affect its popularity.



Stephen Ouimette in *Property*.

The seventeen character novel has been turned into a one person show for undivulged artistic reasons, starring the versatile Stephen Ouimette. His nameless character — a writer — lives in an oversized ivy-covered house in Vancouver, but he is a native of "evil London, Ontario" where, alas, he inherited his grandmother's house at 99 Black Pool Dr. (He should have taken this hint-and-a-half and never ever set foot in London again).

Ariadne, his live-in girlfriend, is on a trip to Arizona to visit with her family, a circumstance which proves to be most unfortunate for him.

The adventure starts with a letter from Robert Crowe, resident of 97 Black Pool Dr. The mere reminder of that place ruins our protagonist's day while we become committed to the entire two hour, intermissionless ride. The unfortunate epistle sparks memories of last summer's attempts to sell the property. There are episodes of whining, madness, hopelessness and sometimes humour, that torturously demand: "Why doesn't he just open the *@!^!?@ letter?"

An hour later, he finally does, only to find out that the lawn has taken on a life of its own, slowly transforming into an offspring of the Amazon, and Bob wants it cut.

But before we are mercifully enlightened about the letter, we are exposed to the life experience of our character, which is sprinkled with suicides and manipulation.

Ouimette's efforts to bring this piece to some enjoyable heights is clearly evident. It is Ouimette's performance that keeps your mind from wondering about the time.

Property is full of gimmicks. Be prepared to "oooh" and "ahhh" over a telephone receiver suspended in mid-air, a box hanging from the ceiling that lights up to depict the desert and cacti of Arizona, and garbage falling from the sky.

It's a weird production over all that wastes Ouimette. You can't help but wish that Ariadne had never left for Arizona. If she had stayed, maybe she would have found the letter and we would never have had to know about this writer with a property in London, Ont.

Pointless Field will leave you lost

BY SARAH MARCINKIEWICZ

Field
Buddies in Bad Times Theatre
to March 16

Field is play that could easily be compared to a group of dirty minded pre-adolescents putting on a summer camp play for their friends.

The play, currently showing at Buddies In Bad Time Theatre, consists of a cardboard box and four actors of mixed sexes who have their faces painted up to look like skeletons and who wear army boots and red long-johns with flowers tucked in their crotches and velcro nipples for the ladies.

The characters run around the stark set, swing on one of two swings when the desire overcomes them, and constantly lip-synch to Dr. Seuss' cartoon, *The Cat In The Hat*. The dialogue is monotonous, boring and nonsensical. In addition, they pull dental floss out of the mouths of two other actors (who don't say anything at all, and, if they did, wouldn't say anything inspirational).

At the end, they string meters and meters of dental floss around the performance area. The visual effects, such as they are, consist of an overhead that projects either plastic doll figurines or (believe it or not) live cockroaches.

To come to the point of the play, there isn't one.

1992 Teetzel Lecture

JOSEPH RYKWERT

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Thursday, March 12 Friend or Foe: Architecture and the Other Arts
4:30 pm, Room 103, 230 College Street, School of Architecture and Landscape Architecture

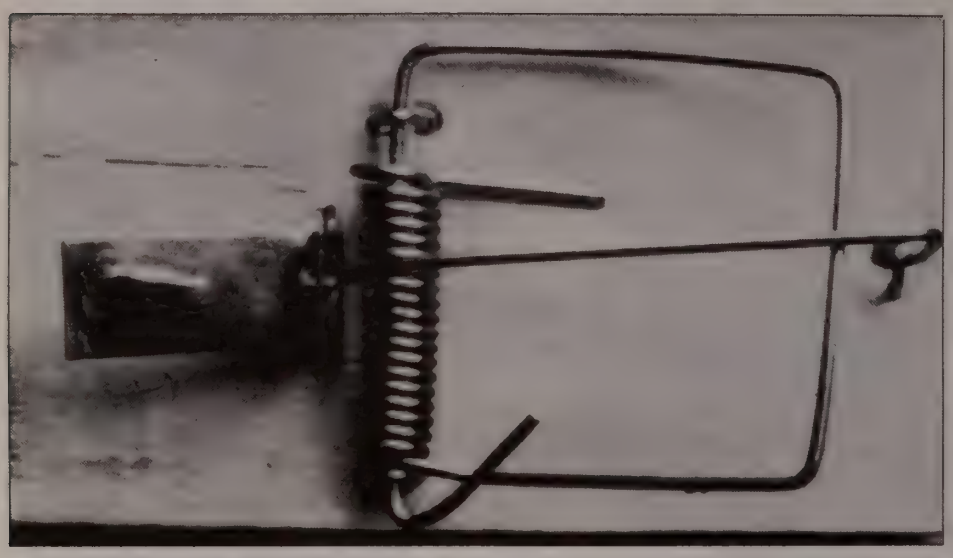
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Deathtrap enlivens fine mystery



Mousetrap, *Deathtrap*, shut your trap.

BY DAWN MATHESON

Deathtrap
Vic College Set Shop
March 11-14

This show is worth the adventure of trying to find the theatre which is in the most "off the beaten path" location you can find on the crowded downtown campus. It's very suitable since the action of the play takes place in the living room of an out of the way, rural home of a mystery playwright and his wife. So your actual *Deathtrap* experience begins en route to the theatre — to the home of the Bruhls.

Actually, whether or not the actors even take the stage, the play is worth seeing for its very cool location and impressively conceived set. It can even be said that the set steals the show.

The most impressive aspect of the whole production is the use of space, not only in the playing area of the living room but within the whole organization of the offstage area of this assembled house. The audience is invited into the Bruhl home, and is seated at one end of the living-room in very close proximity to the performers in a space as well-lit as the performance area But, as is crucial to the nature of the play within a play aspect of *Deathtrap*, the audience is still very much aware they are watching a stage performance.

Ira Levin's *Deathtrap* is a mystery play whose central figure is the mystery play itself. Playwright Sidney Bruhl's imaginative fantasies of murder mystery become reality as he plots out his own scheme involving his wife and a fellow playwright. The plot of *Deathtrap* is very complicated with intricate dialogue and interwoven intrigues. There are extensive, specific stage directions.

Like the construction of the set, the play is an ambitious undertaking. In order to be successful, it requires respect for the author's original intent. The Vic production succeeds in some areas of the play, but falls short in others.

At times in the performance, the play, as part of the mystery genre, tended to be blurred by an emphasis on outside aspects. There was a tendency to touch on aspects of the psychological drama and an obvious interest in intertwining elements of the occult in this interpretation of the play.

Granted, there is a character who plays a psychic in this play and her presence alone adds another dimension of mystery, but she is involved to add a wrinkle in the mystery storyline. The symbols of the occult in the programme and the addition of another twist to the original ending distracted from the basic mystery intrigue and created a somewhat confusing and obfuscated performance. Interestingly enough, but surely by accident, the playwright's name does not appear anywhere in the programme while Hannibal Lecter, Sigmund Freud and the pentagram symbol do.

But the show does work, and works better than one expects from a student production. The audience was engaged and certainly suprised by the cleverly manipulated reversals. At risk of giving too many of the suprises away, I'll just say the initial shocking twist in the play is orchestrated wonderfully.

There could have been more build-up to the surprises though. This was particularly true at the beginning of the play.

Sidney Bruhl begins as a sardonic, bitter and sarcastic character and does not develop or change at all. Noelle Gadon plays Myra Bruhl wonderfully as a woman who is both physically and mentally

An amazing set entices, rather than traps audiences.

weak, but she is always the same on the stage. The audience does not become progressively worried about her state. It is too bad because she really plays a convincing part but appears to be just dragging herself through it.

The character of Sidney is witty, and debonair with an excellent dry humour, and a creative, intelligent mind. Geoffrey Simpson (who is also the set-designer) creates an interesting Sidney, but not a wholly effective one. He certainly portrays elements of this intriguing mystery author and thus manages to pull it off, but his performance remains one-dimensional. Simpson tended to show only a surface portrayal through facial expressions, sarcastic attitude, and crudely sexual mannerisms, but did not delve deep into the core.

Hats off to Dee Shipley who played Helga Ten Dorp. She was the most believable, solid and "in-character" character in the performance. She played a bizarre part and did not hold back.

Deathtrap, as an endeavour of a low-budget, non-professional, and time- constrained troupe of actors, is presented in a very commendable way.

Scum provides dirty laughs

BY HEATHER MASON
Varsity Staff

Space Scum
The Lab
to March 22

The play *Space Scum* has less to do with its title and more to do with blatant sexual expression, although the words space and scum fit somehow when attempting to describe this play.

It may be prudish to argue that stimulating theatre rarely necessitates the use of superfluous sex and pointlessly flagrant full frontal nudity. The fact that this is marginally discomforting doesn't translate to an ability to reach and relate to the audience. It is only a confirmation that this play has proudly joined the ranks of those who strive to be increasingly...brazen.

With that out of the way, it is safe to say the concept behind *Space Scum* has some merits despite the fact it's like something dreamed up by a 15-year-old high school boy in the throes of puberty.

Space Scum is a parody of science fiction B-movies with a timely element. Writer and Director Duncan Armstrong says, "Looking back, I wondered how would I have reacted to a movie where man meets man and together they vanquish the bad guys and ride off in each other's arms?"

With that in mind, the story begins as aliens Karp and Numow take over the bodies of a couple named Mary and John during unprotected sex. As the aliens begin their mission on earth in their new earthling bodies, a research team headed by the matriarchal Doctor Wood are baffled as to why their quest to prove Atlantis is a lost outport of Newfoundland is failing miserably. When young scientist Clancey Wright picks up strange noises on his transmitter, he sets out to prove that an alien life-form is out there somewhere, interfering with the research project.

Meanwhile, Clancey reveals his secret lust for Doctor Wood's nephew Brick, only to discover it's mutual. The boys are interrupted in their new-found love when their friends Dick Hardin and Stella Wright are zapped by the aliens during the height of passionate contraceptive-free sex.

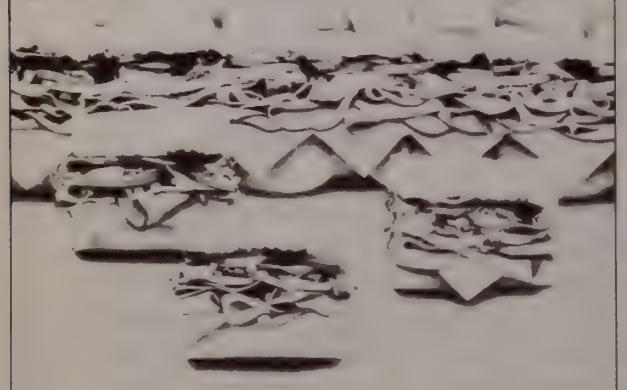
The play reaches its climax (no pun intended) when Karp and Numow capture the unsuspecting Brick and plan to inject him with "heterogen." The dashing young hero Clancey must choose between his love for Brick and rescuing humanity.

O.K., so the play has its funny moments, but it takes a while to gather momentum. The cast doesn't really play up the melodrama and have fun with it until halfway through the performance. Robert Bennett as Clancey Wright, and Anita Lai as his sister Stella are particularly good. Sandi Bystrakiwski as Mary/Numow and Robert Barron as John and the sexually confused Karp also deserve special mention.

Duncan has fun with the undercurrent of homosexuality, but it would be ridiculous to argue that *Space Scum* contains some profound underlying social message.

Except, of course, that a condom will always prevent alien invasions.

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VARSITY ELECTIONS

Nominations are now open for 1992-93 Varsity masthead. Positions are as follows: News Editor, Production Manager, Review Editor, Opinions Editor, Sports Editor, Features Editor, Science Editor, Photo Editor, Associate News Editor (2), Associate Review Editor (2).
Nominations close March 18 at 5 pm; only Varsity staff can nominate themselves.
Screenings: March 19 at 4 pm; elections: March 24.

VARSITY SPORTS

MONDAY EDITION
MARCH 9, 1992

U of T miracle not in cards against Vees

BY TED GRAHAM
Varsity Staff

It would have taken a small miracle for the Blues to make it to the national championship after all the hardships they've been through. But as a few U of T teams have found out recently, miracles are hard to come by.

Toronto lost Sunday night's deciding game 80-64,thereby dropping their best-of-three game series 2-1 to the Laurentian Voyageurs. The loss put them out of contention for a berth at the nationals championships in Halifax.

With a roster depleted to eight players by injuries, the Blues had to be in top condition to survive the marathon series over the weekend.

Men's Basketball

Laurentian 80

BLUES Toronto 64

The first game of the series on Friday was won easily by the Blues 89-80,but the next night was a different story with Laurentian utilizing a full-court press to force easy turnovers for a 72-54 win. The Blues found themselves down 10-0 early on and could never catch up — their third basket didn't come until Rob Wilson scored his first hoop ten minutes into the game.

Norm Hann, the nation's leading scorer, put on a typically stellar performance in the first two games with 24 and 27 point performances. But it was his brother, Brad Hann, who was more of a factor on Sunday night.

Scoring the game's opening basket with an uncontested lay-up in traffic, the diminutive Brad sent the message that the Vees would be quick and hard to catch.

The Blues managed to tie the score at two, but that was as close as they got for the rest of the game.

Coming out for the second half with the score 35-30, Laurentian went on an eight-point run only to be answered by a 9-2 Toronto turn-around.

But within the first five minutes of the second half,Wilson picked up three of his four personal fouls, forcing head coach Ken Olynyk to pull his star centre with the score 49-41 in favor of Laurentian.

The Blues had cut the lead to two when Cargell Stewart kissed a three pointer off the glass to make the score 55-53. Unfortunately Stewart saw his heroics turned into tragedy seconds later as he drew his fourth foul on a questionable blocking call and then turned the ball over with an errant pass intended for Trent Arendse.

See Blues, page 15.



Rob Wilson scoring two of his 13 points over Laurentian's Norm Hann

Mark Lyall

Marc Dunn is simply the best

BY TED GRAHAM
Varsity Staff

It was the first game of this year's OUAA volleyball finals against McMaster. Marc Dunn had just sprung high off the floor and then, reaching far above a tall McMaster blocker, he buried an outside set with blinding speed — the defence hadn't even moved.

His coach looked down the Toronto bench, grinning.

"I don't even want to bother taking statistics — I just want to watch."

Marc Dunn, a power hitter for the Blues and a former national volleyball team member, was named the CIAU's outstanding player at last weekend's awards banquet. He was the first athlete from Ontario to be given that honor since 1982.



Unfortunately, his team didn't do as well at the C I A U championships held the same weekend in Winnipeg. U of T dropped their opening round match (7-15, 9-15, 9-15) to number two ranked Laval (the eventual champion) as well as the following meeting with the third ranked Manitoba team (9-15, 15-17, 15-6, 10-15). The Blues defeated Dalhousie in five games to salvage seventh spot (15-13, 15-17, 15-8, 14-16, 15-13).

Before the regular season had even started, Garth Pishke, head coach of last year's champion Manitoba and a former national team star, said that Dunn was without a doubt the top player in Canadian university volleyball. That's high praise coming from someone who was Canada's most

See U of T, page 15.

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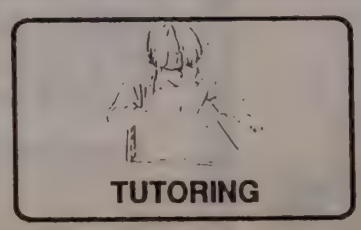


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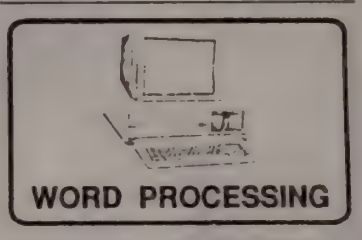
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VARSITY EVENTS CALENDAR

Deadline is Thursdays at noon. Limit three entries per group a week. Submissions must be 25 words or less, or they will NOT be included.

Monday, March 9

WOMEN'S COMING OUT GROUP -- Lesbian/Bisexual Coming Out Group meets every Monday at 7:00 p.m. at the Women's Centre (49 St. George). All Womyn! Ph. 978-8201. Women's Centre.
U OF T NDP -- General Meeting. International Students' Centre, CUmberland Room. 4:30 p.m.
INSTITUTE FOR ENVIRONMENTAL STUDIES -- Seminar by Pat Adams (Probe International) & Tom Flanagan (Reform Party of Canada) on Environment & Development: The Role of Property Rights Internationally and Within Canada. Earth Sciences Centre, rm 142. 2:00 p.m.

Tuesday, March 10

INSTITUTE FOR ENVIRONMENTAL STUDIES -- Seminar by Bill Bran, Chair of the Angonquin Forest Authority on "Algonquin Park: Maintaining the Balance". I.E.S., Haultain Building, Lunch rm 203, Seminar rm 211. 12:00 Lunch - $4, 12:30 Seminar (Free).
FACULTY OF MUSIC -- Violinist Lorand Fenyves and pianist Patricia Parr perform together in a Faculty Recital. Their programme includes Brahms Sonata #3 in D minor, Lutoslawski's Partita (1984) - Toronto premiere, Debussy's Sonate, Beethoven's Sonata #10 in G major, Op. 96. 8 p.m. Walter Hall, Edward Johnson Building, Ticket $10/$5 - Box Office 978-3744.

Wednesday, March 11

SCIENCE FOR PEACE -- Toronto Launch of Canada and the World: Agenda for the Last Decade of the Milienium by Anatol Rapoport and Anthony Rapoport. University College Union, 79 St. George St. 5 - 7 p.m. RSVP before March 9, 978-3606.
STUDENT CHRISTIAN MOVEMENT -- SCM Weekly Meeting -- SCM, a voice for social change at U of T since 1921. 4 p.m. SCM Office, Hart House first floor.
CANADIAN INSTITUTE OF INTERNATIONAL AFFAIRS -- Careers in International Relations featuring International Law, International Banking, Development Work and Graduate Work. CIIA National Office, 15 King's College Circle. 1 p.m. to 4 p.m. Free Refreshments, All welcome.

Thursday, March 12

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
WOMEN'S STUDIES PRESENTS -- Christine Welsh, Metis Historian/Filmmaker, Vancouver. Women in the Shadows. Room 1017, New College, enter 40 Willcocks Street.
UNIVERSITY OF TORONTO INTERNATIONAL RELATIONS SOCIETY -- Alec Morrison, executive director of the Canadian Institute for Strategic Studies (CISS) will be speaking on the "National Security Implications of Canadian Constitutional Issues". George Ignatieff Theatre, 15 Devonshire Place. 7 p.m. Free.
INSTITUTE FOR ENVIRONMENTAL STUDIES/ENVIRONMENTAL ENGINEERING PROGRAM -- Seminar. Dr. Mary Schwass of Cdn. International Consulting Economists speaking on Caring for the Global Community - strategies for sustainable living. Rm. 211, Haultain Building. 4 p.m. Free.
LECTURE IN PEACE STUDIES -- Metta Spencer, Prof. of Sociology, University of Toronto. Politics of Turf: A Workshop. 8:00 p.m. Croft Chapter House, University College. Everyone welcome.
ISC & HOUSING SERVICES -- Housing Workshop - how to look for apartments appropriate to your needs and budget. Info on tenant's rights. ISC, 33 St. George St. 3 - 4:30 p.m. Free.
CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those studetns wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 10:00 - 1:00 p.m. * Pre-register at teh Counselling Office or call 978-8010 for more information.
OPIRG TORONTO -- Ralph Nader speaking on "Student Activism in the 90s". 598-2199 For info. Convocation Hall. 7:30 p.m. $3 at U of T Bookstores. $6 at door & at Ticketmaster (872-1111).

Friday, March 13

BAPTIST STUDENT MINISTRY/LIFELINE CHRISTIAN FELLOWSHIP -- Weekly Bible Study. Anyone welcome. ISC, 33 St. George St. 1:00 - 1:45 p.m.
VICTORIA'S FILM SOCIETY -- Roberto Rossellini's 1945 Classic "Rome, Open City" Starring Anna Magnani & Aldo Fabrizi. Northrop Frye Hall, room 003. 7:00 p.m. Free.
FACULTY OF MUSIC -- The Opera Division presents, fully staged and costumed, Mozart's The Marriage of Figaro. 8 p.m. MacMillan Theatre, Edward Johnson Building. Tickets $15/$10 - Box Office 978-3744. Also Saturday, March 14.

Saturday, March 14

THE STRUGGLE FOR DEMOCRACY IN SOUTH AFRICA TODAY -- Cape Town unionist and WOSA organizer Mercia Andrews speaks. 7:30 p.m. Sanford Fleming Auditorium, 10 King's College Circle. Donation:$2, info: 924-9069.
CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those studetns wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 9:30 - 4:00 p.m. * Pre-register at teh Counselling Office or call 978-8010 for more information.

Sunday, March 15

VICTORIA SENATE MUSIC COMMITTEE AND FRIENDS OF THE LIBRARY -- Peter Longworth will play piano works by Beethoven, Brahms and Moussorgsky. Victoria College Chapel (Old Building, Second Floor). 3:00 p.m.
FACULTY OF MUSIC -- This afternoon featrues a concert of Electroacoustic Music with Joe Macerollo, accordian & Vladimir Orloff, cello. The programme includes works by Paul Pedersen, Gustav Ciamaga and Denis Patrick (all members of the Faculty of Music). 2:00 p.m. Walter Hall, Edward Johnson Building. Tickets $5 - Box Office 978-3744.

U of T finishes seventh at V-Ball nationals

continued from page 13.

eminent volleyball player for many years.

Dunn also collected his third all-Canadian award in his five year career.

"I wasn't expecting it. When they called the first team all-Canadians and I made that, I didn't think I would be picked [for outstanding player]. I was a bit taken aback when they called my name," said Dunn.

U of T head coach, Orest Stanko, thought the award was well-deserved.

"I thought he put on the best hitting display by an outside hitter at the CIAU tournament," said Stanko.

Stanko also related an event indicative of how the team felt about Dunn. Before their final match against Dalhousie, the team members were introduced one by one and when they announced "Marc Dunn — Outstanding Player of the Year," the whole team stepped forward with both hands up, pretending to be Dunn.



Marc Dunn: '91-above; '86-right



The 26 year-old North Bay native returned to the University of Toronto to play out his last year of eligibility after an unsatisfying stint with the national program which saw him riding the pine for the majority of his stay. He also wanted to return to Toronto to be with his wife of two years, Kristine Drakich, a former national team player and the coach of the U of T women's volleyball team.

After he finishes this year at U of T, Dunn plans to try his hand at firefighting, but the beach volleyball season may be a diversion. Another all-Canadian, McMaster's Chip Chaloupka, has asked him to be his beach partner, but Dunn is still deliberating.

Unfortunately for Toronto, Dunn won't be the only one leaving. Orest Stanko will see some old faces go after his tenth season with the Blues. Six veterans, including starters Hillar Sorra, Gerry DeGeralimo, and Warren Knowles might not be around next season.

Hoopsters going to Michigan

BY JAN OLSON

Intramurals at U of T have reached the big time.

On February 22, U of T's best intramural basketball players battled it out in the three on three Schick Super Hoops competition.

The St. Mike's team (Alistair Wright, James O'Brien, Magnus Verrugge and Mike Rutherford) triumphed.

Meanwhile, the team from Physical and Health Education (Sharon Butler, Karla van Kessel and Susan Dubovic) handily defeated their opponents in the women's double elemination tournament.

The winners earned the right to attend the regional tournament which takes place March 14 at the University of Michigan. At this tournament, the U of T team will compete against fifty teams from Canada and the U.S.

If they win, they will advance to the final, to be held at an NBA arena as part of an NBA game.

"I am not really scared about the competition. I am actually looking forward to playing teams of that calibre." said Butler.



Blues lose

continued from page 13.

After the game, Olynyk was livid at the officiating.

"The same referee called three straight fouls on Wilson. They were terrible." said Olynyk.

Jason Ciceri put in some strong defence for the Blues, guarding Norm Hann tightly throughout the series and adding a team high 17 points in the final game. Rob Wilson, in foul trouble, was held to 13 points and eight rebounds.

Norm Hann was full of praise for U of T's effort after the game.

"After the first game we knew we had to take them seriously," said Hann. "Jason [Ciceri] played very good defence on me — I was so exhausted in the second half, I couldn't even move."

The Voyageurs advanced to the OUAA championships this weekend in Waterloo along with Brock, Guelph and Concordia.

Blues Notes

Indoor Hockey

At Laurentian yestersday the U of T women's team lost the final match of the OWIAA championship by a score of 6-5 against the York Yeowomen. Named as first team all-stars in the OWIAA were Toronto players Dana Anderson, Ainslee Press and Claire Thurgur.

Track and Field

In the OUAA track and field finals held in Windsor this past weekend, U of T athlete, Brian Hall, was named athlete of the meet after his wins in both the 1,000- and 1,500-metre events.

Toronto finshed second behind Windsor in team competition.

In OWIAA action U of T's Kim Crawford won the 3,000-metre event while the team finished third overall. Winsor also took the women's OWIAA team title.

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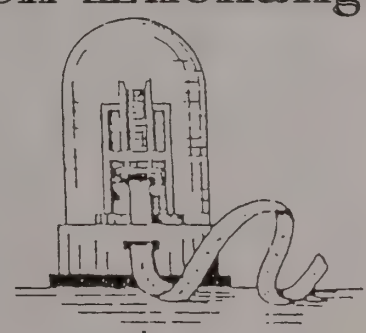
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DEPARTMENT OF ATHLETICS AND RECREATION

ATHLETICS COUNCIL

NOTICE TO STUDENTS

At its Meeting to be held Tuesday, March 10 at 5:15pm in the Board Room, Athletic Centre, Council of the Department of Athletics and Recreation will consider the following motion:

"For the 1992-93 academic year, the compulsory athletic fee for full-time and part-time students on the St. George campus shall be increased by 7%."

According to this motion, the athletic fee will increase to $87.00 from the current $81.25 for full-time students, and to $26.25 from the current $24.50 for part-time students.

Students who wish to address this motion are invited to attend the meeting.

Poor second half costs Blues bronze

Season ends on sour note

BY PATRICK HO
Varsity Staff

For once, the CIAU ranking committee got it right.

Unfortunately for the Blues, that meant a fourth place finish in the CIAU women's basketball championships instead of the bronze medal they were hoping for.



Joan Stock played her last university game over the weekend

Women's Basketball

Toronto, seeded fourth heading into the weekend tournament at UPEI, lost 82-60 to the third-ranked Laurentian Voyageurs in the bronze medal match on Saturday. Number-one ranked Victoria defeated second-seeded Winnipeg 64-51 to win the gold.

The Blues were up 42-38 at the half against their Ontario arch-rivals, but couldn't hang on.

"We had a horrendous second half," said U of T head coach Michele Belanger. "We were making a lot of errors and our shooting percentage was poor. We couldn't get the ball inside to (6-foot-4 centre Denise Scott). They walked all over us in the second half.

"I don't know why we had the letdown. Maybe we relaxed a bit when we took the lead. Laurentian picked up the beat and they wanted it more than we did. It's too bad because we really felt that the bronze was in our grasp. I think it was more a case of us losing than Laurentian winning."

Scott, who was named an all-Canadian for the second straight year, and Joan Stock led the Blues with 17 points each.

The Blues' road to the bronze medal match began with a easy 76-60 win over fifth-ranked Manitoba on Thursday.

"We played very well, played with confidence and authority and were successful," said Belanger, in her 13th season at U of T.

Toronto played Victoria next and and were crushed 73-55 by the best CIAU team in the country.

"Vic is a pretty big team, easily the best in the tournament," Belanger said. "We had a pretty good first half but we couldn't buy a basket in the second half. We couldn't get the ball inside to Denise (Scott). We shot 16 per cent, so I can't say I was that disappointed that we lost by only 18 points."

Stock, a fifth-year veteran, led the Blues with 16 points.

Scott said the Blues played well, but not great over the weekend.

"We didn't really play for all forty minutes in any of the games," she said, sounding like she was still exhausted from yesterday's flight back to Toronto.

Belanger said the loss of fifth-year veteran Sue Barzo in February due to a freak knee injury was a factor in the Blues' performance at the CIAU tournament.

"As we faced stronger and stronger teams, there was one less veteran to go to on the bench," Belanger said.

"(Rookie) Tina Ellison got great exposure and filled her shoes well but she would have got the playing time anyway. We could have used different combinations on the floor. Sue would have made a difference — no question about that."

While the season is over for the Blues, Scott will be trying out for the Canadian national team. Training camp begins on March 26 for Team Canada which will be trying to qualify for this year's Olympic Games in Barcelona.



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VOLUME 112, NUMBER 46, THURSDAY, MARCH 12, 1992

STEPPIN' INTO THE RING...AND TRYIN' TO AVOID GETTING STRUCK BY GREASED LIGHTNING

U of T at loss to recover art

BY PAUL BULLOCK

These days, culture may be priced out of the reach of the University of Toronto.

The university may not be able to afford to recover six Group of Seven paintings stolen five years ago.

In 1987, the paintings were taken from the Faculty Club. U of T was reimbursed $107,000 by its insurance company.

But according to Detective Richard Lyon, of the intelligence unit of 52 division, the six paintings were recovered on February 3 during an unrelated police investigation and turned over to the insurance company.

Gina Friend, manager of the Faculty Club, said the university's insurance policy allows it to buy the paintings back for the settlement amount of $107,000. However, the Faculty Club has already spent the money on six new contemporary pieces.

Kenneth Bartlett, chair of the University Art Committee, said he feels it is important to get the paintings back.

"The University has a responsibility to future generations of students and staff. We have a moral imperative to return them to their home," he said.

He said one option the university can exercise is to sell the new pieces to finance the purchase of the stolen works.

Elizabeth Legg, U of T Art Curator, said she feels this would be a mistake.

"I am really, really pleased with the contemporary Canadian art that replaced it," she said. She said the new pieces have brought the Faculty Club collection up to date.

At the same time, Legg said she would also like to see the Group of Seven paintings returned as they are part of a larger Group of Seven collection.

"It has a real historical link with U of T," she said.

At $107,000, the pieces are a good buy according to Fine Art professor Dennis Reid.

"Certainly the collection is worth more," he said.

Rather than selling the new pieces, Bartlett said the university can ask that the paintings be given by the insurers as a gift, solicit money from donors or borrow the money to buy back the paintings.

University president Robert Prichard is expected to issue a statement soon, said Bartlett.

The collection was donated to the University in the 1930s by Barker Fairley, a U of T professor and close associate of the Group of Seven.

Radio stations support CKLN

BY SIMONA CHOISE
Varsity Staff

U of T and York campus radio stations are standing behind Ryerson's CKLN as it fights to keep its student levy.

A referendum, called by 130 students, will be held at the end of the month to decide whether students will continue paying an $8 levy to the station.

Marva Jackson, CKLN station manager, said funding from the levy represents one third of CKLN's annual budget.

"Our chances of winning the referendum are strong, but we have to build more support in the community and the campus," she said.

CHRY, the York University station, has sent a letter of support for CKLN to both the Ryerson Student Union and the Board of Governors. Tina Novoteny, CHRY station manager, hopes CKLN will maintain its funding.

"Community radio stations are part of a tight network. Losing CKLN would be like losing a member of the family," she said. Some programmers host shows on all three stations, she added.

Nilan Perera, program director at CIUT — U of T's radio station — says he plans to record a message advising listeners to phone and write letters to the Ryerson station.

"We are not in competition with CKLN, it is a valuable asset to the community," he said.

Novoteny said she believes the possibility that CKLN may lose its student funding has much broader implications.

"We would be vulnerable as well to groups that do not like our programming."

The possibility of losing the station has also awakened Ryerson students to its resources.

"It's mobilized student volunteers at CKLN to raise the profile of the station," said Jackson. About 30 per cent of CKLN volunteers are affiliated with Ryerson as either alumni or students.

The CKLN Board of Directors decided to hold a referendum this year after 130 students brought a petition forward to the RSU last April.

Kent Carson, Vice-President of Finance and Development for the RSU, said the union is bound to hold a referendum meeting once a petition is brought forward and signed by at least 100 students.

However, Jackson said the RSU went several months after the petition without announcing whether a referendum would be held. She said the station was forced to call the referendum itself.

"We have to plan our funding needs a year ahead and we could not wait for the RSU," said Jackson. "As a community station we felt we had to respond to students' concerns. Obviously these students (that signed the

See CKLN, page 2



On the air at CIUT. Mark Lyall

Tomson Highway raises shit

BY NICOLE NOLAN
Varsity Staff

Native playwright Tomson Highway wants to raise shit with his plays.

"I've seen so many of my friends kill themselves. It comes to a point where you either do the same thing or you talk and raise shit. That's what I do with my plays — I raise shit," said Highway, who spoke at U of T on Tuesday.

Highway's speech kicked off the second annual Native Studies Week which runs until this Friday.

Highway, who began his life on a reserve in southern Manitoba, said he did not learn English until he was taken to the Catholic residential schools at the age of six.

He said the imposition of Christianity onto Native religion and mythology has made it imperative for Native artists to actively reclaim their culture.

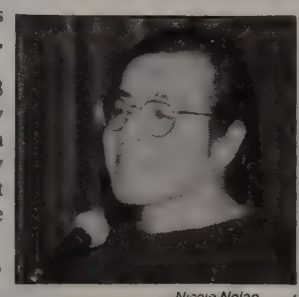
"When the Roman Catholic church came, our mythological hero, the centre of our dream universe, was lost. Our job as artists is to find this character [Nanabush] again and make this character laugh."

Highway said he has only recently begun to speak about Native religion.

"Only recently I got up the nerve to talk about the trickster [Nanabush] because I was taught that Indian culture was third rate and to be forgotten."

Highway said until he reached university he had trouble expressing himself in English.

"When you speak English, you think all the time. When you speak Cree, you laugh all the time. It's one good time language."



Nicole Nolan

But Highway said he did not feel a strain between European and Native cultures.

"After 500 years of this shit, I don't feel caught between two cultures. I think it's a privilege to be an

See Tomson, page 7

Riding the U of T budget cut carousel

BY MAYLIN SCOTT
Varsity Staff

As U of T plans large scale budget cuts, many people may be experiencing a sense of deja vu.

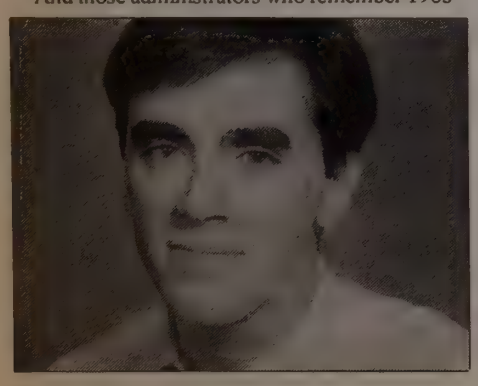
In 1983, despite government grants of 8.6 per cent, U of T had to cut $16.4 million out of its annual budget — the largest amount in its history.

Until now.

IN FOCUS VARSITY **NEWS REPORT**

The university has to cut $38.8 million dollars over the next four years to avoid a $120 million debt by 1996. Its members say it needs to make the cuts because of recent provincial government announcements of historically low funding increases of 1 per cent next year, and 2 per cent in each of the following two years.

And those administrators who remember 1983-84 are dreading the prospect of repeating history.



Barry McCartan

"(1983-84) was just brutal," said Martin England, U of T's planning officer. "It was the worst year of the university."

That year, according to England, a hiring freeze for 1983 cut 110 non-academic staff plus 65 academic professors. This was on top of a similar freeze in 1982 where 112 non-academic and 13 academic positions were eliminated. The cutbacks were severe, affecting all departments and faculties, from the $912,486 Arts and Sci cut to the $597,320 lost by Medicine.

And ten years ago, students angrily demonstrated at Governing Council meetings to protest a $426,000 cutback to U of T libraries, which threatened to drastically reduce services.

England said the major cause of the budget problems in 1982-83 was the faculty association.

"At the time we struck the 82-83 budget, we didn't have a faculty settlement. After 82-83, we were struck by arbitration. They came down with a finding that faculty salaries were to be increased 18 per cent and the result was binding on the university. That's the whole story right there."

But professor Cecil Yip, who was president of U of T's Faculty Association in 1982, said the salary increases were justified.

"The increases were when the inflation rate was 12 per cent. You can not run the business of the university on the backs of the employees," he said.

This year, the association has refused to consider administration proposals for faculty salary freezes.

Barry McCartan, currently part-time Governing Council student rep, was a student and *Varsity* city editor in 1983-84. He said he remembered the cutbacks well.

"It was a big controversy with a lot of fighting. ...e cuts were quite large, and there was a lot of rebellion on Governing Council.

"Since I've been here, I've noticed a difference. There was a time when we were encouraged to audit classes. It's very different now. Every line seems longer, everything is much more bureaucratic."

But Yip said the current financial problems facing the university are the worst he's ever seen, and the only thing that can be cut is jobs.

"Compared to what we're facing now, 1982-83 was really nothing. I don't know how the university is going to handle this. If you talk to any division head, they'll say they can't take any more. In many divisions, the salary component of the budget reaches up to 90 per cent. There isn't anything else to cut."

Roger Wolff, dean of the Faculty of Management, and vice-provost in the early eighties, agreed.

"The big difference between then and today is any slack that was around then, is no longer around now," he said. "Departments were then able to take some massive cuts, there was enough flexibility."

England said chronic underfunding has forced cutbacks at the university for more than twenty years.

"Since 1970, there's been a cumulative effect," he said. "It's not unlike a war of attrition in that every year our situation deteriorates further, class sizes are still going up, buildings crumble. Students at the University of Toronto in 1990 have a radically different experience from students in 1970."

Inside

Grillin' the SAC candidates part 2, page 3

Vapid Vinny, 35 is older, Toto heroic, Lensman loopy, pages 9 - 13

Swimmers have golden stroke, page 15

Return of Jackie the Geek, page 16

Queen's *Surface* paper accused of "fuzzy racism"

BY CLIVE THOMPSON
Canadian University Press

TORONTO — A Queen's University student has filed a complaint against a campus newspaper, claiming it demeaned white people by negatively comparing white bread to brown bread.

"It's a fuzzy sort of racism, but it definitely makes fun of white people by making generalizations about them that aren't true," said third-year political studies student Mark Givens.

The article by Rohini Raj — "Around the Town With the Womon of Brown" — was printed in the Oct. 24 issue of Surface, a journal published by the Queen's Arts and Science Undergraduate Society.

"Surely you can see that white bread is so much more lacking in substance than brown bread," the article states. "It is so bland, so podgy, so essentially useless — and in other words, so WHITE."

Givens filed a complaint two weeks ago with the administration's newly-created Student Non-Academic Discipline Adjudication Board. They will release their decision by Mar. 9, according to board chair David Magnusson, a law professor.

The board's disciplinary powers range from expelling a student to issuing a letter of reprimand. Givens said he wants Surface to publish an apology.

But Surface editor Suzanne Kim said sanctions are inappropriate. She called Givens' complaint "ridiculous."

"It's a satirical article about the values society places on colour," she added. "It's not going to do any damage to white people."

Pam MacEachern, a prosecutor with the Queen's student council, agreed. She ruled against Givens' complaint when he originally tried to have it addressed by the student council's judiciary.

"The concepts of hate literature, discrimination, and harassment encompass notions of structures of discrimination and inequality in society at large," MacEachern wrote in her decision.

"Against the backdrop of current social reality, negative comments about white skin do not place white people in a position of racial harassment."

Givens, however, said it is possible to racially harass whites if it's done by a powerful figure.

"Surface is like that, I guess ... they're a powerful publication because they're not accountable to anyone."

He said many people ignore harassment of whites, and instead focus on harassment of racial minorities.

"At universities, if you get in a situation like that, where there's a publication printing material that harasses a minority, like at York University, people are all over it."

A newspaper at York was pulled from the stands after students complained that a letter to the editor promoted hatred of black students.

Kim said things are exactly the opposite. She said she's dismayed at how quickly Queen's administration has addressed Givens' complaint, after taking two years to reprimand students who mocked a "No Means No" anti-date rape campaign.

"The speed at which this has been processed is appalling, when there are so many other cases of racial harassment that are never acted upon."

Givens' complaint is the latest in a string of controversies surrounding the Oct. 24, 1991 issue of Surface. Five days after the issue came out, the editors received a letter — a collage made from newsprint — saying "We're gunna rape u dykes ... In fact, we will kill any and all feminists slowly."

Given's complaint has renewed interest in the issue, Kim said.

"I think it's become kind of a collector's item. We've only got five copies left."

Universities surveyed for policies

BY RICK HIEBERT
Canadian University Press

VANCOUVER — Canada's universities are being surveyed to find out how they deal with women's concerns.

The Canadian Federation of University Women, a national alumni group, is surveying university faculty groups, students and administrators, said CFUT president Peggy Matheson.

"We expect to have the kind of report that will be impossible to ignore," she said. The organization wants to aid universities in determining how to help women, she added.

The survey asks whether the university has an effective sexual harassment policy, and whether it ensures physical safety for women on campus. It also inquires about employment equity, tenure and curriculum issues.

Anne Innis Dagg, an academic advisor for the University of Waterloo in Ontario, co-authored a 1988 book on women in Canadian universities. She said the survey is very important.

"I suspect that they'll find that things are getting worse against women, especially with sexual harassment, because women are starting to speak out," Dagg said.

She said she is pleased the survey addresses gender bias in university curricula.

"We have 53 per cent of undergraduates being women, but what they are getting is still this male-based curriculum that is sometimes destructive of their self-esteem by implying that women are unimportant."

Nancy Hepinstall, the national women's commissioner for the Canadian Federation of Students, said the situation for female students varies widely across the country.

Quebec's Laval University has a student population of 35,000, but it does not have a women's centre, while the much smaller University of Victoria boasts a women's centre and a feminist newspaper, she said.

"Today's students are also tomorrow's professors, and tomorrow's developers of curriculum, and they'll be the ones that will be turned on or off by the current academic climate, and that is important to recognize," she said.

She said the survey will be very useful for feminist activists, who will be able to use data to back up their claims of discrimination.

"It will be good to point to numbers or findings in the survey when it comes out and say 'Look, there are problems and it's not just us who are saying that there are.'"

Muslim students fast for Ramadan

BY FARHEEN HASAN
Varsity Staff

Muslims all over the world began fasting on Friday March 6th for the Muslim holy month of Ramadan.

Ramadan is the ninth month in the Muslim calender and fasting during this month is one of the religious obligations adult Muslims must fulfill. Fasting is observed for twenty-nine to thirty days, depending on the sighting of the moon as Muslims follow a lunar calender.

Muslims must abstain from eating, drinking, smoking and sexual relations from sunrise to sunset.

The purpose of fasting is to instill self discipline, focus on the spiritual aspect of the person and to know what it is like to be hungry.

"Muslims see this month as a time to focus their lives on their spirituality, a time to change bad habits and focus on becoming a better person," said Naheed Mustafa, a fourth year political science student.

"It gives you a sense of community because most Muslims will be fasting and you're all participating in one spiritual event," she said.

Mumtaz Alvi, a first year medical student, agrees.

"The idea is not to starve yourself, but to discipline yourself. It's a time of reflection which doesn't mean that you shouldn't reflect during other times of the year, but this is a time to strive to be a better person."

Ramadan concludes with Eid-ul-fitr, the major Muslim holiday.

CKLN petition

continued from page 1

petition) did not feel they could come forward to CKLN."

Carson said he can only speculate as to why the students started the petition.

"Some students don't listen to (the station) or don't like the type of programming. They didn't feel they are getting their money's worth out of it."

Even if Ryerson students vote to withdraw funding from the station, which Jackson says is unlikely, its CRTC licence prevents it from becoming a commercial station.

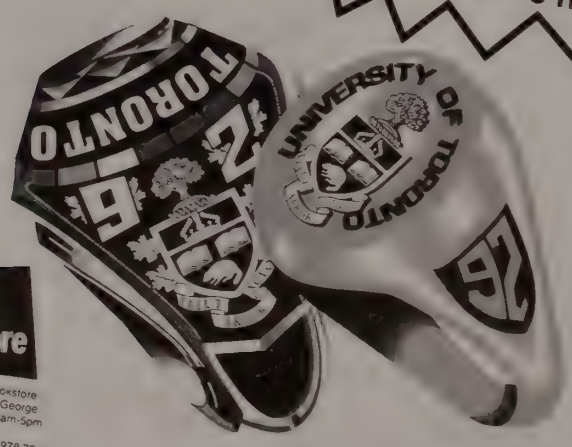
"We are in a unique environment to have a radio station on campus," she said.

it's a wacky, wacky, wacky water world with tall glasses for long island ice tea and monsieur chalet, not to be confused with monsieur lumiere, presents our dinner ... fill 'er up with the yummy stuff and we'll make it through, seven more issues it's all over so soon, like a quickie, but what can you do, sure we'll win the race someday greased lighting only strikes more than twice here ...

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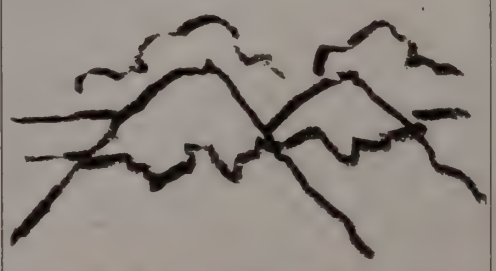


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Tickets in the hot seat: Part II

SAC presidential candidates on parade again



Serge Koperdak and Trish Balitian

BACKGROUND:

Serge: Third year economics and political science student from Trinity College. He organized Trinity Orientation, was vice-president of the Trinity Investment club, editor of POLIS International, a member of the debating and Hart House investment club, and has written for *The Varsity* and *The Salterrae.*
Trish: Third year anthropology specialist with a minor in French, from Scarborough College. Is social rep for Philippine Canadian Student Association, helped produce and choreograph Scarborough's Cultural Awareness Week and Mosaic event last year.

THE MISSION:

Trish: "I was going to run for the SCSC when Serge approached me. It was a good mixture, he's economics and I'm geared towards global awareness and cohesion."
Serge:"It's a good balance. We're trying to attract groups that aren't usually involved in SAC."

THEIR ISSUES:

Serge: "In previous years, candidates stressed the quality of teaching, we're stressing quality of the student organization. We have a three R policy — restore, restructure and reconcile. We're over a half a million in debt. It has to be cleared out or we're paying interest. It doesn't look good. SAC should cancel *On Campus*.
Trish: "No one reads *On Campus*. We have to stop having redundant services. For restructure, we're working for a reunification on the SAC board to show students we're committed to them. Then with reconcile, we want to try to get groups who don't work together to come together."
Serge: "Students stay away from SAC rep positions. They should be fighting to get into SAC."

OUR ISSUES:

ORIENTATION AS A PRIORITY:

Serge: "I brought Trinity into SAC orientation and it was a mistake. For the money spent, it was not at all effective. The concert was a sweathouse, it just wasn't a good time."
Trish: "Separate colleges have a better time. It's important to build bonds, but realistically, you're not going to get to know everyone. As an alternative, we could have a parade. Everyone's involved and it costs nothing. Regarding corporate sponsorship, I don't see why that can't be a viable option."

OFS AND SAC'S LOBBYING ROLE:

Serge:"Presently, we're against it. Of course if CFS and OFS pass, we'll give them our full co-operation. We feel they're redundant. The external commissioner's prime responsibility is lobbying, and they are paid $9,000 to do that. Imagine what we could do with the money here on our own campus."
Trish: "U of T has a reputation on its own. We can lobby on our own. You have to wonder why they're campaigning so hard to get us in."

SAC'S DEBT AND BUDGET RECOVERY PLAN: (increasing student levy by $5 over three years and cutting spending)

See Serge, page 7



Jeff Zajac and Bruce Barnaby

BACKGROUND:

Jeff: Third year Erindale commerce student. Has been a scout cub leader for ten years, president of the Commerce Student's Association, director of Financial Accounting society, co-chair of the commerce committee, plays commerce hockey and volleyball and was the U of T representative at a recent business conference.
Bruce: Third year commerce student from University College. Has been president of U of T's Finance Club, taking the membership from 6 members to 342, a member of the ASSU budget review committee, executive of UC's Orientation committee, co-founded the UC darts union and was on UC's Fireball committee.

THE MISSION:

Jeff: "We think it would be really good to see commerce students in there to help improve SAC. With our background and experience, we can be a big help to students. We have organizational skills and hope to be an asset to SAC."

THEIR ISSUES:

See Jeff, page 7

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EDITORIAL

Vote YES to OFS and CFS

Now, more than ever, U of T students need to have their voices heard by the provincial and federal governments.

With the NDP passing record low funding increases, and the Tories slapping extra interest on student loans, U of T must come in from the cold.

Students must vote next week to join the Ontario and Canadian Federation of Students.

The Students' Administrative Council has proved repeatedly it is incapable of lobbying anyone and the administration has proved repeatedly it rejoices in screwing students.

Students must find a group that can effectively convey their concerns to those in power.

The Federations have proved they can do that. They may not be as entertaining as SAC. They may not throw $110,000 parties, they may not throw censure motions around, their presidents may not boast about delaying orgasm for three hours.

But they do fight for students and they do effect changes that benefit them.

When Richard Allen, the provincial minister of colleges and universities, talks to a student body, he doesn't talk to SAC. He talks to OFS. When he schedules meetings with student leaders, SAC isn't there. OFS is.

SAC has been unable to obtain meetings with provincial ministers. They keep being told that if they want to talk to the government, they should join OFS.

For once, the government is right.

When student groups rally on Parliament Hill, or convey student concerns to Brian Mulroney, SAC isn't there. CFS is. When the government wants reaction to policies, they don't call SAC. They call CFS.

When the provincial government ignored the requests of university heads to raise tuition by 30 per cent, they weren't scared of SAC. They were scared of OFS.

When the Tories dropped the three per cent tax on student loans, they weren't bowing to pressure from SAC. They were bowing to pressure from CFS.

Anti-federation critics say the organizations can't prove they achieved these victories. Ask yourself. Has Brian Mulroney ever dropped a policy out of the kindness of his heart?

Obviously not. He and Rae have only ever changed policy because of demonstrated opposition. OFS and CFS demonstrated that opposition, and those policies were changed.

SAC, on the other hand, can't even get through the front door of Queen's Park, and it's right across the street. Hell, the biggest booster of the federations is a former SAC External Commissioner. She admits SAC is utterly useless as a lobbying organization.

OFS is the second-largest lobby group in the province. If it combines with U of T, its already impressive influence will reach new heights. CFS represents 450,000 students. If U of T joins, the Tories will be quaking in their Guccis. (And that's not even to mention the benefits U of T students will receive from CFS-Services — discounts, bargains, international travel cards...).

If U of T students fail to join OFS and CFS, they are leaving their fate in the hands of SAC. If that happens, U of T will continue to be a laughing stock to politicians everywhere.

You have as much right to be heard as anyone else. But if you don't vote yes to OFS and CFS on March 18 and 19, you won't be.

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back talk ... letters to the varsity

Fuck

Re: Talkin' Dirty Supplement

I too remember it well, my youth, when I fucked with no return, and yakked about it. I fucked everything, living or otherwise. Oh yes, there were the vegetables, and the fruits — figs, persimmons, coconuts (tough, but sweet), and bananas, both peeled and unpeeled; I fucked apples hardcore. And then the fruitcakes, the pound cakes, the angel food, the birthday, the wedding cake, and my favorite, long and hard in between the beefcakes. Then I went all out. I fucked the bible, said fuck you to my parents, and got fucked by pseudo-intellectuals. I fucked my culture, my history, and my language — I was a verbophile with pickles on the side. I said fuck so much I didn't know what it meant anymore, and I forgot how to pronounce words like "integrity". That was okay, though, I could spell "liberation", and I could fuck that, too, reading fucking Rousseau to make myself sound smart in cafes, while my friends fucked under the tables. Thinkers were a good fuck, especially Sartre, and the best fuck of all time, Simone de Beauvoir — I was her pony of liberation. I decided to write about it, everybody's a writer these days, and I fucked student-run councils into giving me money to have it published. I made the papers. And now, I'm a tired man, with nothing left, having blown my load in a one-night stand with the universe.

Name withheld upon request

Veggies

I was shocked and appalled to read the paean to a zucchini in your "Women's Day Supplement." As a member and president of the Vegetable Right's Defence League, I consider it to be one of the worst setbacks to vegetable rights since the invention of the salad bar. In the entire article, there was no mention or thought that the zucchini and the cucumbers have feelings. The vegetables were simply taken and used by your anonymous author as tools for her own desires. Worst still, after the person had her pleasure, without asking for consent, I noticed she grated the vegetables and ate them! Surely a crime of the most hideous description, yet it was treated as if this is merely one of the things a young woman can and should do, "being one of the girls". The whole article reeked of a humancentric, post-colonial view of vegetables as existing merely to be exploited by people, which I find deeply disturbing.

Actually, upon reading the entire supplement, I realize the problem is rooted (if you will excuse the vegetatively oppressive language) with heterosexual males. In all the articles in the supplement, sex with heterosexual men was portrayed as domineering, smelly and profoundly unsatisfying. Some people may consider the authors to have been unlucky in their choice of partners. However, I, who have read *The Varsity* for two years now, know this not to be so. There is obviously some deeper, subtler plot on behalf of the patriarchy to drive the female gender into their own dominant/submissive sexual roles with vegetables.

To remedy this problem I propose, that in connection with the current constitutional debate, there should be a movement started to grant the right of a woman to an orgasm in the Canadian constitution. If any man and woman have sex, and the man in unable, unwilling or too ignorant to bring the woman to orgasm, he should be charged under the Canadian Charter of Rights and Freedoms. This may sound outlandish, but, I think, it has several benefits:

1) By fully satisfying women, it would protect hapless marrows from unwarranted objectification.

2) It brings a "quality of life" part to the constitutional negotiations. Who cares about divisions of powers so long as three times a week, at least 51 per cent of the population is fully satisfied? Think of the reduction of stress in the country as a whole. Petty problems like "distinct society" would fade away. Indeed, the whole key to national unity might be in our own hands (figuratively speaking) with this proposal.

3) Once other countries heard of Canada's innovation, we would be swamped with immigration demands from the world's top female minds; entrepreneurs, scientists, artists — all female — would be flocking to enter our country.

I hope you will think seriously about my proposition, thereby potentially saving much harm to innocent vegetables.

Declan Hill
President
Vegetable Rights Defense League

Bash

In the March 5th issue of *The Varsity*, the editorial discussed the recent rash of robberies at U of T. At one point it stated "...it's almost unbelievable that their (Police) chief couldn't remembers something as noteworthy and rare as a $5,000 dollar robbery."

Of course this is believable! The Chief of Police deals with hundreds of crimes a week, so wake up and smell the coffee. While it may have seemed serious to the people involved, and to editors of school newspapers who don't seem to get out much, this in fact was not a major crime when taken in perspective. There didn't seem to be a weapon involved, and nobody got hurt. I'm not trying to justify what happened, but compared with the homicides, muggings, armed robberies...that he must deal with all the time, this was a fairly minor incident. In a perfect world, a $5,000 robbery would be considered very serious, but unfortunately, this isn't a perfect world.

While I'm *Varsity* bashing, I just thought I'd take a shot at your zucchini picture that appeared on page 7 of the same issue. While I'm sure that the person(s) responsible for the subtitle "Take your pick and fuck it" probably thought it was really clever and artistic, the fact of the matter is that it was offensive and immature. This is the sort of trash that I would have expected from the *Toike* of a few years ago. In fact, if the *Toike* were to publish the exact same picture and subtitle, *The Varsity* would probably be all over them. With this observation in mind, I have a suggestion for a new slogan for you: "*The Varsity*, the Official Home of the Double Standard at the University of Toronto." If the shoe fits, wear it.

However, to be fair to the editor, (s)he did bring up some very good points about how the

See Back Talk, page 5.

Discussing the OPIRG referendum question

Empowering students on campus

BY ROB CARPICK

The Ontario Public Interest Research Group at the University of Toronto (OPIRG-Toronto), will be asking undergraduates for a refundable fee levy in this year's student elections. Why should you support it? We think it's a question of student empowerment.

Most people wouldn't have a hard time identifying the major problems facing our world today: environmental degradation, inequality and injustice, and economic problems. These are just some examples of the serious issues that people are all aware of and students are concerned about. But what power do we, as students, have to alleviate these problems?

With little money at our disposal to organize ourselves, and with knowledge, information and resources residing with those who hold power, it's easy to start feeling disempowered and helpless.

Yet we still care about the issues. That's why, in the seventies, with the inspiration of activists like Ralph Nader, students started forming PIRGs, or Public Interest Research Groups. PIRGs empower students to link campus and community issues by researching, educating, and mobilizing for change on environmental and social justice issues.

We know we can responsibly handle this funding increase

Since 1982, OPIRG-Toronto has received a refundable fee levy from graduate students at U of T. This base funding allows us to have a campus office and a staff person, and lets us set up student projects and programming. Through grants like those from the Environmental Youth Corps, we've employed students who learn now to organize around the issues they care about.

Although our limited base funding has never increased, we've had an impact on campus. Our Green Master Plan and Green Action Reports — student-researched environmental assessments of U of T — have spurred the administration to respond to environmental concerns at U of T. Some of these issues include chemical and pesticide use on campus, energy efficiency, and the closing of St. George Street to traffic.

Other OPIRG-Toronto working groups have campaigned for tenants' rights, native issues and date-rape awareness and against racism. We also host an informative radio show on CIUT-FM 89.5 every Thursday at 11:30 am. With all of this work, OPIRG-Toronto has been an important part of the U of T community, involving and empowering students, and proving that organizing works.

It is now time for OPIRG-Toronto to ask for the support of U of T's undergrads. We're asking for a refundable $4.00 per student annual fee levy from full-time undergrads, and $1.00 from part-timers. This will allow us to expand our projects and programming to staff offices on the suburban campuses, and to provide opportunities for more students.

Because our organization is already in place, we know we can responsibly handle this funding increase. As a non-profit organization, we receive an annual financial audit that has repeatedly confirmed our financial responsibility.

Of course, our most important responsibility is to students. OPIRG-Toronto is run by a board which is democratically elected by its members, and is accountable to the students. That means you will have a say in OPIRG-Toronto's decision-making process.

Involvement and empowerment of students is what we're all about. We want you to be involved. Support the OPIRG fee referendum on March 18 and 19 for full-time students (March 16-19 for part-time students).

Rob Carpick is the Referendum coordinator for OPIRG-Toronto.

Whose public do they represent?

BY TED GRAHAM

The mandate of the Ontario Public Interest Research Group (OPIRG) is to work "on issues of concern to the general community through providing a resource for research, education and advocacy."

But to do all this, they need money — and that's where you and I come in. OPIRG is asking for a four dollar refundable levy from full-time undergraduates and one dollar from part-time students in this year's referendum.

Doesn't sound like a group that knows how to represent the whole campus

First of all, I've never been able to understand what exactly is the "public interest"? Since the term "public" only designates a collection of individuals, any group claiming to represent the public interest is claiming that it can properly define and defend the entirety of everyone's interests and have them cohere into one opinion.

When I contacted the coordinator of the OPIRG referendum, Rob Carpick, he explained to me how they were planning to echo public opinion at U of T. He was speaking particularly about the 17 per cent of the budget designated for "networking a grassroots activist project to instill social change — but I'm not sure what the issue will be yet". He went on to explain that "we'll have to get student's opinion on what issues we should cover. Perhaps we'll conduct a poll or have people send in ideas."

This doesn't sound like a group that knows how to represent the whole campus.

By trying to connect itself with any campaign that could be even vaguely construed as activism, OPIRG has spread itself too thin. They now feel they need increased student levies (which would amount to over $180,000 of a total budget of $225,000), thereby making them a virtual activist juggernaut — but without any management abilities.

Opt-out or not, this increase to OPIRG's coffers is like throwing money into a black hole. Their own referendum coordinator has very little idea of exactly which programs will be getting how much money.

When asked about next year's proposed budget, Carpick informed me that it could all change when the new board is elected in April. He also said that the seven member board has traditionally been acclaimed and that there was a lot of turnover in past years.

Carpick also wasn't sure if there would be more board members if the referendum goes through.

"We should probably have a few more reps" was as definite as he could get.

Given their vague mandate and high board turnover, this organization is ripe for financial mismanagement.

Last year's OPIRG, according to their own figures, spent only $35,000 of their $85,000 income on projects and programming with $30,000 of that going to pay the wages for Environmental Youth Core members who did five reports this past summer.

Under their current proposal, OPIRG is asking for money to spend on things like more office space and staff. The five proposed staff members (an administrative person plus one provincial and three campus coordinators — but only part-time in the burbs) would recive 55 per cent of OPIRG's new budget — a possible $115,000.

OPIRG's current pamphlet says these coordinators would "help students with issue orientated projects." "Issue orientated projects?" This is typically vague and could mean anything from supporting the socialist action slate to protesting against cockroaches in cafeteria soup.

In terms of concrete programming on campus, the proposal allocates only 17 per cent of the

See Too much, page 6.

back talk ... letters to the varsity

Continued from page 4.

U of T police should better inform us of crimes on campus. This is a serious issue which affects everybody. Instead of having that sensationalistic trash at the beginning of the editorial, I think that it would have been better to deal with an issue that does in fact affect students. I, for one, would like to start seeing some more good journalism at *The Varsity*, and a lot less of this pathetic sensationalism.

Scott Ambler
Masters Student

Racism

This is an open letter to Ali Yusuf in response to his article in the March 2, 1992 edition of *The Varsity* about his experience of racism in one of the residences for which I am responsible. Personally, and on behalf of the College, I am seriously troubled that your time in residence at Victoria was not happy, welcoming, or intellectually stimulating and I apologize.

Let me continue by applauding your initiative in breaking the silence on this ugly, insidious issue. Yes, racism is all around us; sometimes it is blatant, more often, I find, it is subtle, sometimes naive. For all that, you have more supporters then detractors. It would be naive of me to suggest that there are not those who will respond to your comments with anger and self-righteousness, but even those responses help to bring the question of racism to the fore at the dinner table and in common room discussions.

By sharing your experiences, you help all of us on our way to understanding your feelings of marginalization and alienation. Surely this is one of the places where education begins, an education which is as much about unlearning as it is about learning. Being uninformed or unintentional - the "I didn't know" response - can no longer be an excuse in this, as in other areas, where we fail to respect and honour the inherent dignity of the individual.

I would be the last person to deny the charge that many Canadians are polite racists; in fact the propensity for labelling and making invidious comparisons based on distinctions seems to be one of the unpleasant traits we all have in common as human beings. If only we could concentrate on how similar we are in our journeys to find meaning in life, how very much we have to learn from each person we meet and embrace the creative potential of diversity.

Victoria has a long tradition of openness and championing human rights; your timely rebuke reminds us, and all people of good will, that we still have a long way to go to meet our ideals of true equality. Thanks you for caring enough to challenge us.

Patick Donahoe
Dean of Students

Racism 2

Re: Your March 2nd article "Burwash Hall houses a rainbow of racists."

Before I voice my opinion, I would like to clearly state that my opposition to this article does not deal with the content of the article. In reading the article, I have no objections to the written article itself. However, I feel that the picture contained within the article, and the caption beneath it is a prime example of misleading and shoddy journalism.

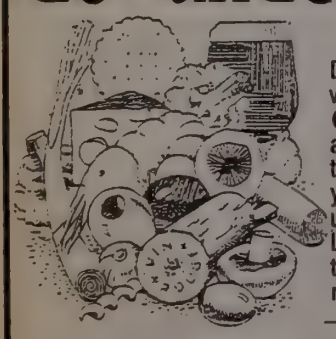
I am amazed that there was a picture of Vladimir House, an Innis College residence, a direct reference that Innis residence is racist. I personally am not a member of the Vladimir residence, and therefore I cannot say that there is no racism in Vladimir House. Yet, with one glance at this picture and the caption beneath reading "Discovering racism in residence", I can only wonder how many people are thinking that there is definitely racism at Vlad House. I could justify the use of this picture if the article was discussing racism in the campus on the whole, but the author was mentioning his own personal experiences when he was a resident in Burwash Hall, a Victoria College residence. Surely, it doesn't take a photographer anything more than a second to snap a picture — and a picture of Burwash Hall would have been more appropriate for this article. I am sure that I am not the only Innis student who would appreciate a

See Back Talk, page 6.

Come out and vote in our elections.

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BY CHRIS LAWSON

Vote to join the Federations

OFS and CFS fight underfunding

Everyone tells stories about a friend who knows someone who skipped the country on their student loan, or used the money to buy a stereo, or has rich parents but got thousands in grants.

They're like those shoplifting stories everyone tells. "A friend of mine knows these two people who successfully shoplifted a canoe...but they got caught when they went back for the paddles." (pause for laughter)

The U.S. Federal Bureau of Investigation searched far and wide for evidence that the above incident actually happened — they came up empty. A brief look into the who's and what's of student aid will give the same impression — they're just party tales.

The Ontario and Canadian Federation of Students aren't the FBI, but we do work to research and dispel myths which hide the reality that our student aid system doesn't reach everyone who needs it, and doesn't meet the needs of those it reaches. We have the only student seats on federal and provincial student aid advisory bodies, and we have extensive research on all aspects of student aid.

We're effective because we credibly speak for over 450,000 students

But there are a whole lot of negative stereotypes about universities, students and post-secondary education in general out there — not just on student aid. These stereotypes serve to validate the efforts of governments who cut funding, and of those who clamour for tuition fee hikes.

Through our research, we develop an educated, student perspective on student aid, funding, fees and other issues. We send it out to member associations to help them in their efforts. All individual members have access to it simply by phoning us at 925-3825.

By issuing press releases, holding press conferences, and responding to media calls, we get our message out to the public. We also work together with groups that share our concerns — faculty, staff associations, teachers and other groups.

Through our lobby efforts, we get that message to government. We've had more than three dozen meetings with individual ministers, task forces, and government working groups in the last few months. Not schmooze-fests or cheesy "business lunches," but sessions where the governments is looking for input, or where it needs to get grief from students for the rotten things it does.

And we have clout. *Maclean's* has called CFS one of the most powerful lobbying organizations on Parliament Hill. Even the premier of Ontario and the minister of colleges and universities have grudgingly admitted that OFS is effective. We're effective because we credibly speak for over 450,000 students nationally, and over 200,000 provincially.

That clout comes in handy in other ways. The CFS' Student Saver discount program offers Toronto students discounts and deals at over 500 stores because we can tell store-owners that giving CFS members discounts will pay off. But it also pays off for students. CFS-OFS members get discounts at places like opticians, office supply stores, clothing stores and many more.



Join the fightback, join OFS & CFS

CFS-OFS members also get the International Student Identity Card free. Non-members have to pay $13 plus GST for the only internationally-recognized form of student ID, which is good for getting the kind of travel and hostel bargains needed when travelling on a student budget.

It costs students only $7 to belong to both CFS and OFS. But it means you have a right to shape the policies and direction of both the organizations that speak on your behalf as students. This voice is important because what OFS and CFS do affects you.

On March 18th and 19th, full-time undergraduates at U of T will vote on whether or not to join the OFS and CFS. Join the fight against underfunding. Vote Yes to OFS and CFS.

Chris Lawson is a researcher for the Ontario and Canadian Federation of Students.

SAC needs more student support

BY BART ARSENAULT

To ensure the financial health of the Students' Administrative Council, full-time undergraduate students must vote to support an increase in their SAC levy.

On January 28th, 1992, your student representatives on the SAC Board of Directors unanimously accepted the 22 recommendations in SAC's Financial Recovery Plan.

The plan was presented by the Budget Committee with an endorsement by an independent business consultant.

Included in the plan was a request to increase student fees by $2, $2, and $1 over a three year period. The request is only $2 because the Board recognized students are also in a financial crisis of their own.

But for SAC to be able to help students with their crises, SAC must first solve its own.

The current SAC deficit costs students over $10,000 to serve per year. In other words, instead of lobbying the administration with $10,000, students are giving the administration $10,000 in loan interest payments. We have to get out of debt to be effective.

The last SAC fee increase was in 1985. Ever since, the real value of your student contribution has dwindled to less than the 1977 level.

Over the past 15 years, less and less money has been spent on programming. Inflation, taxation and fixed costs have severely reduced the student services budget. Without a fee increase, the projected level of direct programming will be 32 per cent as compared to 60 per cent in 1977.

The administration is planning to cut enrollment by 600 students next year. This means $11,000 will be cut from next year's SAC programming. This is equal to the entire External Commission Budget, the entire University Affairs Budget or the budgets of the Women's Issues and Human Rights Committees combined. Can students afford not to be served in these areas?

For an increase equal to a coffee and a donut, you can not only help SAC maintain its current programming, but help reduce the deficit. Of the $2, $1.80 will go to programming and 20 cents to eliminate the deficit. A stronger SAC will emerge to better serve you.

SAC is also concerned about the health of the student body.

After two years of reviewing the Students' Accident and Sickness Insurance Plan, the SAC Board accepted a proposal to upgrade the plan to a "pay-direct" plan.

Under the current plan, students have to pay up front, submit receipts with the appropriate form, and then wait to be reimbursed by the insurance company.

The SAC Review Committee felt such a system is not user accessible and does not consider the pathetic state of student finances.

By accepting a pay-direct plan, students will receive a card which can be used at a local pharmacy. Students will only be asked to pay 20 per cent of the cost, and can then walk away with their prescription in hand.

Bart Arsenault is the Vice-president of SAC.

Too much money

Continued from page 5.

budget. So if no one opts out, U of T will get $35,000 for programming — the same as last year.

While I'm sure they have honest intentions and seriously want to save the world, I have a hard time supporting a group that stresses a need for training future student activists (which they did in a recent presentation for *The Varsity*).

Why should anyone sign up for activist training school without knowing exactly what cause they will be "activistic" for?

We have been burned enough by having our money taken away for unspecified issues to be mismanaged by the government — why should we dispose of it voluntarily with OPIRG?

Ted Graham is a third year philosophy student at Innis College.

back talk ...

Continued from page 5.

written apology in *The Varsity*.

Angela Dzura
Innis I

Military

Re: a recent letter to the editor from the Student Christian Movement.

The SCM wrote to inform *Varsity* readers about their anti-military demonstration conducted in front of the military display at the U of T Career Centre. This self-righteous group felt it was their paternalistic duty to show anyone interested in the military what they thought the military was really about. To this end, one of the SCM members lay down on the floor to represent someone who had been killed by a soldier. Their article lauded this ridiculous performance and went on to complain about the presence of the military on campus.

The ignorance and misguided fear of the SCM is unfortunate. It is true that the end of the Warsaw Pact leaves some people confused about the role of the military. The Department of National Defence, however, has a sixfold mandate to maintain defensive forces within Canada. It is amazing that there are Canadians who do not understand that a sovereign nation requires a means of defence. This defence may never be needed. Indeed, the presence of the military is a deterrent in itself.

Perhaps if the SCM had taken the trouble to talk to the members of the military at the recruiting desk, they could have discussed this, rather than wasting time and demeaning a national institution with a silly spectacle. They might also have discovered that unlike the suggestion in their sensationalistic letter, joining the military is not about learning to "burn children...maim and hate." No army would ever tolerate a soldier who had such fanatical tendencies — that individual would be too dangerous to himself and others.

It's time people in organizations like the SCM drop the slogans and rhetoric, and make an effort to learn something about what they so eagerly criticize. If they did this, they would find the hardworking men and women who serve in the Armed Forces to be dedicated and proud Canadians who eagerly embrace the challenge and excitement that the military life offers.

Elizabeth Stock

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ATTENTION
ALL VARSITY STAFF
Editor screenings are TODAY at 4 pm at The Varsity
Candidates are:
Ted Graham,
Wynne Hartviksen,
Naomi Klein.
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Jeff Zajac and Bruce Barnaby continued

continued from page 3

Jeff: "I think both SAC and all the candidates are really emphasizing how SAC is administered financially. That is the primary issue. We also want to really emphasize student involvement. Commerce is one of the more difficult places for students to get involved and I think we've accomplished a lot in that area with the CSA."
Bruce: "Funding and decentralization. Nobody takes SAC seriously and from what's happened in SAC over the last year, they have good reason not to. We want students not to have a chuckle every time they hear the word SAC. We will run it responsibly."

OUR ISSUES:

ORIENTATION AS A PRIORITY:

Bruce: "Orientation is the introduction to the students. They're going to need something. We should give over more of the task to the colleges. If SAC didn't try to run the entire gamut of Orientation and stuck to one thing, that would be good enough."
Jeff: "We'll have to see the books and get student organizations involved."

OFS AND SAC'S LOBBYING ROLE:

Jeff: "SAC's in a deficit position. If we join OFS, we join as a deficit organization. It's not fair to OFS. It's not ideal to join until we have balanced the books. On this referendum, I would vote no for this year but maybe in the future, I would be in favour of joining."
Bruce: "We don't feel it's a major issue right now. There is a referendum. If we're elected we'll work with what the students want."

SAC'S DEBT AND BUDGET RECOVERY PLAN: (increasing student levy by $5 over three years and cutting spending)

Jeff: "From what I know, no, I do not support the plan. I think it can definitely be restructured to reduce the deficit beforehand. I can't see the perspective by which you hit the students for fees. After the second year, you may not need that extra amount. A balanced budget won't be a problem for us with our experience with accounting and books."

SAC'S RELATIONSHIP WITH GOVERNING COUNCIL:

Jeff: "You have to maintain contact with GC because anything that goes through affects students. You have to keep tabs on the issues and make a fair judgement."
Bruce: "If we can get talking with the GC reps, we'll let them know that we have some integrity, that we speak for the students and we're not a laugh. Then students will get better representation on council."

REACHING OUT TO THOSE APATHETIC STUDENTS:

Jeff: "You have to have a high communication network, reach out to the media and get them to help you out. We could use polls to find out what the students think, talk to the clubs and make sure SAC has an open door policy."
Bruce: "We want to make sure that the people who yell the loudest are what SAC goes after first. You also have to take some initiative to contact those people who are quieter."

THEIR HEROES:

Jeff: "The little guy on the Monopoly board. He looks rich. He has money in his hand all the time."
Bruce: "I've always liked Mighty Mouse, the cartoon of it, the idea of it."

IN CLOSING:

Jeff: "As commerce students, we'd hope our experience helps in aiding SAC's deficit and with our rational, conservative natures, we want to reach out to all the students."
Bruce: "We've worked hard in the past for associations and we're willing to spend the time. If that's what people are looking for in candidates, we're willing to give it."

Serge Koperdak and Trish cont.

continued from page 3

Serge: "What we're in support of is in the first year, taking the $2 student levy, cutting Orientation and *On Campus*, and cleaning up the extras. We feel there's enough fat to be cut that we won't need the other $3 in the future."

SAC'S RELATIONSHIP WITH GOVERNING COUNCIL:

Serge: "GC focuses more on administrative issues, where SAC is more student services. I think SAC should co-operate with GC, but we're two different organizations. The set-up has worked well as it is."

REACHING OUT TO THOSE APATHETIC STUDENTS:

Trish: "I've personally been getting a lot of support from Scarborough because they'd like to see a student from there. The problem with Peter Guo and Bart Arsenault is that I never saw them on the campus. I think Scarborough and Erindale, will feel better knowing they won't be ignored."
Serge: "Just the fact that you're a human being, if you come to formal and informal events and be perceived as a student, you'll be taking the effort to meet students."

THEIR HEROES:

Serge: "My parents. They emigrated from Eastern Europe, and came with nothing. They raised their family and sent their kids to university and it shows what a little perseverance and imagination can do."
Trish: "My hero would be an amalgamation of characteristics. Someone wild and daring, like Madonna. Someone who's also a persona for the people and willing to do anything, and be daring."

IN CLOSING:

Trish: "My pet project is to get all the campuses together. I miss not going to Erindale and meeting people there, or downtown."
Serge: "The most important R is reconcile. We can't ask students for more money unless SAC is structured to work with the most important groups like frats, Scarborough, Erindale, Trinity...Every group has to have a foot in SAC.

Tomson Highway

continued from page 1

aboriginal citizen of this country. It feels good."

Highway took a degree in Music at the University of Western Ontario and toured as a musician before turning to writing.

He is the author of seven plays including "Dry Lips Oughta Move to Kapuskasing," and "The Rez Sisters."

Native Students Association member Ed Doolittle said he believes it is important to have high profile Natives support events like Native Studies Week.

"We wanted Tomson Highway to come on our first day to draw a large crowd so that it could draw people into our other events."

Doolittle said the Association hopes to make Native Studies Week into an annual event.



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If you would like help, come to these meetings, or call Fr. Vincent Heffernan at 261-7135.

Guess what time it is?

Yes, it's election time at The Varsity

Round 1 starts today at 4 pm with screenings for Editor-in-chief.
Candidates in the hot seat are:
Ted Graham,
Wynne Hartviksen,
Naomi Klein

So, come on down and watch, participate in, and experience Varsity politics at its best.

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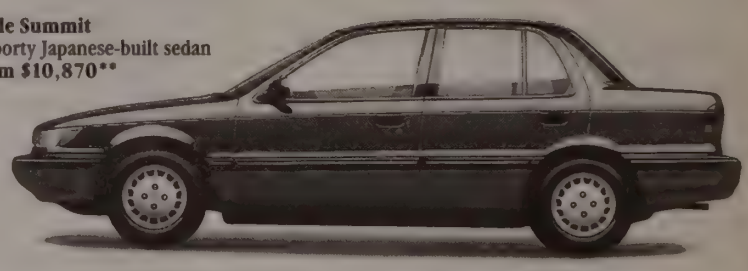
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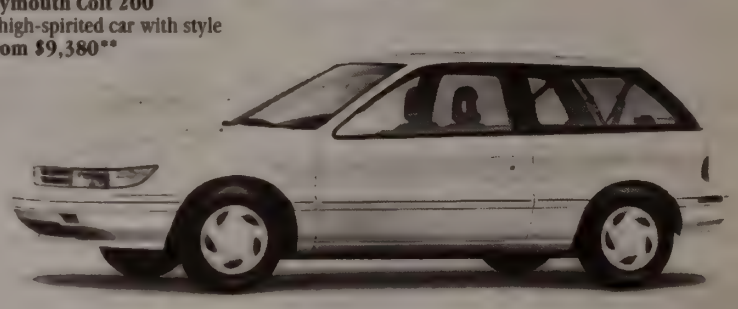
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Varsity GR 1992

VARSITY REVIEW
THURSDAY EDITION
MARCH 12, 1992

Pretty Green's gorgeous rhythms and mellifluous return

BY TERENCE DICK
Varsity Staff

Moose Concert Gala
Phoenix Club
March 12

Something came up. Something that if you asked me, I would have said I knew. I would have said, yeah, that's why I listen to free jazz. But I'd be lying because I listen to free jazz because I like the chaotic noise and this is about something totally different. Something totally different but also something integral to anything musical. Something that's been known ever since anyone started thinking about music. But I had forgotten to pay attention. Luckily something came up.

First though, a bit of history: Pretty Green is a local band that's been around a number of years. Singer, guitarist, multi-instrumentalist, multi-track recorder Ed Blocki heads the rotating cast of characters who have participated in the Greenery. First I heard of them was back in '88, just after Nettwerk had released their one album to date. I saw them opening once at a benefit concert. At the time they were playing a folky, acoustic strum-avec-mandolin slice of gentleness to the local populace. After that nothing. Or at least I wasn't paying attention until last December when I caught a band calling themselves Pretty Green open a sparsely attended Saturday night show. They mentioned that they had been experimenting with volume and feedback of late and then proceeded to stretch out the simple power trio into a mass of sound that warped through the room on the fine edge of discord. But it made such sense! Ed and his new cohorts guided that mess in a sustained dance of mellifluous tones that slipped the wide-ranging sonic possibilities of electric music under what were basically the same folk songs I had heard years earlier. I didn't know what to think. What had happened to Pretty Green?

Feedback

I played around in my head with the notion of Ed rediscovering the connection between folk music and the string of bands beginning with the Velvet Underground and stretching through Television into Galaxie 500 and Thin White Rope. And I had CAN on my mind as well. I had clued into this line of free jamming type rock groups, and this new P. Green was connecting (at least in my head). But what was the real story? Determined to root out some explanation, I followed Ed and bass player Frank Van Bussel home and asked them what was up with this new sound.

Ed: "The sound of the band now actually does sound pretty green, because everything is new. Feedback is new. Electric guitar is new. In the public sense."

Frank: "It was happening behind closed doors and when it came out it was still groping toward.... Ed was still playing half like it was acoustic and half like it was electric. And all of a sudden the feedback started to flow. And when it started flowing it didn't stop. And George came into the band and it became this wall of sound."

Oh yeah, besides these two, Terry Carter drums for the group and second guitarist George Reinecke has stepped in to densify the sound that I heard with the trio. Currently as a quartet, Pretty Green make the craziest open-ended rock format slash interpretive freak-out moves around. And the fuckers make it cohere!

Frank: "With Ed and George being songwriters and very competent, you don't have to worry about them just soloing. Basically what they try to do is put in motifs and things like that, create textures and themes so it works very musically."

Ed: "And it will hopefully be an extension of the voice. It's just another form of voice when you think of guitar that way as opposed to modes like blues or rock."

Sound and Melodies

Frank: "That's the thing that makes a guitar style stick out. I always loved the solos which sound like songs. A lot of the stuff that Ed and George come up with is not fretwork. It's music. It's sound and melodies. They're coming fast and furious at times but basically it's not an attempt to overwhelm an audience with prowess or anything like that. The thing is to create audible melodies and harmonies that people can react to and think, 'Hey, that's cool.' And that's what a jam should be, it should be an improvisation of music."



Some Pretty Green members. Mark Lyall

And that was what I had forgotten. What Pretty Green do special, that doesn't get seen much anymore especially among rock type bands who are too used to clamping down songs to video format length is (and this used to be thee central part of performance) that they create a wonderful tension, a waiting, in working out the song right in front of you. They space it out, play it through somewheres, and bring it back together.

Ed: "When you're learning a song, you're learning every sort of path you can take. You need the time within the song to develop that. A lot of people spend that time, if the foundation of the song takes about three minutes, they more or less stick within the three minutes. And they don't take the time to really explore the song."

And this is old hat. Classical music was/is always concerned with tension and resolution. Jazz has always dealt with the expansion of forms (How far OUT can you get?). Parts of rap, free toasting, etc. are all concerned with revealing talent by putting the artisan-wanna-be in the light and forcing them to create on the spot. Those that survive and make something, make it cohere and make it novel and interesting are the true artists. They are the ones that you want to see again because their success evokes pleasure. Because they make something new. They don't repeat the old modes, the old mold. It's the simple difference between fresh and stale.

Songsmithery

Frank: "I think that's my final criterion. I would have to be hearing something I haven't heard before. Otherwise I would just go and buy records. Because playing music is a physical activity and basically I'm really lazy but I'm willing to go through the effort if I can hear something that I haven't heard before."

And the thing is, the thing that snapped my neck and made me clue in to the eternal importance of what Pretty Green do on stage, is that all of the above happens within the confines of Ed's gentle song-smithery. Each song is held together by the wavering croon of words which fade in the expansion of their musical possibilities taking place right before your ears. Pretty Green play out melodious explorations with an adventurous spirit that has me sitting on the

See journey, page 13.

Correct censorship at Concordia?

BY GLENN SUMI
Varsity Staff

The debate over political correctness continues.

Last week a painting of a black woman with bananas on her head was banned from an all-female exhibition of art at Concordia University.

Review Rhetoric

The exhibit's organizers, a feminist collective of the Concordia Women's Centre, rejected the painting because, as stated in their letter to artist Lyn Robichaud, they felt the work reproduced "condescending stereotypes about women of colour, and about all women."

In a statement given to *La Presse*, Robichaud said that one of the organizers also told her that, since she was white, she should in fact not be depicting black women at all. Responding to cries of censorship, the Women's Centre, comprised mostly of other white women, pronounced: "It is our responsibility to refuse to display images which could be read as reproducing — whether intentionally or unintentionally — racist, sexist, homophobic, and/or violent images and stereotypes."

One immediately quibbles with the group's language. Words like "responsibility" and "unintentionally" are so vague that they puncture the group's argument. Responsibility (to whom? to what?) is surely a relative concept — no doubt the Ayatollah Khomeni felt he was being responsible when he cried out for the death of author Salman Rushdie, whose novel *The Satanic Verses* is probably considered politically incorrect (yet another relative concept) by millions of Muslims.

And why, for that matter, should art be responsible at all? Some of the most energetic movements in recent culture, from punk rock to graffiti art to rap, have spit in the face of artistic tradition and morality. There is some truth to the cliche that a society's art, however troubling, is after all a valid reflection of that particular society.

Still, as a member of a visible minority myself, I can understand the frustrations felt by those who fail to see images that reflect their own experiences. Over the years, I have seen the North American Oriental stereotyped as the sage old man, the kung fu kickmaster, the wokking chef, and, most recently, the vicious gang member. None of these images relates to my life, just as I'm sure the image of the woman with the bananas has little to do with the lives of many black women.

Yes, the arts have been dominated by the visions of white, heterosexual males. Yes, the scholarship surrounding these arts has institutionalized these biases. And yes, I agree that the perpetuation of stereotypes is a dangerous, often subliminally powerful tool that can bore into a society's collective unconscious. But is suppression the best way to solve these problems? If you hide a painting in a closet, does that mean another won't appear?

Once again, the question of what an image portrays versus the artist's right to create and display that image is raised.

Of course not. We live in a society with thousands of different points of view, and rather than complain about this fact, we ought to use it to our advantage, throwing open the floor to discussion and education. (Question: might not the Women's Centre have considered displaying Robichaud's painting along with a disclaimer stating their own views?)

Perhaps the best remedy for the situation is time, which will inevitably bring change, as it has done already for many artists of Asian background. Playwrights like David Henry Hwang and Rick Shiomi; novelists like Maxine Hong Kingston, Joy Kogawa, and Amy Tan; artists like Richard Fung — together they are telling their stories, deconstructing the prevalent myths, and challenging the assumptions of our white, patriarchal society. To compile a similar list of black artists, many of whom are firmly established in mainstream culture, would be too time-consuming.

Whether Robichaud's painting is racist or sexist is immaterial. What is important is that, under the stiff banner of political correctness and responsibility, the Women's Centre of Concordia has hidden from public view something with which they disagree. The issue is not art, good or bad, pleasant or offensive; the issue is censorship.

Funny Fruvous ready for a capella greatness

BY STEVE HAYWARD
Varsity Staff

Moxy Fruvous
The Ultrasound
March 13



Moxy madness.

Moxy Fruvous is an interviewer's worst nightmare.

The Toronto a capella group is composed of Murray "the arbitrator" Foster, John "the business head" Ghomseshi, Mike "the angry artist" Ford and David "the expressive neck" Matheson. They have been together for slightly over two-and-a-half years, and they are currently one of the hottest new bands on the Toronto club scene. They have also just relased a six-track cassette EP, and are generating what Ghomeshi calls some very impressive major label interest.

Of course, none of this makes them an easy bunch of guys to interview. During the course of our chat, they claimed that Andrew Cash was a founding member of the band, and that his real name was Andrew Fruvous. They claimed that Lorsha in *Fiddler On the Roof* was their choreographer. And they told a long story about a huge party that was thrown for them while playing in Uraguay (or it might have been Paraguay, they can't quite remember) in honor of the bass vocalist's birthday.

As they say in the Bronx, Moxy Fruvous were busting my balls. But what can I say? I'm only a small town boy from Northern Ontario, and not used to the way big-city kids like the Fruvous guys don't tell you the truth.

Anyway, Moxy Fruvous are currently taking some time off to decide what to do about their future. As baritone vocalist Dave Matheson says, "We are getting our team together and laying out a solid game plan."

Their debut EP is easily one of the top independant releases to come out of this city in recent times, well worth the measly six bucks it costs to buy. One of the tracks included on it is a rap version of the Dr. Seuss poem "Green Eggs and Ham". Their souped up version of Seuss originated in the days when the band was still busking on the streets of Toronto.

Despite their personalities, them Fruvous can sing

"We did a lot of different stuff in those days with a rap sort of feel," explains Matheson. "Another song we did in a similar way was AC/DC's 'You Shook Me All Night Long'. One day I just said let's see what we can do with 'Green Eggs and Ham'."

This is the way that Moxy Fruvous seems to work most of the time. Because of the unconventionality of their material, they often find themselves going boldly where few vocal ensembles have gone before.

"We are tackling genres which many a cappella bands tend to stay away from. There is really no guide to follow. We just have to ask ourselves what works, and hope it does," says Foster.

In addition to there being a lack of role models to emulate, according to the Moxy lads, being an a cappella band is more challenging than just playing in a conventional rock band, something which they have all done prior to joining Moxy.

"When you play the guitar, if you finger a G-chord, you know that a G-chord is what will come out, whereas with an a cappella band, you have to make sure that everything is tuned properly in a much fuller sense," says Foster.

You also have to work to construct a backround you can do vocally," adds Matheson.

Some people have tended to dismiss Moxy Fruvous as a novelty band. But according to Foster, while there once was a time when they worried about such labels, now "it is unwarrented given the seriousness of our material."

One of such songs which bring out the serious side to the band is a piece entitled "The Gulf War song". Originally comissioned by the CBC, it is one of the most moving and articulate anti-war songs that any one has recorded for a very long time.

The lyrics speak for themselves:

What makes a person so poisionous righteous/ That they think less of anyone who just disagrees?/ She's just a pacifist, he's just a patriot!/If I said you were crazy, would you have to fight me/ Fighters for liberty, fighters for power, fighters for longer turns in the shower/Don't say I can't fight, 'cause I'll punch out your lights/And history seems to agree that I would fight you for me.

But, according to the Fruvous fellows, their latest release is only a sign of the great things to come. According to Ghomeshi, it is not a proper album, but instead, "more of a sampler, a teaser."

It is not hard to see that this is a band which will soon break out of the local club scene and move on to bigger and better things. They are already beginning to make the transition to bigger venues, and have changed the technical aspects of their act accordingly. Says tenor Mike Ford, "We have gone from not using microphones, to using microphones, to using cheap microphones."

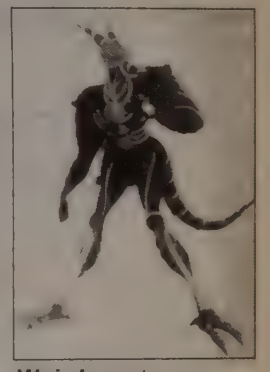
In addition to the high quality of their songs, Moxy Fruvous live are an experience which should not be passed up. In performance they try their best to stay away from the boring, over-rehearsed sets which are typical of many bands today. In each performance, there is included a segment in which the band takes suggestions from the audience and improvises a song based on what the crowd says. Sometimes this can result in some of the best music of the night.

Moxy Fruvous are playing March 13 at Ultrasound, and it is my guess that this will be the one of the last times you will be able to see them in such a small club for such a small amount of money. This will be a show you can tell your grandchildren about, and they will look at you in wide-eyed disbelief and know that somewhere within them they have the genes of a hipster.

It will be an "I wish I knew about them back then" type of show. It will be like the time when The Crash Test Dummies played Albert's Hall, or The Happy Mondays at the Soboney...well, maybe I'm exaggerating, but you get the point.

Cartoon Lensman

BY HAL NIEDZVIECKI
Varsity Staff



Weird creature.

Lensman is the animated movie version of the missing link.

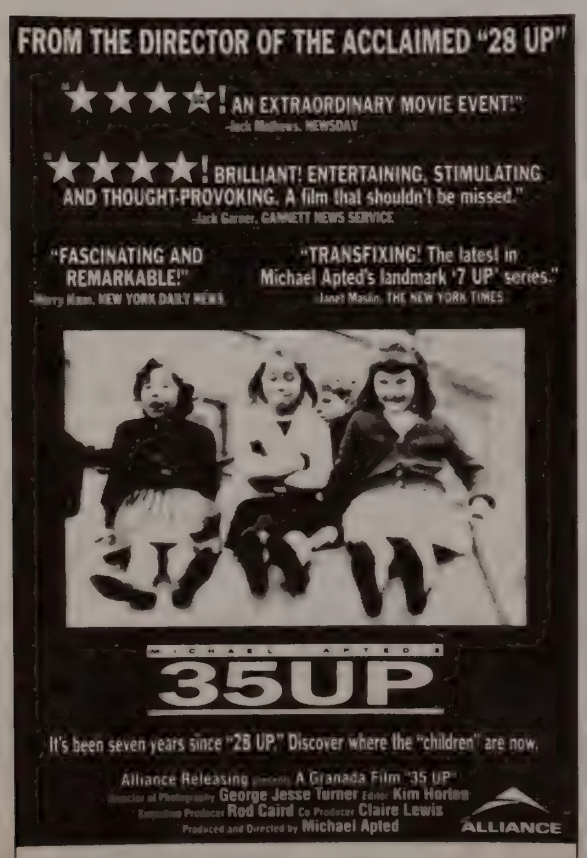
Completed in 1984 in Japan, it is one of the few animated feature films that strikingly illustrates the changes in technology from hand drawn cartoons to computerized animated technology. For fans of such films as *Akira*, *Wizards* and *Heavy Metal*, this could be extremely interesting. The same way museums of technology are interesting. However, the distinction between gazing at one of the first attempts at the automobile and taking a road trip in it is a great one.

Given these facts, watching *Lensman* is not a pleasant voyage. First, there is that roadblock we might call plot. Based on a serialized novel written by E.E. "Doc" Smith in the thirties — from which Lucas later borrowed heavily from to create *Star Wars* — this plot has all the sophistication of a *Super Friends* cartoon. Or a pulp science fiction written in the thirties. Or most cheesy Japanese-made animation films. The only enjoyment to be had from the plot is noticing where Lucas got his ideas. (Even if Lucas did steal the main concept, *Star Wars* is so ingrained in our minds that this amateurish retelling seems like an insult and a great travesty.)

Besides the plot, there is the translation into English that attempts to turn Japanese slap-stick — a bizarre genre of comedy that is best viewed in Bruce Lee movies and best satirized in Woody Allen's *What's Up Tiger Lily* — into good 'ol boy English. So, a string of Japanese is dubbed over with "Oh you!"

The music is perhaps the final touch to this masterpiece of unintentional camp. Chock full of Japanese ballads, weird synthesizer grooves and some truly strange funk/jazz happenings when the action really gets going, the soundtrack is both totally awful and completely appropriate.

As a history lesson on how animated Japanese film-makers progressed in the early eighties, you would maybe want to watch five minutes of *Lensman*. Other than that, the plot is more interesting in *Star Wars*, the apocalyptic and huge conceptual animation better displayed in *Akira*, and the battle between good and evil best observed in collections of *The Transformers*.



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Moving 35 but nothing's changed

BY KRISHNA RAU
Varsity Staff

35UP
directed by Michael Apted
opening March 12

There's a certain voyeuristic fascination in observing other people's lives.

It allows you to analyze society and your own life while remaining once removed. It's cheaper than a visit to the psychiatrist, and it's more entertaining. It allows you to feel for real people, while maintaining a detached reserve.

And so, *35 Up*, like the four films preceding it, will attract the armchair psychologists and sociologists, and those who wish to painlessly trace the progress of society.

Twenty-eight years ago, Britain's Granada Television had the idea of taking a group of seven-year-olds of different genders and classes, and examining their lives, hopes and fears.

Every seven years since, director Michael Apted has returned for another look at this group. This latest film traces the progress of these people as they approach middle age, and come to terms with the patterns of their lives.

35 UP successfully and truthfully captures the depressing essence of humanity.

It's interesting, and more than a little frightening, to see how little has changed since *28 Up*. There have been a few divorces or separations, some new children, new homes or new jobs, but, for better or worse, the subjects have remained basically static. Thus, as a separate film, *35 Up* is the weakest of the series. It's not Apted's fault, but very little of interest has occurred.

However, as a continuation of the series, it functions as a very interesting update and summation of the lives that have become so familiar to so many.

Twenty-eight years ago, the class divisions were immediately noticeable and the source of much of the children's conversation. The three snotty upper-class boys — Andrew, John and Peter — talked openly of the innate superiority of the rich, and the desirability of keeping classes segregated. Those children from other classes were also aware of the distinctions, but were determined to overcome their lives.

Margaret Thatcher's name, astonishingly enough, is never mentioned in the film. And only once is there any sort of heated attack on her gutting of the health, educational and social systems of the country.

There are some exceptions. Bruce, who at seven, wanted to be a missionary to help people in Africa "who aren't so civilized," at 35 is teaching math in Bangladesh, and is actively trying to improve educational standards in the poverty-stricken country. Having worked as a teacher in London's poor East End, he has some striking comments about the educational system.

But many of the characters have become accustomed to their fate. Some are satisfied, though it's often hard to tell if they are genuinely happy or merely resigned.

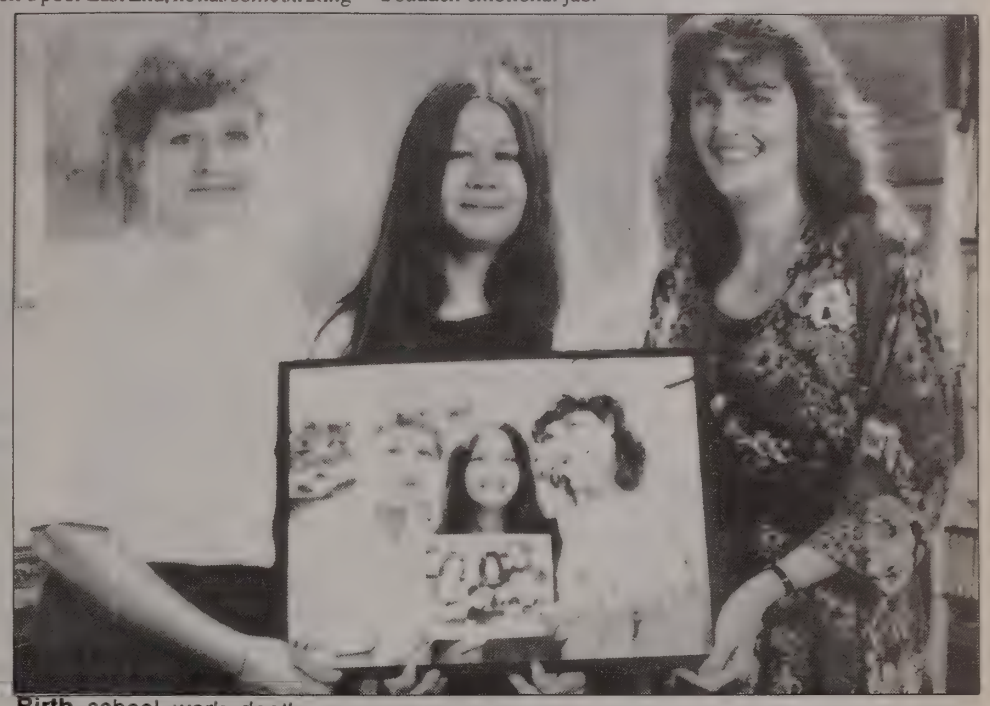
The percentage of divorce or separation running through the film seems to be at a normal level for our troubled population. But, strangely enough, everyone involved in such traumas seems to have survived it all quite nicely. All they talk about is how they're just trying to do the best for their children and how life may be hard, but it could all be much worse.

It points out the problem of the occasionally excessive self-reflexive nature of the film. It's often hard to tell how much people model what they say on what they think the audience wants to hear.

The problem with North American audiences, however, is that they are used to hearing different things than British ones. This series, had it been made in North America, would have produced an entirely different film and an entirely different social context. As a result, the low-key and subdued reactions in the film, not to mention much of the slang, are foreign to many Canadians. The analysis of another society and the Britain-specific references allow viewers here to maintain a detached, even superior attitude to the events and characters of the film.

But there is the odd and touching moment or character that is able to force its way through the veneer of viewer's indifference. Neil, for example, has become a source of pity and emotional reaction for viewers across Britain. When, in *28 Up*, he was shown changing from a bright, articulate, intelligent seven-year-old into a very depressed, awkward, homeless, unemployed loner contemplating suicide, he received an outpouring of sympathy and job offers from people across the country.

And, when at 35, he is shown in retreat in a remote part of the British Isles, still depressed and jobless, it affects the audience like a sudden emotional jab.



Birth, school, work, death.

He is, however, the one character in the film who perhaps truly reflects the progress of Britain, and maybe the world, over the past 28 years. He is completely honest in front of the camera, and unlike everyone else, he has no artifice. It's impossible to maintain a distance when confronted with him.

And his presence forces the viewer to the realization that this is not just a film, this is a document of people's lives. And what happened to Neil could happen to anyone of any age in any country.

It shows that even in a world of film dominated by special effects and Arnold Schwarzenegger, reality can still occasionally pack a powerful punch.

Vinny's not just boring...

It's stupid, capiche?

BY RAPHAEL LEWIS

My Cousin Vinny
starring Joe Pesci
and Marisa Tamei

Joe Pesci will never escape his role as a funny little Italian New Yorker. As a result, neither will we.

In *My Cousin Vinny*, Pesci plays a rookie lawyer who is commissioned by his nephew (Ralph Maccio) and his buddy to get them out of a possible trip to the electric chair in the Deep South. But the story doesn't matter.

What does matter is that it seems that no one can get tired of watching uncouth ethnics battling the daily travails presented by modern American living. The supposed source of humor in *My Cousin Vinny* is that Italians, as they are, are funny, so why not juxtapose them with backward-ass Southerners?

To a fair extent, the vision is not wholly ridiculous. The Mason-Dixon line is no arbitrary demarcation, but a real cultural wall. New Yorkers will always be out of place wherever grits are eaten, and the film does a pretty funny job of exploiting the situation.

So what's wrong with this flick? A shitload.

First, the story is inane and acts as a weak skeleton for disjointed attempts at grabbing laughter aimed at Pesci and his leather-clad girlfriend (Marisa Tomei). On the other hand, if you're a fan of *Three's Company*, head over to the next matinee available.

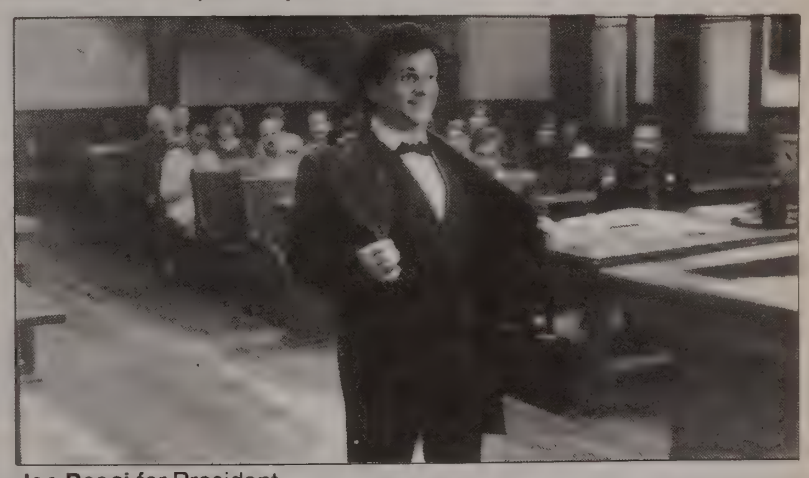
Second, it's depressing to see that America still finds it so unbelievable and even ridiculous that 'dem ethnics can actually hold responsible, thinking positions in a modern society. The end of the film demonstrates this point well. The judge (Fred Gwynn) is simply astounded that this rude little Italian Yankee dressed in a purple velvet tuxedo has had the ability to win the case.

Of course, everything comes up roses in the United States. *My Cousin Vinny* is a movie aimed at smoothing over century old stereotypes while making us chuckle.

In this sense, it is a success. Pesci makes you laugh often and once the audience sheds any hope of being either intellectually stimulated or praised for their collective correctness, the laughter ensues.

Nonetheless, it remains that even if this were the first movie of its kind, it still wouldn't be a success simply because its moronic. The laughs are cheap. But since the ideas used are so trite by this point, wait for the VHS release and then have an ignorant friend rent it.

We can be certain that Pesci senses the anti-climactic aura surrounding his post-*Good Fellas* career. We can only hope that he retires or finds a new agent because his present tack is sailing him headlong into a sea of lame sitcoms and dog food commercials. (By the way, Ralph Macchio appearance is a step up on the ladder of respectability from the *Karate Kid*, but that's only because he has about four lines in the whole film.)



Joe Pesci for President.

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NORTHSIDE
Chicken Rhythms
London

Chicken Rhythms, the debut album from Northside, is a bit of a disappointment. There are a few really catchy songs on it, such as "Take 5" and "Shall We take a Trip", but as an album, it lacks originality and is downright boring in parts.

Northside was one of the bands that jumped on the Manchester bandwagon, and unlike some of the other bands which they are sometimes confused with, such as Blur or The Blue Aeroplanes, they have been unable to deliver the great things their early singles made their fans think they were capable of.

While the band is tight, the production is excellent in a cold, calculated, and uninspired sort of way. This is an album which will put you to sleep if you let it. The singer is trapped in a five note range, and the subject matter of most of their songs is put across in such a heavy handed manner that after a while I found myself wishing that the band never gave up their day jobs.

The uniformity of the album was accentuated by the fact that the two last songs were live repeats of songs included earlier in studio version. I have nothing against live recordings, but on Chicken Rhythms, they are quite obviously fillers. It is great that Northside got an album deal, but it is a shame they didn't have enough material to fill it.

After listening to this album several times, there formed in my head a single question, flashing in my mind like a neon sign burned into each of my brain cells: "Where are the Stone Roses?"

STEVE HAYWARD

FROZEN GHOST
Shake Your Spirit
WEA

Arnold Lanni is perhaps one of Canada's most underrated musicians. Not only did his band Sheriff land a US #1 hit three years ago after "When I'm With You" resurfaced on American hit radio, but his current band Frozen Ghost has emerged as a driving force in this country's music scene.

In Frozen Ghost's latest offering, *Shake Your Spirit*, it's Lanni's powerful vocals that puts the shivers in the melodic ballads, and puts the energy in the heavier tracks on the album.

While the album's impeccable sound can be attributed to Lanni's performance, it is the variety of songs which made the album diverse and worthwhile.

With the inclusion of Van Halen-sounding instrumentation and backing vocals, the title track "Shake Your Spirit" is a typical rocker targeted at die-hard rock fans. The driving guitars and the heavy drum rhythm make it one of the stronger tracks on the album.

"Cry If You Want To" captures the essence of Canadian rock n' roll: simple, throaty Kim Mitchell vocals, complemented with the mix of screeching guitars, and synthesizers.

The lead-off single, "Head Over Heels" is a chilling ballad which should earn the band a place on top 40 as well as adult contemporary radio. Backed by dance artist, Lorraine Scott, "Head Over Heels" features haunting acoustic guitar solos making it reminiscent of Boston's classic, "Amanda".

Even though the hard-edged music Frozen Ghost produces nowadays comes a long way from the ballads released in the early 1980's, Frozen Ghost continues to produce quality music. Although loud and rambunctious at times, rarely does the band cross the borderline to being obnoxious and unbearable.

NANDA LWIN

RITA CHIARELLI
Road Rockets
Stony Plain

The last thing Canada needs is another Alanah Myles. Or another Lee Aaron. Or another Kim Mitchell, for that matter. The list goes on and on. You know, those rock 'em, sock 'em bringers of fist-waving, guitar-driving music best suited for Bud commercials. The attitude can be described in a word: "Yeah!" Add a few more syllables and you've got the lyrics. Get the picture yet?

It looks bad from the start. If the tough-gal cover picture of Rita, Telecaster in hand, doesn't get ya, the Stevie Ray Vaughn (may all his amps go to eleven) pose gracing the back (complete with hat, cleavage and bare feet) will. I know they say never to judge an album by is cover but...

The song titles don't help either. "Love Overload", "Tryin' to Get to You", and "Love U 2 Much" are but a few of the gems. As you've probably guessed, the lyrics are quite fluff like with not quite the depth of a prairie rain puddle. Not much mind-fodder here.

Musically it's like I said — beer commercial. Straight ahead, good ol' fashion rock 'n' roll. The best song is actually not hers; it's a slide acoustic cover of Dylan's "Highway 61" quaintly subtitled "Back Porch Version" (You know...when they use parentheses). Unfortunately it's followed immediately with what must be called the living room, or perhaps bathroom, version. This latter recording has somehow made it to the soundtrack of (surprise, surprise) *Highway61*. The song "Have You Seen My Shoes" was also featured in *Roadkill*.

In all fairness to Rita, she does have an extremely powerful voice and has won several major awards. Still, it's just not for everybody. To each their own, I say. Let the rockers rock, let the rollers roll. Me? I think I'll just have a beer.

ED RUBINSTEIN

THE SUGARCUBES
Stick Around For Joy
Elektra

Worse than boring, Iceland's answer to the Smith's, The Sugarcubes, have given us an album that is also annoying as hell.

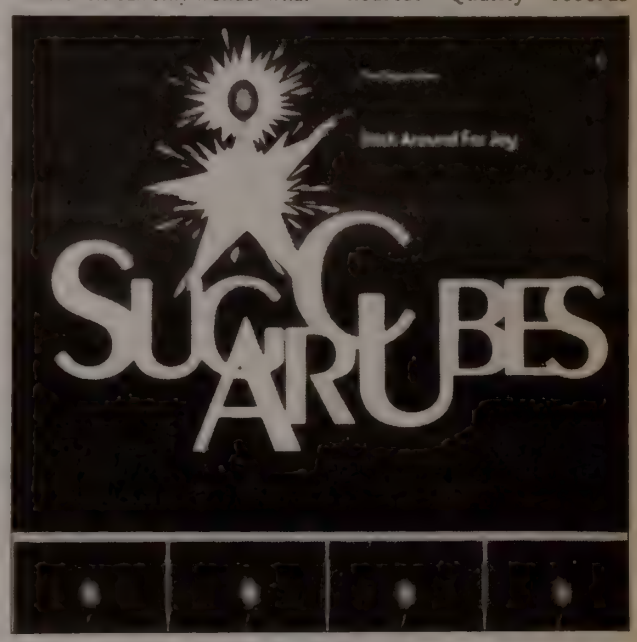
Filled with bleeps and boinks of innocuous friendly sound, the album never successfully establishes any sort of aural territory. Listening to this album is like driving down the New Jersey turn-pike looking for scenic areas. It isn't going to happen, and you just shouldn't bother.

The first two songs on the album, "Gold" and "Hit" almost develop into full-fledged tunes with lead-vocalist Bjork Gudmundsoottir wailing away into melodies that swirl around — the high winds the refuse to become the tornado.

The worst songs are the one's in which guitarist Einar tries to rap/stylize hjs euro-intellect-trash musings. These laughable attempts are best heard on "Happy Noise" and "Walkabout" a song featuring cheesy synth-riffs and some incomprehensible reflections on the rain forest. Here, you can hear exactly how Einar sounds like the Swedish Chef of Muppet fame.

In fact all lyrics great and small disappear into the musical void of words unhearable. Listeners can only wonder what brilliant insights tunes named "Chihuahua" and "Hetero Scum" might provide us. If we knew, this album might stick around.

HAL NIEDZVIECKI



CHRIS SHEPARD
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Just take a glance at the hip group of high powered technopop "artists" on this compilation: Cubik 22, 80 A.U.M., B.K.S., Twin E.Q., D.J.P.C., F.U., and more. Go-go-gadget-acronyms! No worries about spelling, this is the new school, and if your name isn't a series of disjointed letters of the alphabet then what the funk good are you?

Don't worry that it all sounds exactly the same, or that all the tracks on the album were created on computer by techno-nerds who were probably too geeky even to make it as business software salesmen. This is the virtual reality after all. The important thing with this album is that if you play it loud enough, and if you are stoned enough, all you will be able to hear is the baseline and you will be COMPELLED TO DANCE.

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DAVE JOFFE

LITTLE VILLAGE
Little Village
WEA

There are few certainties in life. But it seemed safe to assume that an album combining the talents of John Hiatt, Ry Cooder, Nick Lowe and Jim Keltner would be a wonderful work.

But it isn't. It's a major disappointment.

The album somehow completely fails to catch fire. It's bland, uninspired, downright boring. Both the vocals and the music sound as if they're being put out by people who don't give a shit.

And, as a result, neither do you.

There's a few nice songs. "She Runs Hot" and "Do You Want My Job?" tap into the energetic roots-rock groove these folks

See village, page 13.

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BY ANGELA PIRISI

Toto the Hero
directed by Jaco Van Dormael
opening March 12

Fantasy and infatuation equals quality

Toto's warped heroics

Jaco Van Dormael's latest film, *Toto the Hero*, is about a man's lifelong illusion and obsesssion. The illusion is that fate has wrongly handed him an uneventful existence. The obsession is an incestuous love for his sister, Alice. Both matters are complicated by his boyhood neighbour and arch-enemy, Alfred, who is born into a wealthier family and successfully courts Alice away from him.

Thomas beleives that Alfred is his unrealized self. He imagines they were twins born in a fire, saved, and raised in separate families. Unfortunately, Thomas is convinced, Alfred has lucked out while he has gotten the shorter end of the stick.

We never know if they are brothers or not, although their fates are intermingled and by the film's end, very entangled. Indirectly, it is Alfred's father who causes Thomas to lose his own. And Alfred's puppy love involvement with Alice does put distance between Thomas and her, and eventually causes him to lose her.

Toto the hero is the imaginary friend of a seriously desperate man.

The two rivals meet again as adults: Alfred is in the public-eye and filthy-rich while Thomas is merely a no-name office worker. But, ironically, a reversal of fortunes arises.

By the time the two men are old, Thomas has become more venturesome and mischievious while Alfred has gone into quiet exile from his stalking enemies. The plot culminates when Thomas' whole struggle to surpass or obliterate Alfred is achieved. He is finally in Alfred's shoes — where he has always wished to be — and manages to kill his image in his own mind.

The story is told by old Thomas in a series of memories. Each flashback, however, is told in its own time-frame. So, Thomas narrates as a boy when he tells of childhood incidents. Genuine feeling is evoked as if those things were happening in the here-and-now, not in retrospect.

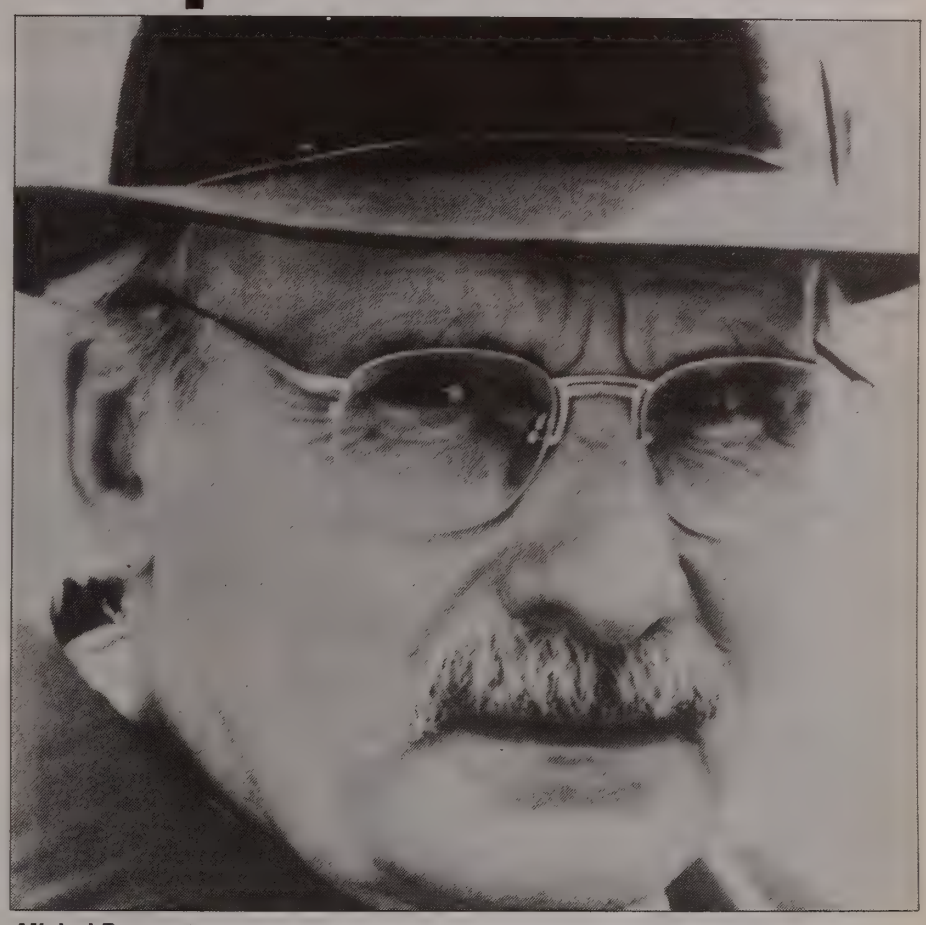
Humour is created by the young boy's imagination (that he is Toto the Hero, top gangster) and the old man's dreams of folly (that he will kill Alfred before any of his enemies get to him).

Thomas' fantasies are often played out on the screen: visions of himself as a tough gangster seeking vengeance on Alfred the bully. It is these visions of grandeur and living vicariously that provides this film's crowd-pleasing aspect — because nothing really happens outside the character's illusions.

We take into consideration the action-packed gangster scenes that arise every time Thomas says "I am Toto the Hero", accompanied by appropriate theme music and bloodshed. Then there is the recurrent song "Boum", a childhood favorite his dad and Alice used to play, which makes everything alive and dancing — including some tulips in the frontyard that sway left and right to the tune. Some of these scenes are silly but funny.

There are a few priceless moments as well. One is when Alice and Thomas go to the church to threaten the Madonna if their father isn't returned to them immediately. When this fails, Alice returns to pounce on the statue and knock it over into pieces with an angry "You asked for it!" This would be deemed blasphemy — except kids get away with everything, don't they? In another instance, she starts a fire in a store and later ignites Alfred's home too. She fulfills her role as a precocious, little she-devil whom her brother worships, being simply a voyeur himself.

Another memorable scene occurs in the supermarket. Because Thomas' family is going hungry with dad gone, and/or his mom is slowly losing her mind, everyone rushes to her aid as blood trickles down her face, only to discover a roast beef under her hat.



Michel Bouquet.

There are many unexpected twists that take us aback for a few seconds. Effectively, mind you, since these scenes definitely hold our attention. I can't really recall any dull moments. As a lighthearted and emotional tragi-comical film, you'll want to sometimes pity the protagonist or smile with him. But most of the time, you'll simply want to slap him into action.

Boring Village by the fetid River

continued from page 12.

are known for.

But the extremely talented parts here fail to add up to much of a whole. These people all play on each other's albums, and the results are often magical (eg. Hiatt's *Bring the Family*). But it seems they're unable to write songs by committee.

The album lacks the fiery guitar playing of Cooder's best work, it lacks the quirky pop sensibility that drives Lowe's work and it lacks the gritty country-blues of Hiatt's.

The album probably would have worked better if each of the principals had contributed songs they had written individually. As it is, you might as well save your money and buy their solo albums.

KRISHNA RAU

RIVER CITY PEOPLE
This Is The World
Capitol/EMI

It seems like the River City People can't make up their minds. Sometimes they sound like the Pretenders, sometimes like Concrete Blonde and sometimes the lead singer reminds me of Stevie Nicks (for all I know it could be Stevie — somebody, somewhere felt it wasn't necessary for the general public to know who was in the band). Don't get me wrong...I'm not saying that bands must have a definitive style. As a matter of fact I'm a firm believer in the opposite; variety really is the spice of life, it keeps music fresh and vibrant. Then again, we could always listen to old Pretender and Fleetwood Mac albums.

What bothers me, though, is River City People's indecision as to whether or not they want to make good music. Some songs, it seems, have had a lot more work and thought put into them, resulting in music which is vastly superior to the rest of the recording. Make that two-and-a-half songs, to be exact. The album isn't that great.

The lyrics are either far above my higher-educated mind or were recorded only because instrumental albums don't sell well. One typical, mind-numbing example is the description of "Mile High Cafe" from the song of the same title. The song itself is an almost excellent one with Daniel Lanois/U2 overtones but the lyrics...well, judge for yourself. "Where teeth like milk/Shine in eyes like wine". I understand teeth and milk but eyes and wine sounds like something you should see the doctor for.

I do get the distinct feeling that the lyrics may have a religious basis which, in turn, could be the cause of my overall confusion.

Hmmmm... seems like I can't make up my mind either. Go figure.

ED RUBINSTEIN

The Green journey

continued from page 9.

edge of my seat, but their cohesion always brings me back home. What a ride!

Music as a journey, whatever happened to that?

Anyway, don't get it into your head that P. Green are out like Pink Floyd or something. The key to the whole story is that Ed plays folk/roots tunes, George has played with the likes of Tav Falco and Alex Chilton and is thus an elder of greasy roots rock (for lack of a better term), Frank originally played piano, and Terry has no pretensions to being Bill Bruford (as far as I can tell. I could be wrong). What you see is a bunch of oldsters with guitars and no desire to jump around. What you hear are songs that start out like a familiar hand on your shoulder and spread out with more passion than any aerobicized and empty funk-punk rant. And they don't smell.

Before the evening degenerated into a discussion as to which of Sophocles' plays would make the best thrash metal song, Frank summed up that aspect of music that hit my head and heart simultaneously during the Pretty Green experience: It's the unknown. I like to play a piece of music that I've never heard before, because I'm listening to it. And that's one of the things I like about jamming too, if it goes, it's like a written piece of music, but one you've never listened to before.

And that's what I like to hear!

So (here comes the plug) check out new musics birthed before your very eyes at the Moose Records showcase tonight at the Phoenix Concert Theatre (410 Sherbourne) with Pretty Green in addition to the Lawn, the Bookmen, Big Smoke, Positively Stompin', Scott B, and others. All worth seeing. All for five bucks (I think?). Deal!

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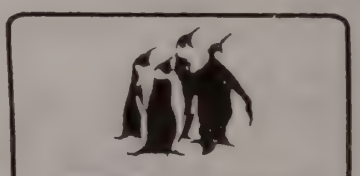
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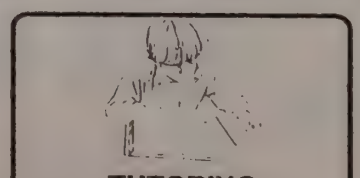
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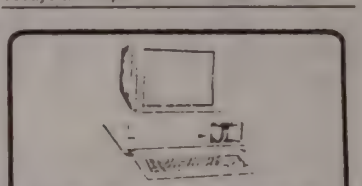
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VARSITY ELECTIONS

MASTHEAD BOARD STAFF REPS

Nominations are now open for the following positions:
News Editor, Production Manager, Review Editor, Opinions Editor, Sports Editor, Photo Editor, Features Editor, Science Editor, Associate News Editor (2), Associate Review Editor (2), Staff reps to the Board (2).
All Varsity staff are eligible to vote and to nominate themselves.
Hand in nominations to the Chair by 5 pm, March 18.
Screenings: March 19, 4 pm
Elections: March 24, 10 - 5

EDITOR-IN-CHIEF

Screenings for Editor-in-chief are today, March 12, at 4 pm.
Candidates are:
TED GRAHAM,
WYNNE HARTVIKSEN,
NAOMI KLEIN
Election: Tuesday, March 17, 10 - 5.
Varsity staff are eligible to vote.

COMING SOON: HANDBOOK ELECTIONS

VARSITY SPORTS

THURSDAY EDITION
MARCH 12, 1992

CIAU final a swimming success

BY SOFIE KOULEAS
Varsity Staff

The men's and women's swim teams might be inclined to borrow Rodney Dangerfield's famous 'I get no respect."

The men's team won the 1992 CIAU championships in Montreal last weekend. The women also captured their 11th CIAU title in the past 13 years.

Swimming

So, while football, hockey and basketball get all the attention on campus and in the papers, the most productive sport at the University of Toronto is swimming.

The team has also produced a lot of international talent. The Blues are expected to send three swimmers to the summer Olympic Games in Barcelona.

The success of the Blues swimming program lies with its two coaches, head coach Byron MacDonald and assistant coach Linda Keifer. MacDonald was named CIAU coach of the year for the fourth time while Kiefer was named the women's coach of the year.

"It means a lot to get respect from all the other coaches," said Kiefer. "It's personally rewarding."

The three day Montreal meet began with a bang when rookie Andrew Foulds won the 400 Individual Medley in a world class time. Twenty-four hours later, he was on the podium again when he outswum teammate John Grootveld to win the 200m breaststroke in 2:15:79.

"He (Foulds) is getting down to the times I knew he was capable of," said MacDonald. "Andrew is on the verge of national prominence."

Two swimmers who have already attained that level of excellence are World Student games participants Ron Watson, winner of the 200 IM, and Andrew Boyd, the 200 Butterfly champion. Stan McLaurin won the bronze in the 1500 free with a personal best time.

Watson, Boyd, McLaurin and World Student games Gold Medalist Deke Botsford all swam strongly at the CIAU championships which may bode well for them at the Olympic trials in May.

UBC finished a distant second to the Blues. But the picture would not have been complete had the women's swim team not won their title.

The team, due to a shortage of swimmers, lost its OWIAA title and the road to a national championships promised to be rough.

But when rookie Rebecca Glennie won the opening 400 IM event things began to look up.

Shortly after Glennies's swim, Andrea Papamandjaris won the 200m free. Then Glennie and Papamandjaris teamed up with D'Arcy Mussleman and Marianne Limpert to capture the 4 X 200 free relay.

"At best we thought we would be 2nd or 3rd." said MacDonald. "We didn't think we had a prayer (at the CIAU title)."



U of T swimmers swallowed the competition on route to the gold

The Universite de Montreal, with four members on the national team, was expected to win the tournament. But their swimmers ran into some unusual obstacles. One swimmer, four months pregnant was unable to perform up to par.

After the first day of competition the Blues were one point behind Montreal. Day two also started off well when Limpert and Papamandjaris placed one-two in the 100m free.

Adding to the medals on the second day was Glennie, with her second place showing in the 200m backstroke.

The final day was to decide the national champion.

Limpert placed 3rd in the 50m free, and won the 200 IM, while Glennie won the bronze.

This set the stage for the meet's final event — the 4 X 100m medley relay. The team needed to finish in the top 15 to claim their second title in as many years. They finished 10th.

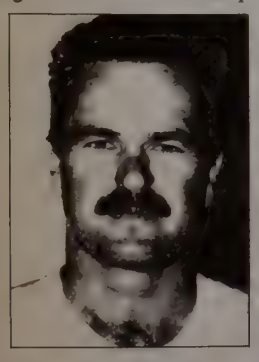
U of T's men's and women's teams last both won national titles in 1981.

Curling, skating, hockey yes, quickies NOT!

Canadians told to applaud what they practice

With the Winter Olympics recntly completed, most of us are now anxiously awaiting the start of the summer games in Barcelona.

As has been customary in the past, this is usually the time when Canadians resume their criticisms and laments about our athletes. Like why are Canadian athletes always striving to merely achieve personal bests or gain experience while the rest of the world is winning medals? Is our athletic performance merely a reflection of our national banality?



Orest Orates

The Olympic Games in Albertville generated some major disappointments. Kurt Browning failed miserably in the figure skating competition. Medal hopefuls Jean-Luc Brassard in free-style mogul skiing and Sylvie Daigle in speed skating were unable to garner any hardware, while the pair of Brasseur and Eisler delivered less than was expected with a flawed performance in the pairs figure skating competition.

At the same time, Kerrin Lee-Gartner surprised the world, and especially the cynical European press, with an outstanding gold medal win in the women's downhill. Kerrin also managed to endear herself to all Canadians who watched her interview with Ron Maclean where she convinced many that she should be enshrined as a role model for Canadian youth.

On the other hand, her husband Max did very little to dispel the assertion that males reach their sexual prime at age 17 with his admission to the press that he and Kerrin had a "2 minute quickie" the day of the big race.

The fact remains that aside from a few of the winter sports — skiing and skating — Canadians in general do not participate "en masse" in most other activities. There are huge numbers that enjoy tobogganing, but how many dust off the old luge sled on a cold winter weekened and, with a fond farewell, depart for the neighbourhood luge facility?

Nor do very many Canadians, with rifle and X-country skis in tow, venture forth into the hills to ski and target shoot. It's more likely you'll see your neighbour skulking in his backyard with a pellet rifle ready to maim unsuspecting rodents forging in the garbage. This should give us all the more reason to applaud Myriam Bedard's bronze medal performance.

European countries have a long history of participating in these relatively obscure sports. While Norwegians are luging and "biatholoning," North Americans are preparing for the NHL and NBA playoffs, the NCAA Final Four, and spring training.

It is simply unrealistic to expect medal winning performances from Canadians in sports which are, at best, fringe activities for those few eccentric individuals who enjoy sheathing themselves in latex for wind reduction or toting firearms while skiing.

North American sports priorities are significantly different from their European counterparts. The inability of the world's most popular sport, soccer, to gain any kind of successful foothold at a professional level in Canada or the U.S. is a case in point.

As far as winter sports are concerned, the fact is we have been, and continue to be, successful in events such as skiing, skating and curling which also happen to be activities in which Canadians participate in large numbers. Despite his most recent failure, Kurt Browning is the 3-time reigning world champion, our curling teams continue to dominate international competitions, and we have a history of successes in Alpine skiing. Remember Karen Percy, Kathy Kreiner and Nancy Greene? And how about Ken Read, Steve Podborski and all the other"Crazy Canucks"?

Despite our large land mass — 3,831,033 square miles — we are a population of approximately 25 million. By comparison, Switzerland has a population of approximately of 6.3 million living in an area of 15,943 square miles, most of it Alps. So do the Swiss attempt to produce world class swimmers? Many other countries can select their athletes from a much larger population base: Italy has a population of 57.2 million, France 55.7 million, Germany 79 million, Japan 118 million, U.S.A. 228 million.

Max admitted that he and Kerrin had a "2 minute quickie" the day of the big race



Other countries, with fewer inhabitants than Canada, design athletic programmes and concentrate their efforts to excel at a few specific sports. They tend not to expend energy or money on sports which are unlikely to generate any returns and do not fit into the general lifestyle of the population. Perhaps this is a model which merits further investigation. Nevertheless, I do not believe that Canadians can be disappointed in our recent performances and accomplishments in Albertville, nor what we might or might not achieve in Barcelona.

Orest Stanko is the head coach of the U of T men's volleyball team and has just completed his tenth season with the Blues.

BY JACKIE THE GEEK
Varsity Staff Astrologer

Embarrassed, but embracing the Bears

The Geek sticks it to Trois Rivieres

After getting thoroughly embarassed this year, *the Geek* is launching yet another comeback. Why? Well, there is still free beer to be had despite the recession.

Picking the Nationals, though, can be hazardous to my health. Flashbacks to last year's Nationals still give me night terrors. In case you forgot, last year the Geek correctly predicted that the UPEI Panthers couldn't tell a virus-infested spud from a puck. An ex-PEI goalie, who obviously overindulged in the cheap potato liquor, spent an entire game telling the kiddie press corp how he would dismember *the Geek* piece by piece. And all the while, cursing the goalie who took his job and ran him off the island.

This year the Panthers are back in their cages thanks to a double overtime victory by the Acadia Axemen. Other than that, not much else has changed in the Nationals. Alberta and Trois Rivieres (that's Three Rivers, for Reformists and Brockville residents) are back. Laurier has replaced cross street-rivals Waterloo this time around, (as if anyone notices).

Laurier vs. Acadia

Would you believe there are two divisions in the AUAA, the MacAdam and Kelly, each with a whopping three teams? Acadia won the Kelly, which doesn't mean much. But then again winning the AUAA itself is no reason to break out the vodka either. The Axemen do have good, balanced offence led by Wayne MacPhee, but with the limited talent pool in the Maritimes, it won't be enough. In fact, only one team from the AUAA has managed to win the title — Moncton, and they did it three times.

Like their football cousins, the Laurier Golden Hawks have surpassed all expectations by making it this far. In fact they weren't even picked to finish in the top three in the OUAA West. But they surprised critics by winning the West semifinals against top ranked Western, and then defeating Guelph in the finals. The Hawks are a big, fast team led offensively by Sean Davidson.
Laurier by 2.

UQTR vs. Alberta.

This is a rematch of last year's final, when Les Patriotes edged out the Golden Bears for the title. Don't count on a repeat though. Trois Rivieres seems to be jinxed everytime they step on the Varsity Arena ice. They lost twice to the Blues there this season, but won their home games in a cakewalk. Goaltender Danny Dube is over rated, and can be beaten high. Serge Breton and Jean Bergeron led the OUAA in scoring, so offence is definitely their strength. But can any team from Quebec play defence?

Next to Toronto, Alberta has won more CIAU title than any other team. Their team is solid. Adam Morrison, a former All-Canadian, is the national scoring champ and winger Todd Goodman has emerged as the playoff scoring hero for the Bears. To complement their scoring touch, Alberta has a tight defence led by All-Stars Ian Hebers and Garth Premak.
Alberta by 1.

The Championship Game

When it rains it pours, and this year the Kitchener-Waterloo region will be flooded in the bubbly stuff. The only hometown Ontario team in the big tournament, the Golden Hawks will have the fans behind them, and in the cozy confines of Varsity Arena (with shit acoustics, obstructed views and all) that could be the deciding factor.

Remember, nobody thought the Hawks could win the Vanier Cup. And nobody thinks they can win the Nationals either. Except for *the Geek*.

Watch for Laurier to win it all in sudden death overtime.

Volleyball all-Canadian Suzanne Deschamps

BY TED GRAHAM
Varsity Staff

Suzanne Deschamps, in her fifth and final season with the U of T women's volleyball team, won her first all-Canadian award at the CIAU banquet held last night at York University.

The six foot tall middle hitter helped lead Toronto to their first CIAU championship appearance (taking place this weekend at York) since they won the OWIAA title back in the 1988-89 season.

Deschamps, now a second year medical student, also collected four OWIAA all-star awards in 1988, '89, '90, and '92. She sat out last season with shoulder difficulties.

Her hitting and blocking prowess helped assure a place for her with the CIAU East Development Team (HPI) in 1989.

Deschamps and the rest of the Blues will be squaring off at one o'clock against the number two ranked Manitoba Lady Bisons first round action of the CIAU national championships. Toronto goes into the tournament ranked seventh.



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Upcoming schedule

Date	Team	Opponent	Venue	Time
Mar. 14-15	Men's Hockey	CIAU Nationals	Varsity Arena	
Mar. 14	Acadia Axemen	Laurier Hawks		12:00 pm
Mar, 14	Alberta Bears	UQTR Patriotes		4:00 pm
Mar.15		Championship		1:00 pm

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LEPAGE TAKES THE STAGE

The VARSITY

VOLUME 112, NUMBER 47, MONDAY, MARCH 16, 1992

JUST CAUTERIZING AND AMPUTATING KATE'S FINGER SINCE 1880



Nothing like a St. Patrick's Day parade to bring one to life. *Mark Lyall*

Only experienced students hired

Tree planting jobs cut

BY NANCY HOWDEN
Varsity Staff

The Ontario Ministry of Natural Resources is cutting tree planting jobs this summer, leaving 23 million spruce and jackpines — and 1,200 students — out in the cold.

Critics say cuts such as these will hinder the rate of reforestation and increase unemployment.

"Of course it's not reasonable to make cuts like these," said Andrea Calver, president of the Ontario Public Interest Research Group. "There are a tremendous number of students looking for work this year. If they don't make money, they can't come back to school next year."

Calver said tree planting is one area where any cuts are serious.

"Tree planting is a job where if you work hard you can make tuition. There aren't many other jobs like that because many aren't student-targeted.

But Bud Wildman, Ontario minister of natural resources, said the explanation was simple.

"The money doesn't exist to fund the smaller companies. If they don't have the money and neither do we, less trees are planted. It's as simple as that."

Calver said the cuts would also be detrimental to the rate of reforestation.

"We're deforesting our country. It isn't a sustainable resource and once we cut our trees, we've lost our bare minimum. I find it impossible to believe those 1,200 jobs aren't necessary. And in these economic times it's important to find a job, especially when there are students lined up at food banks."

Ontario tree planting companies say given cuts, they will only be hiring experienced treeplanters. A & M Quality Reforestation, Coast Range Contracting, Haveman Brothers Forestry, New Forest Planting and Outland Reforestation have announced they will maintain or reduce last summer's crew numbers.

Rob Grant, manager of A & M, said the company will hire fewer than 150 workers.

"The competition is getting fierce in tree for Haveman Brothers, said their company's returning staff would be the only ones hired.

"There's no problem getting workers to apply, but we don't see any room for new members," said Hunse.

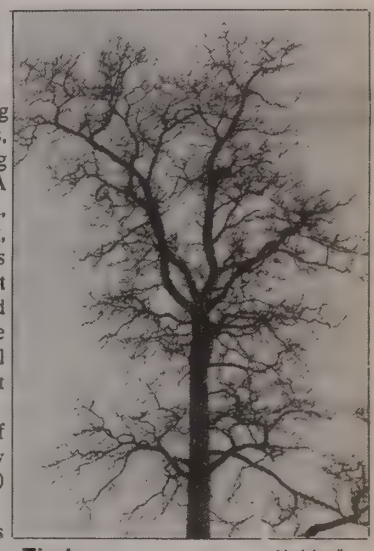
Only Broland announced it will increase summer staff.

"It's the smaller company that suffers," said operations manager Bob Briethault. "We're a larger company so we can afford to increase our staff for one season (despite the provincial cuts)."

Chris Lawson, chair of the Ontario Federation of Students, blamed the provincial government for slashing student jobs while asking the federal government to preserve them.

"The irony is that the provincial government blasted the federal government for not

See Blasted, page 8.



Timber. *Mark Lyall*

Mesopotamia project needs funds

BY ALISHA MOHAMMED
Varsity Staff

The biggest research project ever undertaken by U of T's Near Eastern Studies program is facing an uncertain future after cutbacks in government funding.

The twenty year project, entitled the Royal Inscriptions of Mesopotamia (RIM), began in 1981 and is set to conclude in 2001. The research involves locating, organizing, classifying, editing and publishing all known royal inscriptions from ancient Mesopotamia — located in what is present day Iraq.

The societies inhabiting this region date back as far as 3000 BC and the inscriptions could provide an irreplaceable resource for Middle Eastern historians.

But last July, annual government funding to RIM was slashed by the Social Sciences and Humanities Research Council of Canada from $1 million to $250,000.

U of T professor Kirk Grayson, president of RIM, has been with the project from its outset.

"The effects of the funding cuts have been catastrophic, forcing us to lay off two thirds of our staff." said Grayson. "We initially had six full-time staff and six part-time staff, we now have three full-time and only one part-time staff member."

In addition, one-third of RIM research has been suspended, but Grayson said he is "optimistic that the other two-thirds can be sufficiently done in a scholarly manner."

But the federal government's recent budget announcement that the SSHRCC will merge with the Canada Council has raised new concerns. With their annual review coming up at the end of June, project members say they are worried there will be further cuts. Grayson said that could mean irreparable damage.

"We have to keep re-applying for funding which absorbs most of

See Mesopotamia, page 8.

EDITORIAL

Go and vote ... please

It's easy not to vote.

It's easy to ignore the issues, to ignore the polling stations, to ignore the posters. It's easy not to take five minutes of your lunch to walk over and make your mark on a ballot.

It's easy — but it's a mistake.

This year, more than any other in recent memory, your vote is crucial. There are issues at stake that will have a significant impact on your life.

The university is facing record low funding levels, and will be making unprecedented cutbacks. The Students' Administrative Council is facing a huge deficit. A number of organizations are asking for your dollars. If you want input into these issues — and it's your future and your money at stake — then you have to VOTE this week.

The APUS elections to Governing Counil run from March 16-19. Voting on the SAC ballot takes place on March 18 and 19.

It could be your vote that forces U of T to take action.

It could be your vote that allows U of T to join the Ontario and Canadian Federation of Students. You could be responsible for finally allowing U of T to have its voice heard by the federal and provincial governments. You could be the one that allows students to have input into the decisions that affect their future.

If you worry about higher tuition fees, summer jobs and student loans, you must vote for OFS. If you worry about governments gutting our educational system, vote to join CFS.

It could be your vote that tells SAC "No, we will not pay for your mistakes. We will not bail you out by paying you more money."

It could be your vote that allows students to have competent representation on Governing Council — the body that will be deciding the immediate fate of the university. That means it'll be deciding your immediate fate.

So, this week, make your voice heard. Vote on the APUS and SAC ballots.

Please.

York students stage sit-in protest

TORONTO (CUP) — York students say they've had enough of racism in the university's security force.

On Thursday, 300 students occupied the administrative offices as the culmination of two weeks of protest against the actions of the full-time force.

One week earlier, officers asked three black students to produce their student cards, saying they looked "too young."

"There is constant harassment on this campus," said Ahmed Hashi, a first-year arts student at the protest. "Black students feel under constant attack."

Other incidents cited by the students included an assault on a black female student by a bouncer at a student pub, a parking lot attendant who allegedly told a black student that "this is not the jungle," and the harassment of a black student studying quietly at the library.

The incidents prompted students to wear cards around their necks reading "John Doe" and "Jane Doe." When students discovered the 30-member security force would be conducting a self-investigation, they organized the occupation.

Four vice presidents stood silently as protest leader Jeannine Amber read the demands through a megaphone.

Amber said the university has only one race relations officer for 45,000 students, and that despite the fact that York is Canada's most ethnically diverse university, security guards receive only two hours of race relations training.

"If you've got all these people this angry in this office just to make a request, you can imagine what's going to happen if you tell them to fuck off," she said.

The demands included:

- o an investigation of the security department by an external body;
- o a student-run review committee for the hiring of bouncers and handling of complaints;
- o a second full-time race relations officer;
- o an annual review of security;
- o the dismissal of the guilty officers.

Pam MacDonald, executive director of security, declined to sign a petition presented to her by students.

"I won't be signing it," MacDonald said. "I'm not convinced there is racism involved."

According to MacDonald's office, 27 of the 30 members of the force are white.

But MacDonald defended York Security against criticisms of racism and inaccessibility.

"I don't think it's fair to say the university hasn't been doing anything because I know there are things we've been doing," she said. She said she has established a security complaints procedure.

The vice presidents agreed to hold a meeting between administrators and students March 16.

Inside

Everyone loves to yap on Thursdays, page 3

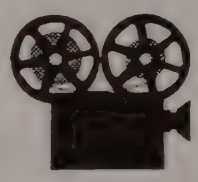
American me hurts, but scceeds, page 10

Student art provides some life lessons, page 13

CIAU Volleyball, page15

HART HOUSE

So many things to so many people



HART HOUSE FILM BOARD SPRING CONTEST

The Contest is **March 16th in the Music Room,** Hart House. There will be a brief open meeting at 7 p.m. The Contest will start shortly afterwards.
Entries will be accepted at the Hall Porter's desk in Hart House until noon, March 8th. We accept most of the usual formats. If you have any questions, please call Joe at 966-0593.

JAZZ AT OSCARS

LIVE AT THE ARBOR ROOM FRIDAY NIGHTS AT 8:30 LICENSED PUB NO COVER

March 20 **Kirk MacDonald Quintet**
Shades of Coltrane! The swinging post-bop sounds of this quintet are guaranteed to bring tenor fans out of the woodwork.

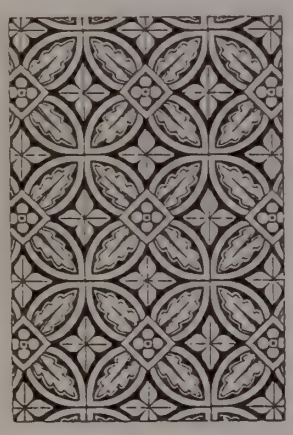
March 27 **Doug Watson Quartet**
Definitely not to be missed! The Doug Watson will swing the house with their lively tenor- and soprano-led originals and standards.

HART HOUSE INVESTMENT CLUB

Presents Andrew Sarlos, Outstanding Market Trader
Wednesday March 18, 1992 at 7:00 p.m., Hart House Debates Room.

GRADUATE CENTRE FOR THE STUDY OF DRAMA PRESENTS MACBETH AT THE HART HOUSE THEATRE

March 18 - 21 and March 25-28, 8:00 p.m.



LASZLO CSER

Toronto Art Restorer of Jusepe de Ribera's Portrait of St. Paul
Thursday, March 19, 1992 at 7:30 p.m. in the Hart House Music Room
The masterpiece by the 17th century Spanish-Italian artist was rediscovered in the basement of a Toronto antique store. It was bought for less that $2000 and after its authentication and restoration it may be worth as much as $1.5 million.

RECREATIONAL ATHLETICS COSPONSORS "TAKING OUR SPACE" PROTECTIVE SKILLS

Sexual Violence and the Criminal Law: What's Coming?
Panel Presentation and Public Discussion. Tuesday, March 24, 8 p.m. Hart House
The Chilly Climate for Women in Universities.
Lunch Hour Screening and Facilitated Discussion. Wednesday, March 25, 12noon - 1:30 p.m. Hart House Debates Room.

OPEN INFORMATION MEETINGS FOR THE HART HOUSE ATHLETICS RENOVATIONS PROJECT

Wednesday, March 25, 6:30 - 8:30 p.m. Progress Report followed by Tours of the Department of Athletics and Recreation Complex. Sign up for Tours in Room 101 or the Hall Porter's Desk.

HART HOUSE FARM SUGARING OFF

Sunday, March 29, 1992
A day of making maple syrup, maple toffee, and feasting on all the pancakes you can eat! A tour of the Farm will be given. Enjoy a wood-fired sauna by the pond. Last chance to get away before Essays and Exams! Cost per person: $15 with bus, $12 without bus. Buses leave Hart House at 10:30 a.m. Expected departure from the Farm at 7:00 p.m.

HART HOUSE ART COMPETITION 70 th ANNUAL EXHIBIT OF PHOTOGRAPHS

March 12 to April 9, 1992, Justina M. Barnicke Gallery
Opening: Wed. March 11, 7:30 p.m.
Gallery Hours: Mon., Fri., 11:00 a.m. - 6:00 p.m.
Tues., Wed., Thurs., 11:00 a.m. - 8:00 p.m.
Sat., Sun., 1:00 p.m. - 4:00 p.m.

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Prichard gives budget preview

BY SIMONA CHOISE
Varsity Staff

U of T president Robert Prichard gave a hint of the bad news to come, but the university's budget will not actually be presented until May.

Speaking to a Governing Council meeting last Thursday, Prichard outlined the impressions he received from last month's open consultations with members of the university community. Those forums were intended to discuss the financial problems U of T was facing following provincial government increases of only 1 per cent next year and two per cent in each of the next two years.

U of T's deficit is predicted to reach $120 million by 1996, if no budget reductions are implemented.

Prichard said the people he talked to showed a genuine interest in the budget, but were cynical about the numbers he was presenting.

"There was considerable concern about the livelihood of individuals, most intense among administrative staff who feel they have the least protection, and the quality of work in the university," he said.

"There was also a widespread feeling that there is too much administration and bureaucracy."

Prichard also made reference to the debate over freezing salaries as one cost-cutting option.

"There is also a feeling that a solution to our compensation costs should come not from reducing the compensation per person, but if there is a problem, it should be solved by reducing the number of people being compensated."

He said this would be less hurtful to the university in the long run, adding cuts in staffing should be made in administrative staff.

Other suggestions included dipping into the university's endowment fund, a move Prichard opposed, saying only a "minor league" institution would do such a thing. Enrollment reduction and specialization — "resisting the instinct to be all things to all people." — were also proposed.

Prichard announced next year's budget plans will include:

- ❑ reducing the deficit by 1996
- ❑ setting "footprints" in this year's budget that will be directions for the future of U of T
- ❑ implementing two types of reductions: one time reductions for next year and base budget reductions over four years, to be minimized in academic divisions
- ❑ larger budget reductions in administrative divisions
- ❑ no additional base budgetary reductions for divisions next year in order to give them time to adjust for the following years
- ❑ reallocating enrollment figures to emphasize areas where U of T has particular expertise in both undergraduate and graduate programs

"We're not going to hunker down, we're going to take this as a time for the opportunity for ourselves to once again emphasize the distinct mission role and quality of the University of Toronto," said Prichard.

The budget will be presented to Governing Council at the end of May.



Hunker-down Prichard.

Environmental problems threatening Natives

BY JIM BRIDGES

Environmental problems don't just harm the planet, they threaten the very existence of Canada's native people, said two speakers last Thursday.

"We don't separate nature from our lives. It is a part of it," said Dean Jacobs, an educator from the Walpole Island Heritage Centre. Jacobs was speaking as part of Native Awareness Week.

"Hunting, fishing, and trapping are still major industries for us," he said. "It represents a multimillion dollar industry for the reserve."

He said that water contamination from chemical manufacturing plants in Sarnia have affected the local environment and wildlife of Walpole Island, Canada's southernmost native reserve.

"For about thirty years, the chemical industries openly dumped mercury into the [St. Clair] river," Jacobs said. "This contaminated water, with the highest concentration being along the reserve because of the slower water current there. Commercial fishing had to be closed for 10 years as a result of the contamination."

He said the island's surrounding wetlands help to filter out contaminants and purify the water for Windsor and other southern cities, but don't help the reserve.

The reserve has also had to shut off its water supply twice this year as a result of chemical spills.

"We can turn our taps off," he said. "The fish and wildlife cannot."

He also described problems with soil erosion from nearby shipping lanes and air pollution on the reserve.

"Thirty-six percent of our wind blows over from Detroit, which is home to the world's largest incinerator," he said. "The air quality at Walpole Island is ten times better than Windsor, but I'm not sure if that is saying anything.

"We still want to hunt and fish and trap, but pollution and contamination are forcing us to give up something that we don't want to," he said. "My daughter and my granddaughter should have the choice to hunt and fish if they want to."

Brenda Small, a third year law student, said many of the same problems face natives in the James Bay region, which has recently been affected by Ontario and Quebec damming projects.

"Every time a person in southern Ontario turns on their air conditioner, someone in the north is eating a contaminated fish as a result," she said.

"The problem is that it is a collision between two worlds that are very different."

"We must sustain the environment, keep our culture, and protect the survival of the native people."

Women debate feminist movement

BY CHRISTINE MINAS
Varsity Staff

"Women are not rejecting feminism," said Marion Boyd, the Ontario minister responsible for women's issues, at a debate last Thursday at Hart House.

"If women are rejecting anything, it is the crude caricature of feminism: one drawn by those threatened by women's equality, and reinforced by sexist chauvinism and the intellectual laziness of our popular culture," she said.

Boyd cited a July 1991 Decima Poll survey which found that one in three women identified themselves as feminists. And, nine out of ten women indicated that achieving equality is important to them.

Boyd said feminists are often perceived as women who hate men. "I have always found this a particularly offensive issue. That caricature of hating men because I support the rights of women is totally offensive," said Boyd.

Boyd said feminism is striving towards a sharing of power between women and men.



It's moving.

In the debate preceding Boyd's speech, Diane Brady, associate editor at *Maclean's*, argued that women are rejecting feminism. She said there have been divisions among women in the feminist movement.

"People are no longer moving in one direction," she said.

Brady also argued that "women have ignored one half of the equation — men." She said without their participation the goal of women's equality will be difficult to achieve.

Jill Handelman, a McGill law student, and Alison Hudgins, a U of T law professor, argued that women are not rejecting feminism, and are, in fact, moving away from gender-typing.

Handelman said pay equity, the entry of women into male dominated fields, the grassroots movement of feminism and the changing images of women in the media are evidence of the strength of feminism.

Brady's debating partner, Alexandra Clark, a McGill sociology student, said that pay equity is not equality. "Women still make only 71 cents to every man's dollar."

Hudgins said feminism is evolving to include many of the groups it has ignored in the past, such as working class women and women of color.

Clark disagreed, asking, "In your mind, how well has feminism fulfilled both those roles [ideology and reality]? How well has it, both given you the revolutionary ideals to follow, and supported you in that path?"

Clark cited bell hooks, a feminist who "wrote that one of the main goals of feminism as a movement should be literacy...because one of the main modes of transmission of feminist thought has been, in fact, through the printed word."

But when many many women cannot read, it calls into question the very motive of feminism," said Clark.

Ralph Nader calls for social action

BY PAUL BULLOCK

Ralph Nader says it's time for social action.

"This is the last generation that will be asked to do so little to save so much," said Nader, who spoke on student activism in the 90's at U of T on Thursday.

Nader, a long-time activist — who founded the Centre for Responsive Law and Centre for Women's Policy Studies in the U.S. — says students are in a unique position to effect change.

Nader said with 1 million university students in Canada and 13 million in the U.S., "students can play big in democracy."

He said students have relatively high ideals and access to a great deal of information.

But he said they must develop the mechanisms necessary to influence corporations and social institutions that are resistant to change.

Nader also contrasted corporate living with civic living.

For Nader, corporate living means a lack of community, loneliness, and powerlessness.

He said without community, people are very vulnerable to concentrated power.

"Any plutocracy will push the ideology of the individual [in order to] divide and rule.

"When society grows up corporate, they bend to the will of the mercantilist powers," he said.

For students, corporate living means "memorize, regurgitate, vegetate," he said.

Nader said civic living, on the other hand, empowers people, builds self-esteem and promotes well-being.He said civic thought is studying the power structure around you and thinking for yourself.

Nader said he feels people leading civic lives are happier.

"They are not going through life saying `Who Me? I don't matter'."

He said civic living is the best way to deal with personal problems because it allows an individual to become part of something bigger.

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EDITORIAL

No SAC increase

Is it your fault the Students' Administrative Council is facing a huge deficit?

No.

Then why, you might ask yourself, should you be expected to bail them out?

You shouldn't be. In fact, what you should do is go to a polling booth on Wednesday or Thursday, and vote "no" to giving SAC $5 over the next three years.

SAC doesn't deserve it. SAC is in this hole because of reckless overspending by previous councils. They did it to themselves. And now students are being asked to clean up the mess.

It's not the fault of this year's council, people say. If you just give us the money, we'll fix everything up. SAC will become a model for student councils everywhere to follow.

NOT!

It's certainly true that this year's SAC cannot be held completely responsible for the deficit. On the other hand, this year's SAC did have a rather strange way of allocating its money. Orientation — $110,000. Lobbying the government — Next to nothing.

SAC showed little concern about financial responsibility this year. They seemed to be too busy trying to impress people with flashy and ultimately useless events.

SAC needs to prove to students over several years that it can be a valuable and competent organization. Until it does that, it has no right to ask for student money.

On March 18 and 19, vote "no" to a SAC fee levy increase.

Recipe for SAC

Four presidential slates have thrown themselves into this year's soupy SAC election race — but frankly, none of them has the ingredients to cut it.

After grilling and drilling and profiling the candidates closely, we came to the conclusion it would have been much better had the four tickets pooled their resources — and liabilities — and thrown them all into a blender.

Take Phil and Anna. Good banners, so-so posters, experience on SAC. Some ideas on fighting racism and sexism, but they're not pushing them, so one has to wonder how important they are to them. When it comes to presenting a united front on issues, they fall a little short, with Anna stating they are not taking a stand on the Ontario Federation of Students, while Phil turns around and says he wholeheartedly endorses it.

Move on to Farrah and Ferd. Good posters. Share a belief that the SAC executive and researcher should earn their keep and be responsible for lobbying, since they oppose OFS. However, what has Ferd done in the way of lobbying since taking office as external commissioner? And while Ferd supports increasing the SAC levy, Farrah is against it. Don't start fighting until you're in office, guys.

Serge and Trish work the best together. Good slogan. No concept of Governing Council and the need for SAC to be aware of the issues happening there. But then, they think the most important groups on campus are frats.

And finally Jeff and Bruce. No posters. No realization there are students out there who aren't in commerce. Do realize SAC is a joke. Don't realize that's never going to change. Don't understand OFS.

So there you have it. Vote Trish and Phil. Vote Serge and Bruce. Don't vote for Ferd. The choice is up to you.

The VARSITY

U OF T'S DAILY WEEKLY STUDENT NEWSPAPER SINCE 1880

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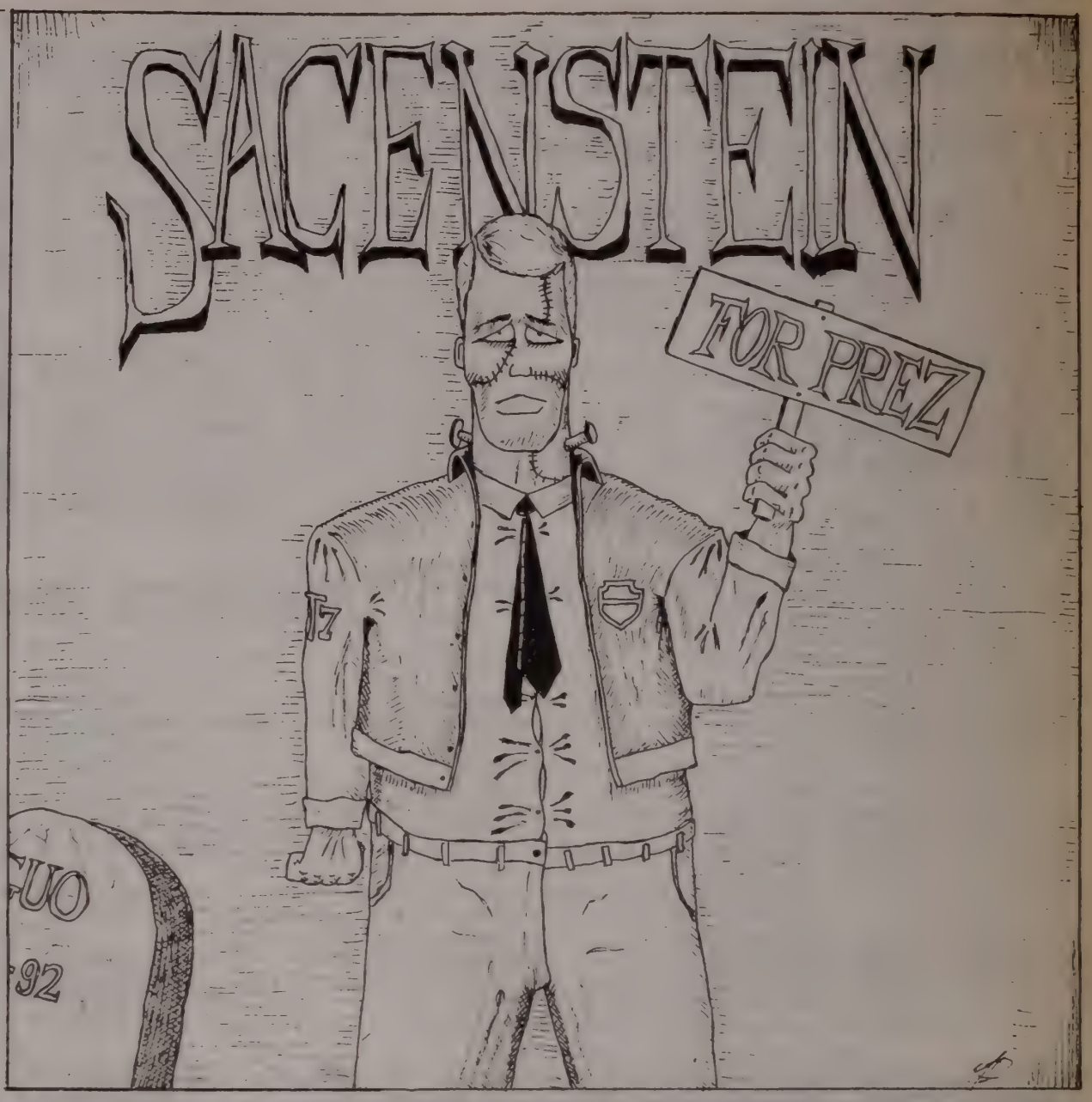
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back talk ... letters to the varsity

Vote Phil

We wish to endorse Phil Howard and Anna Vlitas for the position of SAC president and vice-president.

The tough times at SAC demand decisive leadership who will not waffle on issues of student poverty, fiscal responsibility and effective representation of community issues. We need a SAC president and vice-president who will not be afraid to defend the rights of marginalized groups within the university or eliminate the wasted student funds on SAC mega-projects like Orientation 1991.

Most important, we need a SAC president and vice-president who can truly represent all interests within student government. SAC should not be a "political arena" where colleges, fraternities and student unions battle it out for the emperor's chair.

While Phil and Anna can still represent most of these interests, they are the only ticket who can represent the voice of student activists within student government. We cannot afford another year of weak leadership on questions of environmental degradation, race relations, gay and lesbian rights and womyn's issues.

The choice is very simple. Either you can elect the same cabal of self-aggrandizing politicians who will continue to stifle student activism, or, you can support two individuals who can bring a fresh perspective on university affairs to an otherwise stale SAC board.

We urge the students of University College and the U of T to cast a ballot for reform and vote for Phil Howard and Anna Vlitas for SAC president and vice-president.

Tashi Rabgey, UC Lit, president
Losang Rabgey, Junior Don, Whitney Hall
Nick Holland, UC Lit, vice-president
Jim Schnieder, UC Lit, External commissioner
Mike Brown, UC Refugee Liaison

Ted

I am writing in response to Ted Graham's opinion piece of March 12 about the OPIRG-Toronto referendum.

Instead of responsibly debating our fee request in an informed manner, Ted Graham has instead produced an article lacking substance and clarity, but definitely not lacking an attempt to attack my credibility. This is not debating the issue: it's the politics of misrepresentation and misinformation.

His story: "when asked about next year's proposed budget, Carpick informed me that it could all change when the new board is elected in April."

Fact: In discussing the proposed budget, I mentioned that the new board would have the authority to revise it. This is completely legitimate: any organization can revise its budget.

His story: "Carpick wasn't sure if there would be more board members if the referendum goes through. 'We should probably have a few more reps' was as definite as he could get."

Fact: This is a lie. I patiently explained to Graham that there were a variety of outcomes from our two referenda. Perhaps we'll win both, or only one of the two. I informed him that whatever the case, the new board would be restructured and augmented to proportionately represent all fee-paying constituents.

His story: "Last year's OPIRG...spent only $35,000 of their $85,000 income on projects and programming with $30,000 of that going to pay the wages for Environmental Youth Core members who did five reports this past summer.

Fact: Graham's numbers game is misleading and inaccurate. The wage costs of the EYC students were not paid for by student fees, but by government grants. Direct programming, including staff, accounted for 77 per cent of last year's student fees.

His story: "In terms of concrete programming on campus, the proposal allocates only 17 per cent of the budget."

Fact: Direct programming and services on campus account for 73 per cent of our proposed budget. I cannot comprehend how Graham turned 73 into 17.

These numbers may be confusing. However, everyone is invited to view our previous budgets and our proposed budget which we have widely released to the media and to student councils and is available in our office.

In closing, let us remember that OPIRG-Toronto's record has inspired confidence in grant agencies, the university administration, student councils and most importantly, the students themselves. In three days last week, nearly 4,000 U of T students signed a petition in favor of our fee request. This widespread support proves that students are eager to see a credible, proven and effective organization do more environmental and social justice work. Despite Ted Graham's attempts to mislead, I have faith in the ability of the students of U of T to decide for themselves.

Rob Carpick
Referendum coordinator
OPIRG-Toronto

Procter

As a self-supporting student, I am, out of necessity, interested in university financial policies, tuition increases and access to a quality education for the less privileged students. Since Governing Council determines such matters, I have followed this election campaign closely. I would like to voice my concern about one of the candidates.

Mr. Procter is a member of the Progressive Conservative Party on campus, and the editor of one of their publications. I do not wish to cast aspersions upon the Tories, but I fear that Procter's political loyalties

See Back Talk, page 5.

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

BY PHIL HOWARD AND ANNA VLITAS

Vote Phil and Anna
Experienced leadership needed

Phil Howard and Anna Vlitas are campaigning to be president and vice-president because now, more than ever, students need leaders who know how the Students' Administrative Council should and should not function.

Anna is the chair of the SAC By-Law Review committee, and Phil is the Human Rights officer. We know that SAC has the potential to better serve students.

What exactly does our "New Style of Leadership" entail? Our ideas are based on the four traits that next year's leaders must have. Next year's leaders must be fiscally responsible,



responsive, effective and experienced.

The main issue for SAC this year has been fiscal responsibility. Due to previous councils' overspending, SAC has accumulated a $262,000 deficit which will grow without a serious re-evaluation of SAC's spending habits. $60,000 does not need to be spent on Orientation; services like the *On Campus* Newspaper need to be reconsidered. This is what Phil and Anna propose:

1) Eliminate the overlap of programming and service between colleges and SAC.

2) Strategically plan SAC events to allow for better spacing and planning between activities.

3) Place an emphasis on promotions and advertising before any event is undertaken.

4) Set aside 10 per cent of revenue for deficit reduction — roughly $63,550.

5) Set a ceiling on the Orientation subsidy at 5 per cent of the total operating revenue — about $30,000.

6) Consider new forms of profitable revenue base development like desktop publishing services, used book and tutor registries with nominal handling fee and GMAT/LSAT/MCAT test preparation tutorials coordinated with local test prep services.

7) Recruit more volunteers for projects.

8) Establish a more comprehensive purchase-order system for organization and monitoring of expenditures.

9) Publish monthly updates of the financial situation of SAC in the campus papers.

10) Re-evaluate SAC programming in consultation with college student society and other campus groups.

First, the Council of Presidents at U of T (COPOUT) is a body that has never been used to its full potential. Instead of just relaying information about SAC to the college and faculty student council presidents, it could be used to help give direction to the SAC president on policy initiatives.

Second, the Social Commissioners of University of Toronto (SCOUT) has been allowed to deteriorate and should be reviewed to promote the exchange of resources and event dates. This would allow for campus-wide planning of social events and more co-operative projects.

Third, a committee of club and campus group leaders should be formed to promote the exchange of information about their educational campaigns and social events.

Together, Anna and Phil have more experience in student government than any other candidates. Phil has been on the Agenda Committee and Academic Board of Governing Council, and has been Chair of the Innis College Council for two years. Anna ran Erindale's $35,000 Orientation and turned a small profit. She is chair of the SAC By-law Review Committee and knows SAC inside and out. We want to put our experience to work for you.

The Walkasafe Program will probably be defunct in less than a year, and another alternative must be found. Phil and Anna want to design a volunteer escort or patrol service. After a very thorough screening process, volunteers would serve one hour every two or three weeks on fixed routes; for example, along St. George and around Queen's Park.

With a projected cumulative operating deficit of $28.7 million for the University of Toronto for 1992-93, the administration will be aggressively pursuing new revenues. Tuition fees may be their target, and we must oppose an unconditional increase in tuition fees.

Unfortunately, the last student discussion on tuition fees occurred two years ago, and even though there are new pressures to increase tuition, SAC has still not undertaken a comprehensive study of student opinion on tuition policies. This must be done immediately so that SAC can lobby the government and the university administration.

With better, more active outreach, SAC can act as a resource for campus groups and clubs to provide creative help, aggressive promotions and comprehensive networks to strengthen the campus community.

Ultimately, this change in attitude comes down to small acts that indicate SAC is a friendly student service: SAC needs a clean coat of paint and a welcome sign over its door.



Phil Howard and Anna Vlitas

What is needed is a new energy, a new vitality, to spread through SAC and invigorate its programming and student services. Coupled with responsible financial planning, an energetic and friendly style of leadership will boost student and student group confidence in their SAC representatives.

Hard times have fallen on SAC. Hard times demand leadership — vote Phil and Anna for president and vice-president.

back talk ...

Continued from page 4.

could hamper his ability to provide direct, responsible representation for all the students at U of T. Brian Procter is chained to a dinosaur. Let us vote for somebody who will advance the interests of the student body as whole, instead of merely catering to those of the Progressive Conservative faction.

D.N. Regelsperger
Innis College

Experience

How very gracious is our cherished campus paper in the gifts that it bestows. It is particularly curious that *The Varsity* has taken upon itself to officially endorse Edward de Gale as their choice for full-time Governing Council candidate. Indeed, the endorsement itself seems to be based on a set of half-truths and weak assumptions. *The Varsity* editorial said that de Gale was the most impressive candidate. This was true regardless of the fact that he has a "distinct lack of experience" and because the other two candidates also lacked experience. This reasoning appears completely moronic. Has *The Varsity* forgotten its very own interview with the GC candidates? The profile of de Gale did in fact reveal that he had done almost nothing at any level at U of T. In contrast, the other candidate profiles highlighted that both Meredith Lordan and Brian Procter have been extensively involved and indeed have a considerable amount of experience. Brian has been a Don at Erindale, and in addition, has been involved with several political organizations. Meredith, as well, has even hosted an entire show on student affairs on CIUT. In contrast to these two, de Gale has had no involvement at the grass roots level and simply wishes to go straight to the top governing body at the University. *The Varsity* undoubtedly yearns to make that trip all the more easier for de Gale. On March 18-19, please, vote for experience.

Stephen Hudovernik

Meredith

In your editorial endorsing Edward de Gale, you claim that he is a good candidate because he was the only one who bothered to ask Rick Martin, full-time GC rep, about the job. That comment is completely rubbish. Meredith Lordan, one of the other candidates, spoke to a part-time GC rep, not once but several times. She may not necessarily have spoken to Rick Martin, but the roles of the student GC reps are no doubt common irregardless of what constituens they serve. Why does *The Varsity* insist on playing the game of irresponsible journalism and why is it so selective in the news it gathers? Despite your attempt to imply that Meredith is ill-informed she is, in fact, well aware of the duties of a GC rep and has the ability to carry out those duties wonderfully. Meredith Lordan is indeed the Woman for the job.

Reba Estante
New II
Lordan Campaign Team

See Back Talk, page 7.

Varsity Elections

The following are Varsity staff as of March 16 and are eligible to vote:

Aaron Boles, Agnes Bellegris, Alex Ferron, Alisha Mohammed, Amber Golem, Barbara Zakowski, Berton Ung, Carmelina Maione, Chris Frey, Christine Minas, CJ Wren, Clive Thompson, Ed Rubenstein, Erin O'Brien, Farheen Hasan, Firoz Dattu, Florian Von Guttenberg, Georgiana Uhlyarik, Gil Weiss, Gino Maulucci, Gloria Mottahedin, Hal Niedzviecki, Heather Mason, Jeff Hecker, John Degan, John Hodgins, John Teshima, Kathryn Manning, Krishna Rau, Kyo Maclear, Laura Kosterski, Mark Douglas, Mark Lyall, Mark Pali, Matthew Kaminsky, Maylin Scott, Min-Sook Lee, Mohan Sharma, Nancy Howden, Naomi Klein, Nicole Nolan, Patrick Ho, Rachel Greenbaum, Rob Milkovich, Roxanne Chee, Simona Choise, Sofie Kouleas, Steve Gravestock, Steve Hayward, Ted Graham, Terence Dick, Tim Long, Toussaint Farrell, Wynne Hartviksen

Need 2 more:

Dave Joffe, Erik Shatzker, G. Bruce Rolston, Jim Bridges, Raphael Lewis

Need 3 more:

Hugh Graham, Sarah Marcinkiewicz

The Varsity gave all four SAC presidential tickets the opportunity to submit a platform.

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GOVERNING COUNCIL ELECTIONS

FULL-TIME AND PART-TIME UNDERGRADUATES

March 16-17	1 - 7:30 p.m. **(GC only)**	Woodsworth, Old Vic, Brennan, Sig Sam, Robarts, Sid Smith, Front Hall UC, Scarborough Meeting Place, Erindale Meeting Place, Erindale North Building Cafeteria
March 18 and 19	10 a.m. to 7:30 p.m. **(Joint with SAC)**	For location of polls, see ad in *The Varsity*

BRING YOUR STUDENT CARD!

Candidates' Statements

The candidates were invited to submit statements of 75 words or less.

Full-time Undergraduates - Arts and Science

Edward de Gale

As students we have a responsibility to ourselves and this institution to be aware of those factors which will ultimately determine our future. I would like to represent the student's interests with respect to policy formation and administration accountability. It is my belief that a united student body and an individual such as myself in Governing Council can ensure that student interest will no longer be taken for granted. Our voices will be heard.

Meredith Loran

As your representative on Governing Council, I will be a voice for all undergraduate students. I will move for a tuition freeze, greater choice in courses, and more funding for campus groups. As a non-resident student, I will work to represent all student groups and make the campus a place for all members of the U of T community.

Brian Procter

Brian Procter is a fourth-year Political Science and Sociology student. He is currently a Residence Don at Erindale College, as well as the ECSU Appointee to the Executive Committee of the Erindale College Council. Procter is very involved on the Erindale and St. George campuses, and sees accountability and student leadership as top priorities in the University. Brian is determined to work hard on behalf of all undergraduate students, and help to improve the quality of education.

Part-time Undergraduates

Patti Cross

Since I became employed at the Association of Part-time Undergraduate Students, I have become acutely aware of the issues and concerns of the part-time student. Serving on various committees (i.e.. Housing Review Committee) and working as a volunteer (i.e. Casey House) have accentuated this experience. As a student of a Woodsworth College part-time program, I believe I have the experience and concern necessary to serve on Governing Council.

Julia Greenfield

Having been elected to Governing Council midway through the year, I'd like to be re-elected for the 1992-93 term. I'm indeed approachable and in tune with the concerns that part-time students face. There is an appalling concentration of apathy on the campus when it comes to student government. GC is truly a medium for realistic change and I, as both a woman and a student, would like to enable this medium achieve its objectives.

Stacey Papernick

I am running for the position of part-time student representative on Governing Council. I would like to represent you so I can expose GC and make it accountable to students whom it supposedly represents. I want to challenge the members on policy and help to ensure that the interests of many constituent groups are heard which are rarely represented in the "echelons of power" at this institution.

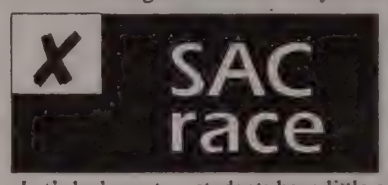
Vote Farrah and Ferd
Improving SAC's image

BY FARRAH JINHA

"Putting students first. It's time SAC took more responsibility in creating a better balance between academic and non-academic student life. We will strive to enhance you experience by putting you first."

Ferd and I are both fourth year students. I've been a member of the University Affairs Board of Governing Council for the last two years, am on the Provostial Library Review Committee and University Alcohol Advisory committee. I was also the president of the U of T Panhellenic Association this year.

Ferd is a SAC Erindale director and is currently the SAC External Commissioner. He is also a member of the SAC Budget Committee (they came up with the recovery plan that SAC needs to get out of the $250,000 deficit we are in) and he is also on the Project Aid Committee (responsible for attracting money to clubs and groups running events throughout the year). While all this experience is beneficial to Presidential and Vice Presidential candidates, I feel that our attitude, ability and accessibility are far more important qualities when considering who will be your SAC President and Vice President.



Let's be honest — students have little or no faith in SAC. That's a tough obstacle to overcome — especially when SAC is facing a $250,000 deficit and the level of interest in SAC is at an all-time low. Students don't feel like SAC is doing anything for them. And yet we continue to pay $18.65 a year in SAC fees! Are you getting your money's worth?

Ferd and I earnestly believe the image of SAC can be improved. We have a positive outlook and are excited about showing students that SAC is a reliable, productive and fun organization that they will want to get involved with.

Once upon a time, students used to be the engine of SAC. They believed in it, and wanted to be a part of it. Over the years, we've lost that and have to work at restoring students' confidence. Without it, I question whether SAC should even exist.

Orientation simply cannot be a $60,000 SAC "subsidized" day that nobody remembers. Let's get back to the basics. There are alternative ways to generate revenue. Corporate sponsorship is one. The Canada 125 Corporation is willing to give student groups, cultural or community groups, money if they incorporate Canada's 125th Birthday into their event. This would be a great orientation theme — uniting U of T (faculties and colleges) and reaffirming a united Canada.



Farrah Jinha and Ferd Longo

Orientation has to include date rape/ sexual harassment awareness campaigns! It didn't this year, but these issues are too important to not impress upon our first year students. Our professors will not say during a lecture "you may be date raped at university." That has to come from SAC. These issues have to be talked about, it is SAC's responsibility to ensure that they are addressed.

Increasing involvement of clubs, college councils, fraternities and all other student groups is what is going to make SAC successful. Our approach is simple — we want to find what students need and want from their university life and make that a priority. U of T's school spirit is quickly dying. The few pockets of it that are left have to be capitalized on so we can learn so much from each other. SAC should be facilitating that process.

We are committed to pursuing a quality education. The initiatives already taken have to be maintained and further developed. Our ideas and enthusiasm are not only for today. Growth and development of SAC's image and the services it provides are certainly part of our mandate.

I hope this gives you a better sense of who Farrah and Ferd are and what we have to offer you.

On March 18 and 19, please come out and vote. There are several referendum questions on the ballot. Find out what they are, listen to both sides and make an informed decision. It's so important. I urge you to question the candidates on their views and stands. Find out why they should be your SAC president and vice-president. Make them prove to you that they are worthy of your vote.

Finally, we hope things are going well academically for all students. This time of the year is so busy. Keep working hard and remember to take time for yourselves.

POLLING STATIONS

March 16 to 17 GC only Polls

APUS Referendum is available at these polls

Time: 1 p.m. to 7:30 p.m.
Erindale South - meeting place
Erindale North - cafeteria
Scarborough - meeting place
Robarts - lobby
Sidney Smith - lobby
Sigmund Samuel - lobby
St. Mike's - Brennan
UC - Front Hall
Old Victoria
Woodsworth

March 18 and 19 Joint SAC-GC Polls

Time: 10 a.m. to 6:30 p.m.
* These polls are open until 7:30 p.m. - APUS referendum available at these polls

Athletics - Classic St. lobby
Earth Sciences - 5 Bancroft foyer (near auditorium)
Engineering - Sanford Fleming cafteria *
Erindale South - meeting place *
Erindale North - cafteria *
Hart House near porter's desk *
Innis - front hall
Koffler - mall *
Lash Miller - lobby
McLennan - lobby
Medical Sciences - lobby *
New - Wetmore
Robarts - lobby *
St. Mike's - Brennan Hall *
Scarborough - meeting place * - R Wing library
Sidney Smith - lobby *
Sigmund Samuel - lobby *
Trinity - the Buttery
UC - the Refectory *
Victoria - Wymilwood foyer *
Woodsworth * (GC only)

BY SERGE KOPERDAK AND TRISH BALITIAN

Vote Serge and Trish

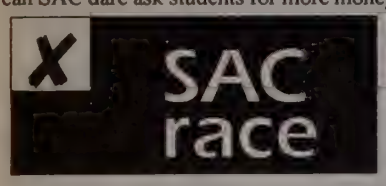
Bringing U of T closer together

Leadership demands initiative.

With the lack of professionalism at SAC in recent years, one is shocked to learn that SAC student executives, combined, are paid over $75,000 to perform their "public duties".

Students are continually being asked to give more money to tuition, to SAC, to this group and that group; indeed, one student was quoted as saying in *the newspaper* "they all want to get their hands on our money and buy pizza and beer." While this statement may be accurate for some, it also lays the background to what Trish and I are committed to changing — SAC's image and integrity.

Everyone, especially poor students, are facing hard time. How can SAC dare ask students for more money or attempt to pressure the University of Toronto administrators to hold down their pay, when SAC's executive are not willing to tighten their own belts? For this reason, we are determined to implement a 50 per cent SAC student executive salary cut. For example, the SAC president is presently paid close to $22,000 per term in office! $11,000 for nine months is more than enough for any student, even a SAC president, to exist on. Half the money saved by such cuts would be committed to eliminating SAC's horrendous $250,000 debt; the balance would be spent to boost the WalkSafer program, which is widely-used and valued by women on campus, but greatly underfunded and in danger of disappearing. Surely it's time for action, not empty rhetoric.



Please keep in mind that these articles, written by the SAC presidential candidates themselves, are the last opportunity for you, the conscientious student voter, to analyze critically and compare what the candidates have to offer. Name recognition and poster and pamphlet volume are by now unimportant — it is simply the issues themselves that you should consider. All the candidates have cried out for SAC reform. With the elections coming this Wednesday and Thursday, YOU will be defining the path which SAC and the university take. With so many social changes and financial pressures, it is vital that SAC becomes an effective, efficient and respectable organization that is attractive to the myriad students who go to U of T. Instead of using a vague slogan that sounds noble and pure but really means nothing, Trish and I have campaigned with a coherent and viable policy plan in mind. Our Triple 'R' policy, "Restore, Restructure, Reconcile", specifically outlines what a Koperdak/Balitian SAC administration would be committed to implementing.

Restore: Ways to restore SAC's financial integrity include cutting down SAC Orientation and eliminating SAC's unread *On Campus* publication. SAC's staggering student executive salaries will be reduced by 50 per cent. Reports of SAC's financial situation would continually be updated and made available.

Restructure: Rather than quarrelling with one another, the SAC executive and board must be unified and committed to serving the students, not themselves. Projects important to all students, such as a pedestrian-activated light at Hart House Crossing, need to be pursued until completion, not sensationalized for a brief week or two.

Reconcile: It would be self-deceiving and irresponsible to say that SAC is loved by students. SAC must improve its reputation and image in order to attract interest and involvement from all colleges, faculties, cultural groups, fraternities and other members of the University of Toronto community. SAC must not act as a central government and, in effect, become a "college" of its own. Rather, it must serve as a coordinating mechanism for groups on campus. SAC needs a strong dose of professional management in order to function smoothly and be perceived as a worthwhile institution, for students are looking not only for quality in teaching, but quality in their student council.



Serge Koperdak and Trish Balitan

To close, Trish and I would like to thank you for taking the time to read all of the candidates' positions and remind you not to forget your student card on March 18th and 19th.

back talk ...

Continued from page 5.

OPIRG

In the March 9th edion of *The Varsity*, a letter appeared in support of the OPIRG-Toronto fee referendum. A list of groups followed at the end of the letter, giving the appearance that the groups had actually signed the letter. Many of the groups had indeed signed the letter, but the rest had only passed motions in favour of the OPIRG-Toronoto fee referendum. The letter should have simply been signed, "OPIRG-Toronto and supporters," followed by the sentence: "the following groups have not necessarily signed the above letter but have all passed motions in favour of the OPIRG-Toronto fee referendum."

We hope this has clarified the matter and thank everyone for their support.

OPIRG-Toronto

Ed

I write to endorse Edward de Gale as a candidate for Governing Council.

Like all of the candidates in this race, Edward is new to G.C., but he has made exceptional efforts to learn about the job. Some two months ago, Ed contacted me to ask about the position and the issues. He has gone to meetings of Governing Council and its committees, read extensively on such subjects as OSAP reform and the quality of teaching, and pumped myself and other governors for information. The issues of Governing Council are as complex as they are important. It's not enough to have a commitment to students; we need to know how decisions will affect us. A new student governor has a lot to learn: Ed de Gale is already learning fast.

It's too early to predict what many of next year's issues will be; we can hardly choose our governors on the basis of "where they stand". We must choose those we can trust to deal with whatever comes up. We have had student reps who always supported the administration, and others who consistently opposed it. In the eyes of their fellow governors, these are just two varieties of sheep. Neither group earns the respect of other members, or has any real influence on the process.

Ed de Gale is in neither of these categories: he is critical in the best sense of the word. He will ask searching and provocative questions, make administrators defend their decisions — yet he won't pre-judge an issue, but will keep an open mind. He will assess each position on its merits, and will do the research that is needed to make well-informed decisions. He has the drive, the dedication and the intelligence that the best student leaders have always had. I urge you to vote for Ed de Gale.

Rick Martin
Member of Governing Council, 1990-92
Full-Time Undergraduates

Varsity Handbook

Nominations are now open for Handbook editor and Production Manager until March 26 at 5 pm.
Screenings: April 2 at 4 pm
Elections: April 7, 10 - 5
Only Varsity staff are eligible to run and to vote.

Varsity Elections

Editor elections are Tuesday, March 17, 10 - 5.
Candidates:
Ted Graham, Wynne Hartviksen, Naomi Klein

Masthead and Board Staff Reps nominations close at 5 pm on March 18.
Screenings: March 19 at 4 pm
Elections: March 24, 10 - 5
Only Varsity staff are eligible to vote or run for positions.

Open Meetings to discuss Draft Campus Master Plan

Tuesday, March 17, 1992
3:00 p.m. - 5:00 p.m.
Room 2109, Medical Sciences Building
1 King's College Circle

Wednesday, March 18, 1992
6:00 p.m. - 8:00 p.m.
Croft Chapter House, University College
15 King's College Circle

These meetings will be chaired by Gordon Cressy, Vice-President of Development and University Relations.

The purpose of these meetings is to discuss the key issues of the Master Plan, the processes involved with City of Toronto's official plan, and the link between the University's plan and that of the City of Toronto. Representatives from Campus Planning and Facilities will be present to answer any questions.

All members of the University Community are welcome to attend.

Tenth Anniversary

Larry Sefton Memorial Lecture

Professor
Laurel Sefton MacDowell
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Woodsworth College
University of Toronto

Students tooled for marketing

BY ANTHONY O'SULLIVAN
Canadian University Press

MONTREAL — Private companies have come up with an innovative strategy to market their products: get students to do it for free.

"Companies like to pass a product through a special interest (group)," said Richard Whipple, an advisor for McGill University student entrepreneurs.

"Student events are ideal because students are usually highly involved in the activity, and public relations experts aim to associate their product with enjoyable activity," he said.

As part of a "National Challenge" involving Canadian universities, a group of McGill management students are promoting Levi's jeans. The students volunteer their services "to work with the business community, and gain skills required for working in the field of public relations," according to a written statement by McGill's marketing club.

The team of management students organized a "Giveway-Gettaway" party at a campus pub recently. Students were told to wear Levi's and prizes were awarded to those who sported their jeans in the most original manner.

Noting the amount of free publicity corporations were getting, some students questioned the motivation behind this so-called Campus Challenge For Charity.

"I think it's wrong for private companies to use McGill students and student facilities as a cheap way to advertise a product," said Ziad Rouag, an economics student.

"No company has a right to use a university campus to promote its product, because it opens up all areas of education to such activity. If universities are used, why not high schools and kindergartens as well? The possibility for abuse is too great."

While there are concerns that schools will become prime targets for a publicity invasion, pragmatists are careful to point out the advantages of corporate sponsorship.

"Contracts between students and corporations are a good way for students to fund activities that otherwise could not be carried out," said McGill student councillor Karla McDonald.

McDonald said McGill's council has a lucrative contract with Coca-Cola. And the debating club made a deal with Ramada Hill hotels to get free rooms for students participating in a tournament. The student newspaper, the *McGill Daily*, gets most of its money from advertisers.

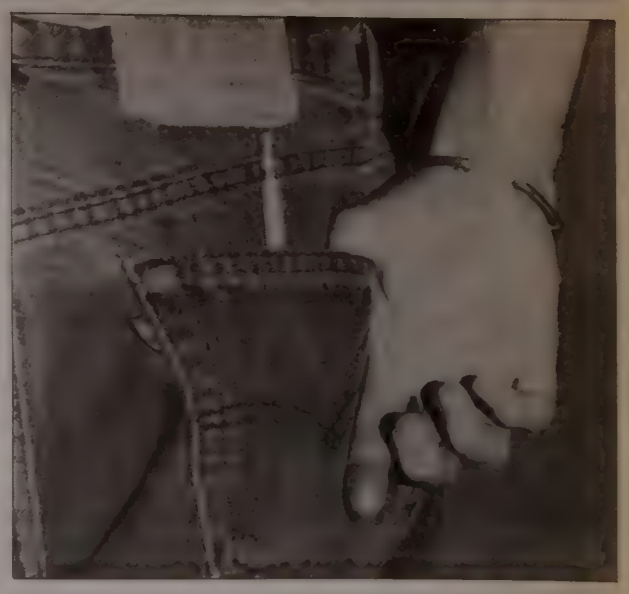
Club members are not about to give up what they consider a fun learning experience.

"This is a chance for us to learn about the business," said Rhonda Sherwood, a participant in the Levi's challenge. "It allows us to put the theory we learn in the classroom into practice."

"And don't forget that the proceeds of our Levi's events go to charity," she added.

And management dean Wallace Crowston feels private companies are not going far enough.

"I wish advertisers would court us more because we need the money," he said.



Students get a bum rap in marketing game. *Mark Lyall*

Blasted gov't

continued from page 1.

provincial government blasted the federal government for not preserving jobs, and then (the NDP) turn around and cut jobs. It's as if the right hand is helping us up while the left hand is giving us the finger."

Lawson agreed the student summer job is important.

"The best student aid is the summer job. It's sometimes the difference between eating and not eating. And tree planting is a good job to have if you like black flies and coping with adversity."

According to the OFS, 14.5 per cent of returning students were unemployed last summer, up from 9.8 per cent the previous year. Lawson calculates there will be a 1.6 per cent increase in student unemployment this summer.

Mesopotamia

continued from page 1.

our time," he said. "We end up dealing with the red tape and lose valuable research time."

But Grayson is determined to keep the project going at U of T.

When last year's cuts were announced, Grayson was approached by American institutions to have the entire project moved south, but he refused.

"[This project] is vital to the careers of most of the researchers, who are just beginning to publish books and establish themselves in this area," he said. "For some, their careers remain uncertain and they could be out of a job as early as June."

But James Keffer, U of T's vice president of research, said he does not believe the situation is as grave as it appears.

"We've been able, through some strong lobbying, to put in a restoration of funding," he said. "The great scholarly merit identified for the project has continued and we have every reason to believe that they (SSHRCC) will continue funding."

Grayson said U of T has helped with the funding crises.

"The university has been very supportive, having to take up the extensive termination costs of the staff laid off last summer," he said.

Miranda Semple, a member of the Near Eastern Studies Student Union said the cutbacks aren't fair.

"This research takes one major area of study in the program and is important to many students. It's very short-sighted to cut funding in such a limited time period and to not actively support the project."

Queen's drops racial complaint

BY CLIVE THOMPSON
Canadian University Press

TORONTO — Queen's University has dismissed a racial harassment complaint against a student newspaper.

Third-year student Mark Givens had argued that an Oct. 24, 1991 column in *Surface* demeaned white people by negatively comparing white bread to brown bread.

But the university's disciplinary board decided last week that because white people are "an historically advantaged majority," the column didn't poison the campus environment for them.

"Harassment isn't just an expression of bias, it's a demonstrable effect on a person," said Denis Magnusson, law professor, and chair of the university's Student Non-Academic Discipline Adjudication Board.

"In this case, we couldn't see a demonstrable effect."

Surface editor Suzanne Kim said she's pleased with the precedent for quelling "reverse discrimination" charges against minority students.

"There's a lot of accusations that minorities have this tyrannical power," Kim added. "I'm glad an official body came out and said publicly that this isn't the case."

Givens, however, said the board was ignoring the fact that incidents of racism against whites exist.

"It's a vicious circle," he said. "There aren't any reported cases because no one takes it seriously, and nobody takes it seriously because there aren't any reported cases."

He said the column is a "minor incident," but that it is part of a continuum of behaviour.

"It's like how murder is worse than aggravated assault, and aggravated assault is worse than threatening assault, but you have to deal with all of them because they're all illegal."

Givens was originally seeking an apology from *Surface*, but said he will not appeal the decision.

Kim said she was disappointed the incident received so much attention, since it has diverted attention from on-going harassment of minorities on campus.

"There was a woman who was mistaken for [the columnist], and she was harassed for days about it," Kim said. "I thought that showed who really has the power in this situation."

She also cited an incident in which a Pakistani student was attacked in a campus bar by a group of men uttering racial slurs.

we all get in life what we deserve and this goes for all things, doesn't take a lot of effort to be nice but hey it sure comes in handy on St. Patrick's day, the tide will turn and the moon will set

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VARSITY REVIEW
MONDAY EDITION
MARCH 16, 1992

Robert Lepage explores the Shakespearian experience

BY CHRISTOPHER MALCOLM

Macbeth
Hart House Theatre
March 18-28

Approach Robert Lepage's *Macbeth* as an opportunity to sit in on the workshopping of a great play by a cast of graduate students and one of the brightest, most happening imaginations in modern theatre and you will have a very interesting experience.

Approach it with the expectation of high production values and the slick packaging gloss of the entertainment industry and you will have wasted your time. Maybe. But then again, maybe not.

Robert Lepage is very exciting, and that he is here directing the current project of the Graduate Centre for the Study of Drama is really something. Head of the French Theatre section of the National Arts Centre, booked to do *A Midsummer Night's Dream* at Britain's National Theatre, and on the cover of American Theatre Magazine last November, Lepage is a spark bursting into flame. But this is a bad metaphor because flames flash and burn out — and there is no reason to think he is ephemeral.

"I approach theatre in a way that's more collective. People have kind of forgotten that," he says. "People are mistaking theatre for film or TV; it's become very individualistic. In theatre it's a forum. A place where people meet."

This attitude is what makes it possible for him to even consider doing work with non-professional actors in an academic drama program. His theatre takes its strength from ideas: his own, those of the people working around him, and the sensibilities of the community he is performing for.

"People are not the same audience as twenty years ago when there were no rock videos," says Lepage. "People know what a flashback is, what a fast forward is, what a jump cut is. You have to be aware of your audience, what they know. I think that our audience now has a vocabulary that is close to Geometric Abstraction."

Lepage's Graduate Center experiment of Macbeth will be one for the open minded.

Lepage is a young man by my standards (born in 1957 just like I was) and is very much a product of the northern industrialized global village communication culture we all know. Those who follow his work comment on the organic nature of his style, how things change through remounts and rethinking.

He uses a floating vocabulary of theatrical devices: imagistic staging, fabulous lighting, many languages to audiences that may be unilingual. "You have to move quicker," he says. "You can't count on words anymore."

Lepage's recent *Alanieouidet*, at the National Arts Centre in Ottawa, was in French, English and Huron. Not being fluent in Huron, I found myself listening to the sounds, the textures and the emotions rather than the fact content of those parts of the text. It worked with a remarkable power.

Lepage has worked with Shakespeare before, though he says, "You don't get to do Shakespeare in English in Quebec — which I think is essential." In the Denys Arcand film, *Jesus of Montreal*, the character he played agreed to join the passion troupe on the condition that he be allowed to recite Hamlet's soliloquy on death as part of the crucifixion story.

Perhaps his best known Shakespearean interpretation on stage is the bilingual version of *Romeo and Juliet* he produced a few years ago with Gordon McCall of Nightcap Theatre. Set on the Trans-Canada Highway outside of Saskatoon, the play was an examination of Canada's bicultural dilemma. This piece cast all the Capulets as French and all the Montagues as English. The show came to Toronto's Harbourfront for the duMaurier World Stage in 1990. That cars played a large part in this show gives another hint of the relationship this production had to the text.

With the Hart House *Macbeth* he is using a similar method but with a different essential focus. In this production, a woman has been cast as Macbeth. The three oracular witches are male. Rumour also has it that Lady Macbeth has been loaded with testosterone and a pair of testicles. Which may seem like potential for a cute drag of the Scottish Tragedy until you factor in the intelligence and the whole purpose of the exercise.

"Shakespeare plays are like sculptures — they're not like paintings," Lepage explains. "You turn them around and you see different angles. The more angles, the richer the production. One of these angles is the sexual — male-female — We decided to explore that avenue first."

Besides the planned *Midsummer Night's Dream*, Lepage will return to work with Quebec's Theatre Repère this summer for a Bard triple bill: *Coriolanus*, *The Tempest* and...*Macbeth*. Obviously the work that he is doing here in Toronto will add to the depth and texture of *Macbeth* with the professional company later on. Lepage himself believes that the normal rehearsal period just isn't long enough to explore the full range of any Shakespearean play, "I believe we should have a year to explore all the different angles, the sexual, the political, then the spiritual," he says. "But for the moment, the principal one was sexuality."

This experience, then, will have been a learning experience both ways. For the Centre's students, of course, it is a chance to work with a director considered by many to be the best in Canada. But Lepage also benefits by this chance to try things he might not be able to do with a professional show. "I feel a certain freedom when I work in schools that I don't feel professionally," says Lepage, "It's the best place to interrogate things. A place to try things."

Macbeth opens on March 18 at Hart House Theatre.



This is not Lepage, we were not allowed to photograph him. This is somebody else, hopefully to be in the production. But who can say?

Moliere is made unfunny



BY LAURA KOSTERSKI
Varsity Staff

Moliere's *Learned Women* is the latest venture of the International Drama Ensemble, a company devoted to bringing us 'the classics'. This show heralds the opening of their new space, a rather awkward studio (tentatively called Wellesley Subspace) located at 25 St. Nicholas St.

Learned Women is a satire concerning the conflict between intellectual and sensual values, with particular emphasis on the pretence and perversity of the former.

It is the story of Henriette, a young woman who wants to marry a nice guy and enjoy the simple earthly pleasures of marriage. And it is the story of her sister, Armande, a self-professed intellectual who would prefer to marry philosophy — or so she claims.

It is a fun play, but Danuel Varga (the director) does not seem to conjure up the humanity beneath the satire. His vision is laden with caricatures which border on the grotesque, caricatures which are more annoying than entertaining. The consistently high levels of exaggeration prevent the production from having any texture, there is never any 'relief' from the farcical.

This tendency to overdo the satire is exemplified in Varga's treatment of the Latin poet — an arrogant fraud who bewitches the society of learned ladies. Not only does Varga direct this role, he plays it. The poet, Trissotin, is depicted as a drooling aristocratic elephant, a monstrous spectacle, not a character. The exaggeration tends to obscure both his lines and his character, it does not define him.

Henriette, the role which requires the least affectation is also disappointingly one dimensional. In the first scene she flits about the stage moving her arms repeatedly in an odd circular motion every time she speaks. Her gestures and movements on stage seem purposeless. This is both the fault of direction and also, perhaps, of Erika Varga's capabilities as an actress.

The excess continues with the character of Belise. Victoria Lorient is good and very funny as the self-deluded debutante but she crosses the threshold at times between comedian and ham. Once again, a less enthusiastic interpretation and more controlled direction could have kept this in check.

The set was interesting although perhaps not completely thought out. The floor of the stage, as well as the audience seating, were covered with balloons which suddenly popped when an actor

See Harsh, page 10.

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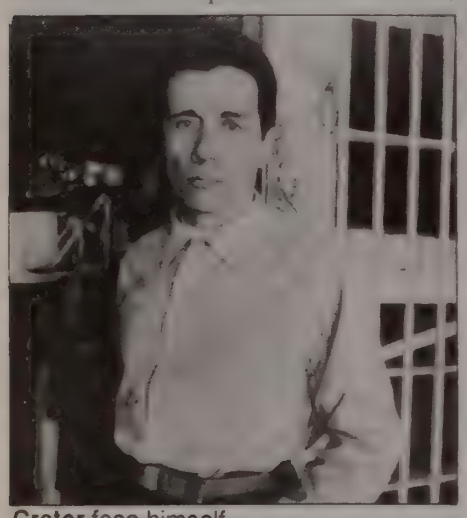
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Olmos' gangsta style bleeding

BY STEVE GRAVESTOCK
Varsity Staff

Edward James Olmos's *American Me* will probably remind many of last year's surprise hit *New Jack City*. (The ads present it in exactly the same way: elbow on the soapbox, feet permanently mired in the exploitation blood and gutter.) However, the resemblance is only superficial.

American Me chronicles the rise and fall of Hispanic gang leader Santanna (Olmos). In 1959, he's unjustly sent to juvy hall. He remains incarcerated for thirty years — 'graduating' to Folsom State Prison upon adulthood. In that time,



Crater face himself.

he builds a huge, disciplined gang which controls the drug trade in several California prisons. Their operation expands to the outside, and they wind up in a turf war with the Mafia — a battle that coincides with Santanna's release. His freedom causes his downfall. He sees the results of his actions, and what he's missed while inside.

For the first time since his initial imprisonment, Santanna hesitates and refuses to respond immediately and brutally. (His gang's ultra-macho credo is based on the events of his first night in juvy, when another teenager rapes him and he retaliates by slitting the guy's throat. This earns him respect — fear — and he bases everything he does afterwards on this first lesson.)

American Me differs from *New Jack City* because it refuses to romanticize its hero. It even denies him the traditional psychotic histrionics. Olmos's Santanna is phlegmatic rather than charismatic. He issues death orders dispassionately and seldom displays any emotion. He prefers Tolstoy to junk. I doubt if anyone *could* glamorize Olmos; his face seems too lived in. The actor's early appearance in the film, when Santanna is still presumably in his late 20's, intentionally makes the character seem prematurely middle-aged.

The film explores a variety of rich themes, offering up critiques of machismo and the disastrous effects of long term continuous detention. It also provides insights into Mexican-American history. The film's opening restages the racially motivated Zoot Suit Riots which occurred near the end of World War Two. It has a shock effect, like a piece of folklore that an enormous percentage of the population is extremely familiar with, though few in the mainstream know anything about.

Most importantly, *American Me* establishes a context where personal responsibility and political/historical awareness can co-exist. Santanna recognizes his own mistakes. Despite his prominence, he's unable to escape the ghetto, the prison, the gang, or entrenched racism. The title suggests this perspective by nodding at social context and individual autonomy.

American Me isn't for the aesthetically or generally squeamish. It features several extremely violent scenes and it has numerous flaws, most of which can be attributed to its star-director Olmos. (He also co-wrote it.) Olmos is a very inexpressive, limited actor. As a director, he's blatantly, brutally inexperienced and includes (and even highlights) techniques which should have been abandoned. He probably treats his subject too solemnly as well. These faults all coalesce in the film's worst device, a godawful rap/rhyme voice-over which is delivered rhythmlessly and is torture to sit through. The first twenty minutes are obscenely bad.

As the story develops you come to accept these faults. While talking over the movie with a friend, I expressed relief that they finally abandoned the rap stuff. She said that they didn't but that it became less noticeable later in the film. Besides exposing my short attention span, I think this illustrates how well the events and ideas draw you in.

In addition, if Olmos is responsible for the film's flaws he's also responsible for its virtues and probably its existence. (There isn't another Mexican-American actor prominent enough to get the film financed.) His crude direction creates the possibility for some accomplished effects that an experienced filmmaker would present preciously. There's a great scene towards the end of the film where the tattoo that signifies membership in Santanna's gang metamorphosizes into a symbol that represents the scars Mexican-Americans bear from the country's racist history.

American Me has been criticized for being too derivative. This isn't really accurate. Olmos clearly had *The Godfather* saga on his mind, and the film does reiterate incidents that have been presented in other works about life in prison. However, these don't strike me as major flaws. They seem more like a director trying to do justice to his subject by including what he knows. Similarly, the homophobia the movie documents isn't a value it shares.

Mediocre techno trip
My bloody eardrums

BY KEN CHASSE

In a collective strumming and drumming that Kim Gordon would have been proud of, local grunge-plus rockers Hhead provided a yardstick of "North American" guitar noise for contrast against the UK's My Bloody Valentine. Hhead ripped out several tunes with their new drummer, styling from Soniç Youth and heavier to REM-like material -- that is, if REM took steroids.

A copious rest from the trying task of watching bands followed; how thoughtful of the promoters. In fact, almost an hour and a half; surely long enough to complete all the work you left undone to come worship the band of your choice. The pumped-in chill and acid house didn't help matters much. Complete with sweaty bodies pressing up against you before the band was even out, you are reminded what a privilege breathing was and a shower will be.

Finally, after resolving Their Bloody Sampler problems (yep, they use NO feedback, just sampling...I can't see a difference), the Valentines appeared on stage in the most minimal way possible. They then added appropriate music to the technodelic shapes and patterns washing and flowing in hyperfluorescent colours on the back screen.

The only original shoegazing band, the Irish Valentines' wash of guitar noise and understated drums was intensified and blurred by the solid concrete walls of the venue: this was the my bloody eardrums event. However, any present unpious enough to support the earplug sales at the door missed the true power and absolute ethereality of the Valentines (not to mention hearing damage). Like Cocteau Twins with heavy guitars and English lyrics, MBV flowed over the crowd and immersed it in a sea of noise and melting vocals, though no one ever seems to know what they're singing about.

The statues that were the band, plus a real live moving bass playing Deb Googe, added more excitement through choice of clothing than any actual physical presence. Shoegazing is an appropriate term -- you hadda see Bilinda Jane Butcher's silver booties. All the members are hip to fashion, having worn striped collarless shirts for years now, under supremely messy hair.

Multiple tracks off their latest release *Loveless* were rendered, along with various other future hits.

The sheer volume, however, made songs sometimes unrecognizable. The undermixed drums, a trademark taken to ridiculous lengths this time, made following the beat an achievement. However, the literally *15-minute* set of sheer white noise at the end put Sonic Youth to shame, and your ears to death. A visual assault during this provided the optical overload with continuous random strobes, searing retinas, prompting more shoegazing. No encores were proffered by the slightly sulky four, though I don't think many people without earplugs could take any more.

A slightly-above-mediocre happening overall, saddened by the idiocy of the staff, not to mention having a whole 18 shirts on sale when the doors opened (the rest were already sold to more important US crowds).

Harsh

continued from page 9.

stepped on them. This was sort of festive but also a bit disconcerting in the middle of dialogue and clearly awkward for the actors.

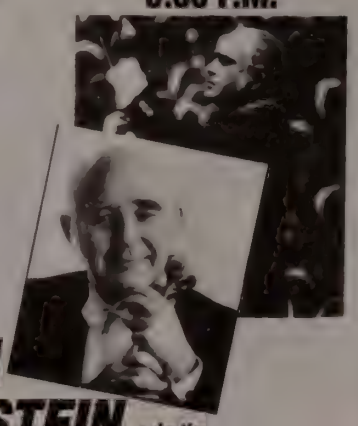
As harsh as these criticisms sound, I did not entirely dislike this production. It is a competent recitation of an amusing Moliere satire for a mere five dollars (the student rate) and thus a relatively cheap and entertaining night out; a particularly worthwhile production for one who might be studying the play, but does not want to read it.

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The hopeful message of Slide

BY GEORGIANA UHLYARIK
Varsity Staff

The Hope Slide
Tarragon Theatre
to April 5



Hopelessly hoping for hope.

Amid broken smoky windows and candles, unable to sleep, Irene recalls five years of her teenage life inspired and empowered by the revolutionary Doukhobors, and her good friend Walter. She is keeping warm in a patched up quilt, holding it tight around her body, as tight as she clings to her memories and her hopes. This is the setting of Joan MacLeod's latest creation, *The Hope Slide*.

Irene is a native of the Vancouver area, a history she shares with the playwright, but now tours the country as an actress. The skeleton of the plot surrounds certain events between 1962 and 1967, in particular that of a mountain slide on the town of Hope B.C., and the recent protests of the Doukhobors.

Around the turn of the century, the Duokhobors, a religious sect, immigrate from Russia to Canada in search of refuge. Some settle in British Columbia, others are scattered all over the country. They are very unique in their traditions, live in a commune, sharing wives, husbands and children, with no belief in any institutions, be it education, the state or Church. They believe they are all the children of God, worship the elements found in any Doukhobor kitchen, salt, water and a loaf of bread.

The controversy ignites as a result of their radical means of dealing with the rest of the world. Fire and the naked body are considered pure and innocent. If a Doukhobor child is taken to school, as is law, the community, in protest, might just burn down the school or parade naked in town.

Irene is fascinated by these unique people, and identifies with them as being persecuted and misunderstood, a feeling she is familiar with from her turbulent junior high experiences. This, is of course, the era of the hippies, the return to nature's basics, love, peace and happiness, as experienced by a passionate and angry 14 year old.

Joan MacLeod's *The Hope Slide*, immensely aided by the subdued and serene portrayal of Irene by Sarah Orenstein, recreates a sadly beautiful and lost time. It reminds us of our close ties with nature. It gently directs us to remember our intimate connection with the earth and its magical powers by making the point that escapism and a false conviction of control over nature brought us to the ecological devastation we are experiencing.

The Hope Slide captures the struggle to regain our natural origins, and our hope for a brighter tomorrow, especially in these times marred with the AIDS epidemic, social unrest and economical recession.

Carey's Inspector will tax the readers' patience

BY HAL NIEDZVIECKI
Varsity Staff

The Tax Inspector
Peter Carey

With this novel of perverts and losers and angels, all identified by a waxiness of complexion and a certain luster of hair, Peter Carey leaves behind his previous European sensibilities for a less refined sort of effect.

He moves from the world of austere social correctness which cringes in the face of incorrigible behaviour (as in his prize-winning novel *Oscar and Lucinda*), to this new domain of crudity and sickness where the characters seek not to belong and be together, but to get away.

The setting is a crumbling GM dealership in an obscure Australian town that expanded in the wrong direction — unfortunately for the Catchprices who run and live in the place. A telling point to this book is that it might as well have been set in an obscure American suburb.

Carey does too much inspection, and too little introspection in his latest novel.

This could very well be the abandoned used car lot we passed on the way to junior high with its brightly coloured miniature flags ripped and tattered, now a trim of despair. The "For Sale" signs have turned from a bright orange to a sickly yellow. And the owners are nowhere to be seen, perhaps lost in their mired pasts — dreaming of the big money, or of killing each other.

Maybe it's not the dealership we passed on the way to school. But the fact that it could have been seems almost fair to bring up. After all, it's just the same way that Carey throws in moments of sentimentality throughout *The Tax Inspector*. These are tidbits of past that immediately, and somewhat shlockily, explain everything about a certain character. Oh, so that's why he's a pathetic yet benevolent child molester. Ah, it's all clear now.

Or, like when an author of a book review brings in a personal episode of his or her past to reflect an emotion they experienced in the book, Carey will bring in a new character. Things getting boring — plot dulled — well then, we will create a new member of the family. One who escaped. Sure, sure, why not?

Fueling this too-contrived plot is the energy of main character and supposed enigma Maria Takkis who was once a poor Greek immigrant but worked hard and so became a tax inspector. She chose the profession of tax inspector in order to bring down the rich so that their back taxes would pay for social services that the poor deserve.

Maria is the perfect human being. Unfortunately, life is cruel to her and so she finds herself pregnant, the father being her former boss, which in turn, results in her being sent to audit the Catchprices. The Catchprices haven't been paying their taxes, of course, but Maria has actually been sent to their ugly car-lot as punishment for being associated with her former boss. This whole sub-plot, about the social responsibility of the tax agent and the past workings of her once noble bureau, is densely packed into too few pages and could easily be left out as it both distracts from the main tale and is so poorly executed that readers neither know nor want to know about Maria's bureaucratic predicaments.

The main plot takes little vignettes concerning the craziness of each Catchprice and molds them into an enjoyably warped story about a family who will never, ever, be happy. But, it also falls short.

The story is intriguing, but the characters are all like donuts, nothing in the middle. Each one gets a hairstyle, an eye color and a certain fucked up event in their past. Only the apocalyptic ending succeeds in redeeming the rather boring way characters show up intermittently. They merely keep things moving and provide useful clues as to what sort of elements we can expect from, say, Grandma Catchprice — a hard woman, crazy, yet with a certain perverse wisdom. She wears her hair in a bun, has steely blue eyes, and carries an explosive device in her hand-bag at all times. You get the picture.

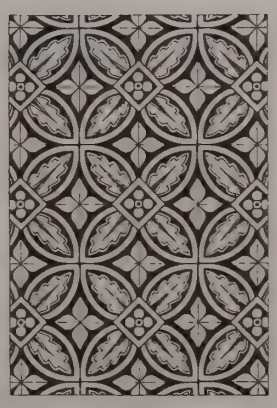
The Tax Inspector isn't a bad book, just like the Catchprices are not a bad family. It just lacks a certain underlying current of strength that fuels both moving stories and interesting characters. The same point of being and focus, which is missing from the Catchprices' and Maria's lives, infuses the whole novel with an irreverent sense of contrived Harlequin romance sensibility.

Or maybe, where I find boredom in the literary conventions of *Tax Inspector*, you'll find comfort. After all, you gotta buy your car from someone, and the taxes, always, eventually, get paid.



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ANATOMY OF A DISCOVERY

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Presented by the Hart House Art Committee

Sweet makes bitter pop

THE LIGHTNING SEEDS
Sense
MCA

Ian Broudie, one-man band, formerly of seventies legend Big in Japan, has crafted a relentlessly catchy and pleasantly vapid album in *Sense*, the 'group's' second offering.

There is nothing original to be found here, but the result is a highly-skilled execution of totally derivative music. With inoffensive lyrics and a perfect car-driving soundtrack for a bright Sunday afternoon, the album is a pleasant departure from its genre of pale spotty Englishmen and their downbeat rainy moanings. The tracks are as contagious as the flu, as addictive as a shot of caffeine in the morning.

Broudie creates perfect pop, as tasty and sticky as candy-floss. He is a fine musician, with restrained production that actually enhances the music. (I know, what a concept.) The instrumentation is a model of simple virtuosity and, except for a Liverpudlian-goes-Cockney lisp, Broudie's vocals are a lovely choir boy falsetto with descants and harmonies galore.

There is no ego to be found on this album, which becomes striking in its absence. The self-congratulating air of predominantly one person efforts is blissfully muted and Broudie actually appears to favour the music above all else, writing refrains that cling in one's memory like burrs. Real excitement bursts out of most of the tracks, and though the music is highly commercial, it isn't such with the insulting formularization plaguing today's industry. Technical gadgetry is dispensed with, along with its canned, computer programmed enthusiasm.

The album's incoherence is its strength, becoming variety instead. Broudie appears to be experimenting throughout, his vocal phrasing mutating constantly to sound exactly like a series of other British singers. On the title track, he sounds exactly like Robert Smith of the Cure, on "The Life of Riley", exactly like the hermit lead singer of New Order, on "Blowing Bubbles", exactly like Dr. Robert of the Blow Monkeys, and so on.

The lyrics are impressionistic and take a thesis-antithesis-synthesis structure in descriptions that often end up cancelling out the meaning. The words do, as phonemes and morphemes, sound right though and this music is perfect for shutting your mind off entirely. I suppose this is actually the television of music. Never mind: life is grim enough as it is, and a series of cheerful and mindless ditties like these should be a staple of everyone's psychic diet.

ERIN O'BRIEN

MATTHEW SWEET
Girlfriend
BMG

Nebraskan Matthew Sweet portrays a dejected romanticism so far gone that you find yourself listening to him with the expectation something awfully desperate is going to happen at any moment.

There is a condensed, midwestern solitude that buttresses his laments, no matter how supple — like the lonely kid in "Winona" who is in love with the actress. *Girlfriend* sits under the tongue, bitterness and resentment colouring Sweet's more naive lyricisms until he can finally cry "Nothing Lasts" on the album's closer. Despite the infectious cartoon-love of "Evangeline", he is more heart-wrenching than heart-warming. Sweet seems lost between the choice of becoming a troubadour or a sad plains drifter.



What saves him from self-absorption is the well of corrosive sounds his collaborators wrangle from their instruments. Robert Quine's string terrorism is indelible, as is Fred Maher's drumming — together they represent what might be considered the white heat aesthetics of V.U.'s "Heroin" distilled into pop. Sometimes, Maher even sounds like he's wielding Moe Tucker's mallet and garbage can. Just when Sweet seems burdened by a yawning pretension to psychedelic histrionics ("Divine Intervention"), Quine and Maher shortcut any such delusions.

Without their contributions, it's difficult to imagine how Sweet alone could've have managed this sterling feat, with even all the pop hooks he could muster. It's their morbid sonic introspections which propel Sweet's country balladry and deceivingly simple pop into a netherworld of betrayal, desperation and charming acrimony.

Kinda' like arriving in New York City.

CHRISTOPHER FREY



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BY ROXANNE CHEE
Varsity Staff

Student art competition gives viewers

Some signs of the times

Justina M. Barnicke Gallery
Hart House art competition
to April 9

Part of what makes a university art competition exhibition exciting and unique is the richness of the works on view.

Besides the winners, this year's Hart House show includes two honourable mentions and nineteen other pieces accepted for exhibition. As they are the product of young artists with diverse interests and international backgrounds, together, the works reflect the concerns, and the latent consciousness, of a pre-establishment generation.

What is striking about this year's exhibition is the abundance of religious iconography and reference both in the art and in the titles. Artists like Tom Beechinor and Stephen Fakiyesi unabashedly use the cross, to announce their concerns.

In Beechinor's "triptych", crosses are painted in blinding whites amid a fusion of colour and indecipherable shapes, painted as if to insist that in the murky dance of life, clarity of meaning emanates and endures only in the life of the cross.

For third year student, Fakiyesi, the fixity of the cross is not at issue but its transferability, its detachability. Made by intersecting masking tape, the transient nature that these crosses inherit echo Babel's central theme, that the "evil conquest of darker, weaker nations by stronger, whiter nations only foretells of the fall of that strength."

Fakiyesi's pre-occupation with political issues surfaces again in "Speak No Evil", for which he won 2nd prize. This lino cut deals with people's complacency and inability to address evil in their community and in the world, hence, the centrality of the voice over seeing or hearing. Again, Christian symbolism abound as does a strong African influence in the figures and the jagged lines of lino.

Besides the crucifix, another religious icon that is smartly evoked is Wendell Chen's abstract rendition of the confessional booth in "The Confessional III". More an expression of a state of mind than an obvious rendering, the booth is suggested by the wood on which the work is painted and by a small patch of grid in crimson red, reminiscent of the blood of Christ. The rest of the painting is a passionate display of anger and pain, enacted by bold bright colours dramatized by black. Chen, a medical student with no formal training in art, admits to finding the image of the confessional box stronger and more powerful than the crucifix, both in design and in the vicious way the booth lives, that is, as a litterbin for pain and sins.

But why the pervasiveness of religious icons and intonations, both in the exhibition and the 119 entries this year? As Judy Schwartz, the director of the Hart House Gallery points out, given these desperate and changing times, a growing number of people are questioning their existence and searching for meaning in life.

Certainly, Lee L'Clerc's winning pieces, "Veduta Non Religiosa (An Unreligious View)" and "The Nullity of a Nostalgic Past", centre on the search for meaning by navigating back to a nostalgic past. Gauging from the architecture, the language and the use of the Fibonacci formula, that past is Renaissance Italy. The sense of navigation and wandering in a nostalgic past in "Veduta" is incited by the painting's resemblance to a map, the dotting of names of landmarks — academic, religious, secular, etc — against a nebulous Venetian canal facade.

However, L'Clerc's interest is not simply in rendering the past, but in nullifying or cancelling out that past. Hence, the significance of the wide bars which obscure the forms beneath and which separates past from present, the viewer from the thing viewed. By using deconstruction as a base for his work, L'Clerc, a graduate student of Spanish-American literature with no formal art training, says he is "attempting to evoke an irony, a distrust of nostalgia, a longing for a timeless form and content, then destroy any appearance and meaning by placing bars over the image." The end goal is to generate an on-going dialogue.

Also applying deconstructionist theories, Niki Kavakonis manages to force ironies and examinations of our perceptions in "Another Magdalen". A toned silver print reproduction of Ingres, Grand Odalisque, "Another Magdalen" uses a different face, medium, and title, to fill the traditional model. By doing so, the viewer's perception is jarred so that he/she is provoked into re-examining his/her perceptions of ideal female portrayal.

Third prize winner Roger Carter carries on the search for meaning not by looking to the past or to religion, but by "exploring psycho-sexual desires contained within social strictures." His sculpture, "Survey Station I", acts as a stopping off place by which one may meditate. The inviting frame, the respiratory feel of the rock, its associations with the human body made apparent by the teased burlap simulating moss and hair, all serving to draw the viewer inward to the hole at the rock's centre. Having obvious sexual connotations, the hole becomes a metaphor for our inner reality.

Not all the works exhibited carry heavy messages and concerns. Some manage to delight without that weight, like Deborah Edwards' watercolour, "The Humming Bird" and Cindy Leeman's humorous portrayal of the stage chimpanzee in "Zoo Poo Too".



Comparable to the work in most galleries, the Hart House art competition exhibition exposes the quality of artist U of T has to offer. On the whole, intelligent and complex. If the artist truly is the antennae of the age, and the university the centre of a nation's consciousness, then what this competition reveals is a collected consciousness probing for meaning in life, questioning the nature of our reality and our perceptions of ourselves.

Seaford's conversation succeeds

BY MICHAEL PRIESTLEY

Seaford Tapes
Theatre Passe Muraille
to April 5

The Seaford Tapes, with Andrew Scorer, Tracy Wright, and Clare Coulter, is an interesting experiment in theatre. There is no director and no writer. Just three actors, with a script that is a transcript of a real conversation taped by one of them. So there's no theme, no plot, no direction to the play — if it can be called a play. Through the course of one and a half hours, we become acquainted with the past and family of an old English couple as they reminisce over old photographs with their house-guest, a Canadian woman who was taping the conversation to use it as a study-aid to improve her accent.

Sound boring? Wrong. The most amazing thing about this play is that it really works. In a way, I find the concept of the play kind of scary. I mean, there's a director and a writer out of a job because of these people. But you can't argue with what works. The conversation has its own natural drama, with that 'natural' tone that playwrights try so desperately to capture.

The play really is a kind of photograph itself, bearing the same relationship to a conventional play as a photograph does to a painting. Well, kinda. That's a little too neat. There are two layers of fascination here: one in the actual content of the play, which, in its own rambling, mildly incoherent way manages to fascinate totally; the second layer consists of the actual acting performance. This isn't mere mimicry — if it were, it wouldn't have worked. This is relentlessly competent acting, working within the very narrow bounds of a tape as 'script.' We get a real sense of character here, this isn't just a stale re-enactment, but rather a re-creation.

However, there were a couple of things that detracted from the performance. First, the breaks — presumably when the tape was temporarily stopped or flipped — are intrusive and unexplained. Second, and more unfortunate, is the obvious use of scripts, especially by Clare Coulter as Elsie Lewis. While the amount of dialogue is prodigious, and the actors have no plot or development to help cue their performances, the constant turning of pages is an unwelcome distraction. By the end of the play, more concentration is devoted to the paper than to the interaction of the characters. This is something that should get better further into the run, however, it's just unfortunate they didn't have that down by opening night.

Like the Joker said, "I don't know if it's Art, but I know what I like!" I'm not recommending this kind of play as a rule (I've heard a lot of boring conversations that wouldn't bear repeating, no matter how brilliantly), but there's no denying they've pulled together a really interesting alternative to the conventional theatre fare. I guess it doesn't matter how this one gets justified by the literary theorists. What matters is that it works.

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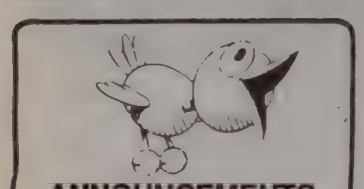


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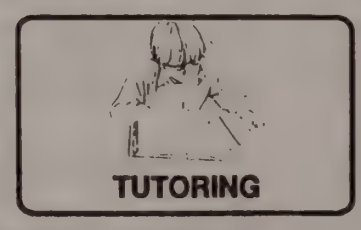
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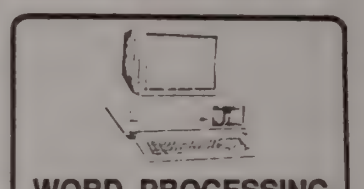
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VARSITY EVENTS CALENDAR

Deadline is Thursdays at noon. Limit three entries per group a week. Submissions must be 25 words or less, or they will NOT be included.

Monday, March 16

WOMEN'S COMING OUT GROUP -- Lesbian/Bisexual Coming Out Group meets every Monday at 7:00 p.m. at the Women's Centre (49 St. George). All Womyn! Ph. 978-8201. Women's Centre.
BLOOD DONOR CLINIC -- Medical Science Bldg, 1 King's College Circle. 10:00 a.m. - 4:00 p.m. Also on Tuesday, March 17.
HART HOUSE FILM BOARD -- Annual Spring Contest. Hart House. 7 p.m. Meeting and election. Screening starts afterwards.

Tuesday, March 17

STUDENT CHRISTIAN MOVEMENT -- East Timor: Canada's Support for Genocide. Public Forum and film, "Cold Blood". Debates Room, Hart House, 2nd floor. 7:00 p.m. Free. 979-3629.
APUS WOMEN'S NETWORK -- will be showing the video "Safer for Women, Safer for Everyone" as part of a campaign to increase awareness on campus safety issues. Hart House, Record Room B, 6:00 p.m. Discussion will be held following the video. Everyone is welcome to attend. For more information contact APUS @ 978-3993.
ORTHODOX CHRISTIAN FELLOWSHIP -- Worship service & discussion afterward concerning the Church in Eastern Europe. Hart House Chapel. 6:00 p.m. All welcome.
ENGLISH STUDENT'S UNION -- Beer and Pizza. Come out and relieve your essay stress with a brew and some pizza. Trinity Junior Common Room. 4:00 p.m. to 6:30 p.m. Free.

Wednesday, March 18

STUDENT CHRISTIAN MOVEMENT -- SCM Weekly Meeting -- SCM, a voice for social change at U of T since 1921. 4 p.m. SCM Office, Hart House first floor.
U OF T INTERNATIONAL SOCIALISTS -- Public Meeting: Students and the fight against cutbacks. Sid Smith, room 2131. 4:00 p.m.
BLOOD DONOR CLINIC -- Sid Smith Hall, 100 St. George St. in the first floor Lobby. 10:00 a.m. - 4:00 p.m. Also on Thursday, March 19.

Thursday, March 19

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
CAREER CENTRE -- The Career Puzzle: Piecing It Together. This workshop is designed for those studetns wishing to discover their career options. Students will be given the opportunity to evaluate their interests while exploring occupations consistent with those interests. Career Centre Seminar Rooms. 10:00 - 1:00 p.m. * Pre-register at teh Counselling Office or call 978-8010 for more information.
VARSITY CHRISTIAN FELLOWSHIP -- Christians dealing with dysfunctional families. Wymilwood Student Centre, 2nd floor Music Room (VIC). 6:30 - 8:00 p.m.
ASSOCIATION FOR BAHA'I STUDIES -- Baha'i firmly believe that world peace is not only possible, but inevitable. Come by the Baha'i table. Thursday and find out what Baha'u'llah has to say about world peace and a new social order. An evening discussion will also be held at 6:00 p.m. at the International Student Centre (dinner provided).
U OF T FACULTY OF MUSIC -- The Thursday Noon Series presents a programme of performances by student chamber ensembles. 12:10 p.m. Walter Hall, Edward Johnson Building. Admission Free.
U OF T FACULTY OF MUSIC -- The Jazz Programme presents an evening of Jazz with small student ensembles, Paul Read, director and Phil Nimmons, director emeritus. 8 p.m. Walter Hall, Edward Johnson Building. Tickets $8/$5 - Box Office 978-3744.

Friday, March 20

BAPTIST STUDENT MINISTRY/LIFELINE CHRISTIAN FELLOWSHIP -- Weekly Bible Study. Anyone welcome. ISC, 33 St. George St. 1:00 - 1:45 p.m.
VICTORIA'S FILM SOCIETY -- The great enigmatic exploration of the possibility of truth: Akira Kurosawa's "Rashamon", 1951. In Japenese with English subtitles, b/w. Northrop Frye Hall, room 003. 7:00 p.m. Free.

Saturday, March 21

INDIAN STUDENTS' ASSOCIATION -- Shaam-E-Mehfil. Experience the music, dance and fashions of India. Minkler Auditorium. For info call 221-6208 or 491-8877. $8 Mem, $10 Nonmem, $12 at the door.
U OF T FACULTY OF MUSIC -- The University of Toronto Symphony Chorus, Doreen Rao, conducter, and the University of Toronto Contemporary Music Ensemble, Pierre Hetu, conductor, present a concert featuring contemporary works: Igor Stravinsky's Dumbarton Oaks, Charles Ives' The Unanswered Question, Owen Underhill's With How Sad Steps, David Bedford's An Island in the Moon, Darius Milhaud's La creation du monde, Imant Ramish's Songs of the Lights and Gary Kulesha's Shaman Songs. 8 p.m. MacMillan Theatre, Edward Johnson Building. Tickets $8/$5 - Box Office 978-3744.

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979-2831

VARSITY SPORTS

MONDAY EDITION
MARCH 16, 1992

U of T setter plays with broken toe

Blues beat Dal for seventh spot

BY PATRICK HO
Varsity Staff

U of T women's volleyball coach Kristine Drakich was surprisingly subdued as her team celebrated a seventh-place finish at the CIAU championships.

The number-seven seeded Blues had just won a thrilling five-set match over the eighth-ranked Dalhousie Tigers 13-15, 15-12, 15-12, 10-15, 17-15 on Saturday at York University.

Shrugging aside congratulations on her team's best ever finish in her three seasons at U of T, Drakich was still rankled by the Blues' loss in five sets (15-7, 12-15, 1-15, 15-8, 15-7) to the third-ranked Saskatchewan Huskies the day before.

"I'm happy that we won the game to finish seventh but it's disappointing because it is seventh when we should have been playing in the fifth-place game," said Drakich, the OWIAA East Division coach of the year.

Nevertheless, the Blues did win the hard-fought match against the Tigers despite trailing for most of the fifth set.

Second-team all-Canadian Suzanne Deschamps was outstanding in the rally point game with several stuffed blocks and kills to keep the Blues within striking distance of the Tigers.

"I just wanted to win and end the season on a good note," said Deschamps with 23 kills in the last university game of her career.

The year could have ended on an even better note had the Blues won the game against the Huskies in front of a very supportive crowd at Tait McKenzie Gym.

"We had every opportunity to win after being up 2-1 but we had problems executing," said Drakich.

Jolan Storch, captain of the Blues, said U of T let up after winning the third game so easily against the Huskies.

"We had passing problems and we weren't siding out," said the gritty Storch, who played the last two matches of the weekend with a broken bone in her foot.

"The only excuse for it was a lapse in concentration."

Toronto had lost their first match in straight sets to number-two ranked Manitoba which wasn't a big surprise although Storch thought it was the best match her team played all weekend.

"I think there's really not much difference between the top four teams here and the bottom four except for the lapses in concentration," said Storch, who will be hoping to be accepted in law school at U of T so she can be back next season to finish her last year of eligibility.

Drakich said her team knew they could beat Manitoba if they played the match of their lives.

1991 - 92 WOMEN'S VARSITY BLUES
VOLLEYBALL

"Our goal heading in was to win a medal which we thought was realistic," said Drakich.

"We had to adjust our goal to a fifth-place game when we lost (to Manitoba) and then we had to adjust it again to seventh when we lost (to Saskatchewan)."

Despite the coach's disappointment, you have to be impressed by this year's edition of the Blues — especially by the number of rookies who made an impact.

Laurie Lassaline, co-winner of the rookie of the year award in the OWIAA East Division, Amanda Evision, Athena Gerochristodoulou and Jane Ball all significantly contributed to the Blues as they narrowed the gap between themselves and York, the perennial Ontario champions.

Lassaline, with 20 kills, was named player of the game against Dalhousie while Evision also had a good match — even after blocking a blistering spike with her face.

With this talent base to build on, the Blues should be able to challenge the western teams, which annually dominate the CIAU championships, in a few seasons.

"I really think there's going to be a dynasty here," said Deschamps.

"There's so much potential here and Kristine has developed into a great coach since her first year."

But Drakich is wary of setting such high goals for her team.

"We want to establish a fairly consistent program here at U of T," she said.

"We should be going to the nationals every year and play well. All the rookies got a taste of what it's like to play at the national championships so maybe next time their expectations will be higher."

Manitoba won the tournament with a 3-1 victory over Winnepeg while York finished fourth.



Jolan Storch sets up Suzanne Deschamps for the kill

Alberta Bears maul Pats and Axeman to win title

BY MARK PALI
Varsity Staff

For the University of Alberta, it was a golden weekend indeed.

The Golden Bears used a blend of size, skill and discipline to capture the 1992 CIAU National Hockey title, Alberta's eighth Canadian championship, and first since 1986.

After demolishing Trois-Rivieres 9-1 in one of Saturday's semi-final games, Alberta won Sunday's final in convincing fashion, 5-2 over the scrappy Acadia Axemen. The Axemen reached the championship game by virtue of a 5-2 win over the Laurier Golden Hawks.

In front of a large, vocal crowd at Varsity Arena, the Bears came out flying in the opening period, but could manage only a 1-0 lead after twenty minutes due to fine netminding from Acadia's Dennis Sproxton.

The teams traded quick goals early in the second, effectively opening up the game at both ends. After Darren Burns' tying goal at 14:13 of the period, defenseman Ian Herbers restored the Bears' advantage on a bullet wrist shot less than a minute later.

In the third, Acadia valiantly sought to even the game once more, but couldn't beat Alberta goaltender Derek Shybunka. Todd Goodwin's shorthanded goal midway through the period sunk the Axemen, who were unable to penetrate the Bears' defensive wall in the game's closing minutes.

Goodwin, who scored three goals and added one assist in the final, felt that the key for his team was a disciplined performance without any mental lapses.

"We played sixty minutes in both games this weekend, and I can't think of an instance where we had any sort of letdown," Goodwin said.

Alberta head coach Bill Moores sensed some nervousness on his side prior to the championship game, but gave his players praise for coming through under pressure.

"We weren't as free-flowing as we were yesterday (against UQTR), but I was happy with the way the guys responded," he said. "I also give Acadia a great deal of credit. They were a very determined hockey team today."

The Axemen had considerably more success on Saturday, as Laurier presented them with all sorts of power-play opportunities. The Golden Hawks effectively beat themselves, giving up three goals while shorthanded, and exhibiting very little discipline or poise.

The phenomenal goaltending of Sproxton didn't help Laurier's cause either, as the Acadia keeper turned aside 31 of 33 shots, none better than a glove save towards the end of the second period.

While lying on the ice and presumably out of the play, Sproxton reached up and snagged a drive destined for the high corner, a goal which would have put the Hawks in front.

"It was one of those spur of the moment things," Sproxton said. "I just put my glove up, and the puck happened to go into it. But I guess it gave the team a real boost going into the third."

Forward George Dupont led the Axemen with two goals and three assists on the afternoon.

In Saturday's other semi, a stunned crowd watched Alberta manhandle the defending champions from Trois-Rivieres, avenging last year's loss to UQTR in the final.

The Pats were much more like patsies on this day, and showed little interest in repeating as CIAU titlists.

The Bears took a 2-0 lead after one period, and turned the volume all the way up in the second, scoring six times.

Winger Cory Clouston scored three goals, while Barcley Pearce added a goal and two assists for Alberta, who outshot UQTR by a staggering count of 48-16.

❑❑❑

Mark Haarman, a fifth year defence for the Blues, collected his first all-Canadian award at last Thursday's awards banquet.

"It's nice to get something after all that time" Haarman told the *Toronto Star*.

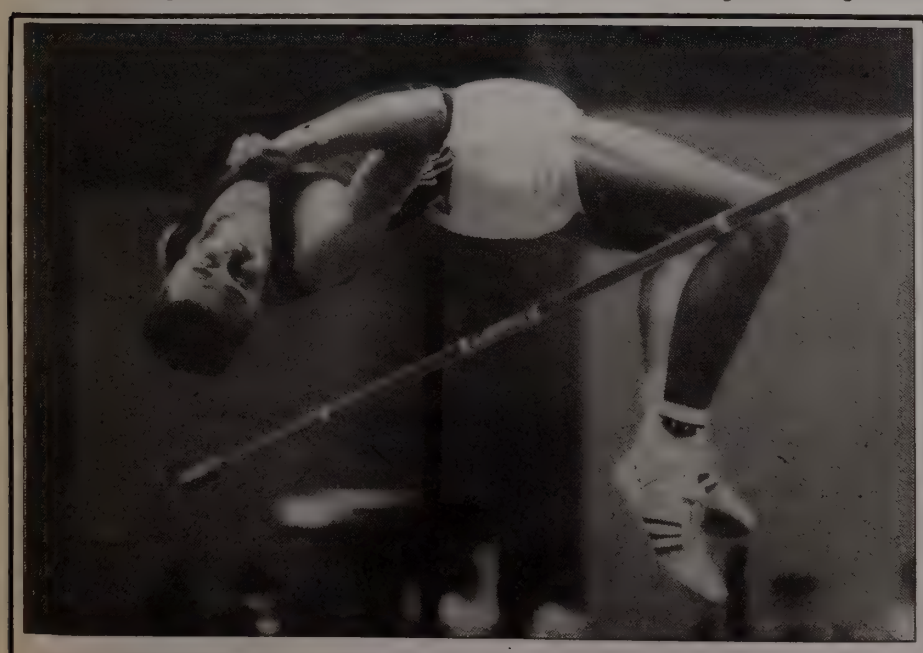
The Faculty of Education student filled the role of captain for U of T this season.

He was the top scoring defencemen in Canada over the last two seasons.

During a sucessful four year OHL stint, Haarman picked up an OHL Academic All-Star in 1985. During the same year he was drafted by the Washington Capitols.

Haarman's assistant captain, Doug Cherepacha, was also honored on Thursday night when he received the Spectrum Randy Gregg Award. The prize is given to athletes who have made outstanding contributions as citizen and student.

Cherepacha, a tireless third year medical student, spends most of the day at the hospital, goes for a two hour hockey practice and then must go home to study.



Alex Zaliauskas won his second CIAU high jump title over the weekend. Other gold medal winners were Brian Hall (1500m), the women's 4 X 800m relay team and Tim Phelan (3,000m). See Thursday's *Varsity* for complete results.

THE STUDENT
TRAVELLER

A Publication of The Canadian Federation of Students-Services

TRAVEL BUG HITS U OF T!

University students sent packing this summer — Experts blame TRAVEL CUTS !

Special to
The TRAVELLER

Following fast on the heels of the Michaelangelo computer virus is a strange new strain which is affecting U of T students at an alarming rate. The new strain, which experts are dubbing "The Travel Bug" has been traced back to Travel CUTS at 187 College Street, right next to the U of T campus. It is believed that Travel CUTS prices and expertise in student travel, coupled with a students incredible wanderlust, spawned the diabolical bug.

One of the most common symptoms is students rushing to Travel CUTS to book flights home and summer travel in Europe. Experts believe the virus has been around as long as Travel CUTS (for more than 20 years), yet it has remained undetectable because it doesn't take a bite out of your wallet!

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WISEMAN DOCUMENTARY RETRO

The VARSITY

VOLUME 112, NUMBER 48, THURSDAY, MARCH 19, 1992

JUST WAITING FOR THE NEWSPAPER TO LEARN WHAT THE WORD JOURNALISM MEANS SINCE 1979

No funding committed

Walksafer threatened

BY JIM BRIDGES
Varsity Staff

U of T students may not be walking safer in the fall, as the student patrol program's fate remains undecided.

The two-year-old service has yet to receive any funding commitments from the administration for next year. Susan Addario, U of T's Personal Safety Awareness officer, said unless funding can be found, the program may not be able to continue.

"The ability to support the program remains to be seen," she said.

"We have to look at the possibility of funding through base initiatives instead of the patchwork funding we have received through donations, which is not a good way to run a service if it is to be dependable. We have to seek alternate funding."



Susan Addario

Addario said the funding decision is dependent on transfer payments from the provincial government and how the different divisions within the university decide to use the money they receive. This puts programs that do not have base funding at some risk, she said.

"It depends on how urgent an issue personal safety is seen as," she said.

The Walksafer program costs $90,000 to run from September to April on the St. George campus alone. The program is funded by 15 different supporting groups, including several student councils, divisions of the administration, U of T alumni, and one time donations from the Ministry of Colleges and Universities

Kathy Mason, Walksafer co-ordinator, said although the program has been well received, it remains to be seen whether it will obtain the backing it needs.

"I have never heard anything but positive comments about the service," she said. "However, it is also very expensive to offer.

"There have been budget cuts across the board. We have to be realistic."

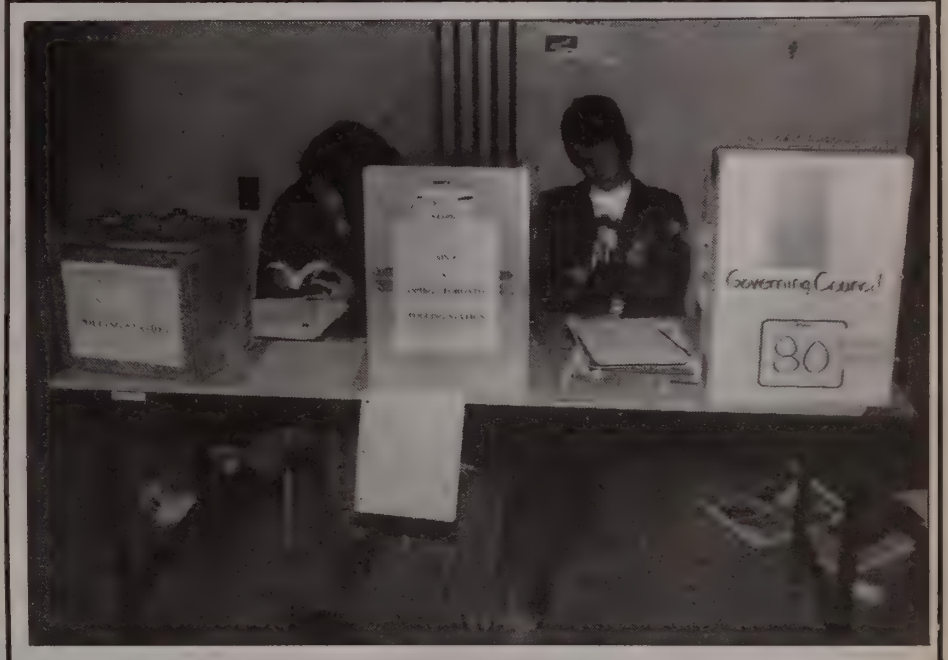
But Diana Dobson, SAC Women's Issues officer, said although the service is needed, it may need changes to adapt to the campus.

"I can't see the program succeeding as it is now. Even if it runs next year the same as it has this year, I can't see it being more successful, just more established."

She said many people had stopped using the program because of long waits, due to a lack of staff.

"It is almost ludicrous to expect 2 pairs to be able to service the whole campus," she said. "There is a convenience factor involved. If you have to wait 25 minutes, you are not going to use it. The

See Walk, page 2.



Have you voted yet? They're waiting. *Mark Lyall*

U of T stabbing suspect arrested

BY MAYLIN SCOTT
Varsity Staff

The man wanted in the stabbing of a U of T student last December has been caught by police in England.

Peter Navetej Singh Mann was arrested in London, England on Tuesday afternoon and charged with the brutal stabbing of a 22 year old female medical student. The attack took place on December 5 in the Med Sci building. The woman was stabbed five times with a butcher knife in the corridor of the building.

According to Detective Al Comeau of Metro Police's 52 division, Mann fled Toronto for London the night of the stabbing, using a British passport under the name Peter Singh.

After three search warrants were conducted in the Mississauga and Etobicoke areas Monday night, police uncovered information about Mann's address in London, which was forwarded to New Scotland Yard. He was arrested in the Graves' End area of London, and was in possession of a false British passport. He had been planning to leave for India in three days.

Police previously believed that Mann had returned to Toronto in late January after the woman received a handwritten note from Mann threatening to kill her and all of her family.



Peter Mann

But Comeau said they have now determined that Mann has been in England since the stabbing and the letter was mailed by accomplices in Toronto. So far there have been no arrests regarding the letter.

"What we're doing is continuing our investigation," he said. "Charges are pending."

He said the woman and her family were no longer in any danger. They had been put under police protection after the letter was received.

"We're not aware of any reason at this point that the victim and her family should be afraid of any danger from those who sent the letter," said Comeau.

Mann appeared in a London court yesterday and extradition proceedings are under way to bring him back to Canada to stand trial.

"As the officer in charge of the case, I'm very satisfied," said Comeau. "I'm a U of T student myself, although part-time.

Computers touted for classrooms

BY CLIVE THOMPSON
Canadian University Press

TORONTO — Universities are touting classroom technology and co-operation with colleges as ways to cut costs and revamp education in Ontario.

The suggestions are part of a proposal by university and government officials to win a share of $160 million in "transition assistance" from Ontario's treasury.

The province's Jan. 1992 funding announcement included $160 million for short-term schemes to restructure the university sector.

"They'll have to be ideas that are practical and help maintain quality, while working under the assumption that things are not going to get better quickly," said Shelagh Nerney, an official with the Ministry of Colleges and Universities.

The suggestions include:

- ❑ eliminating academic programs at certain universities in order to reduce duplication between institutions;
- ❑ increasing the use of technology that links campuses, such as video broadcasts of lectures on two campuses simultaneously;
- ❑ creating a central provincial office to make it easier to shift credits between colleges and universities;
- ❑ cutting salary costs by offering sweeter early retirement and "voluntary exit" packages to professors and staff.

Laurie Kingston, chair of the Ontario Federation of Students, and a member of the group that drafted the ideas, said she approved of making it easier to transfer credits between universities and colleges.

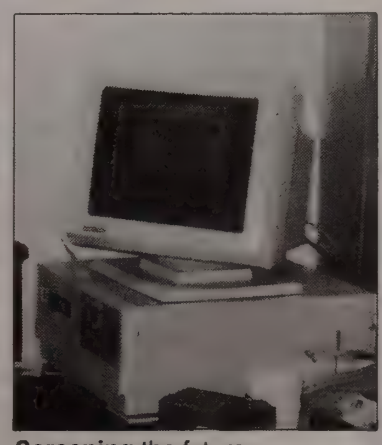
"I think we're already seeing the need for this," she said. "There's a lot of university students that go to college to pick up technical skills after university, and this would just make that easier."

But Kingston was wary of the focus on streamlining academic programs, which she said often results in humanities courses being cut first.

She said she was also concerned about the possibility of increasing the use of video technology in classrooms.

"I think it's good to increase the use of technology to enhance teachers' abilities, but you can't simply replace live human beings with machines."

The report cites a link-up between the universities of Guelph and Waterloo, in which a professor's lecture is broadcast simultaneously.



Screening the future.

It also points to a proposal for a similar link-up between the engineering faculties of Waterloo, McMaster University and the University of Toronto.

"It's a matter of being better able to share resources between the three campuses and the industry," said Gary Heinke, U of T dean of engineering. "I think it'll spread like wildfire."

See Computer, page 2.

Wife assault info prepared for law

BY JIM BRIDGES
Varsity Staff

A U of T law professor is developing course material on wife assault that could be used in Ontario law schools by September.

Janet Mosher, a professor in the faculties of Law and Social Work, is heading a project to develop course materials designed for law professors in first year courses, and for an upper-year seminar. The program is funded by the Ministry of Colleges and Universities.

"We are developing discrete teaching modules to be used in family law and civil law procedure class," said Mosher.

Mosher said the objectives of the seminar, to be offered to upper-year students, are to educate students on causal theories, legal responses in civil and family law, and to work on representing battered women in court.

She said the program is designed to help lawyers better prepare for wife assault cases.

See Wife, page 2.

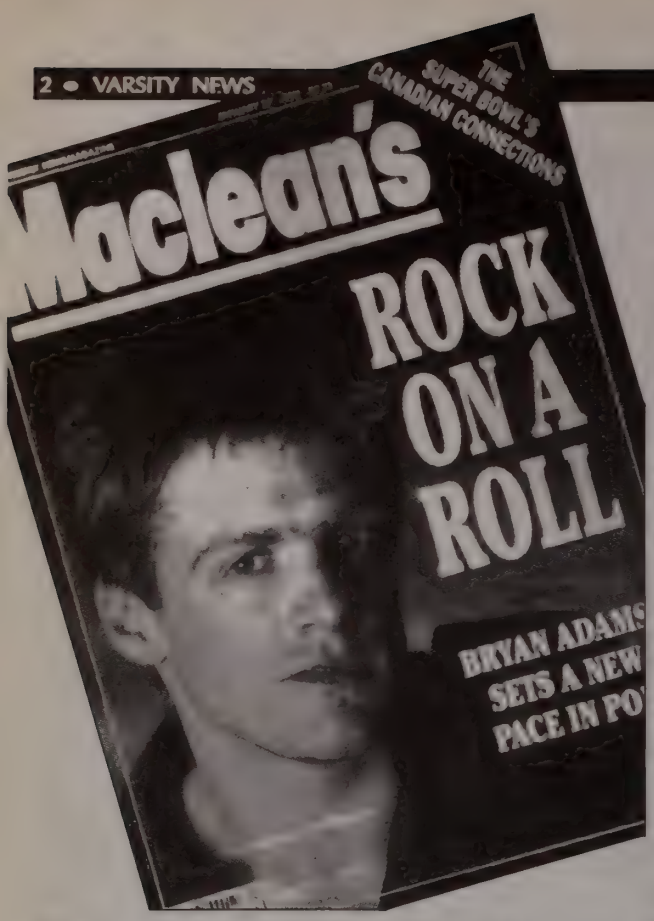
Inside

The Madean's saga continues page 2

Fulford's shock theatre page 8

Karen Preston profiled page 9

Great wrap, page 9



Maclean's issue continues

OTTAWA (CUP) — Education lobby groups have adopted a "if you can't beat 'em, join 'em" approach to a news magazine's controversial special issue on universities.

Groups representing colleges and universities have decided to cooperate with Maclean's magazine on what may become an annual issue.

The Oct. 21, 1991 issue — which ranked universities based on criteria such as student-teacher ratios, operating budgets and acceptance rate — was greeted with outage by many educators, who criticized the methodology used to determine rankings.

Maclean's assistant editor Michael Benedict said magazine staff hope to make the issue an annual feature, following the first issue's success at newsstands.

The Association of Universities and Colleges of Canada, the Council of Ontario Universities, and several universities have met with Maclean's staff to air their grievances about the big-seller.

"We're sharing our concerns with them," said AUCC spokesperson Michelle Albagli. "(We're) working with them to try and improve the data."

"We can only tell them what was wrong with the last survey" and try to see those things are changed in the next one, she said.

Carleton University president Robin Farquhar led the charge against Maclean's last fall. Carleton had been ranked number 44 out of 46 schools.

Farquhar said he was reluctant to cooperate with Maclean's but changed his mind in the hope of improving the next issue. The main problem was the ranking system, he said.

"The global ranking is methodologically incorrect," he said. "There were so many horrible problems with that thing."

The COU has suggested the magazine re-evaluate some of the criteria it used to rank the universities.

Maclean's should examine "those things that affect the student," such as commuting distance, said COU spokesperson Pat Adams.

Albagli said the AUCC prefers a general rating of schools' strengths and weaknesses, saying it is fairer than grading universities from first to last.

"It's better to do a rating, rather than trying to do a ranking," said Albagli. "You end up comparing something different."

She said the AUCC would also prefer to see a rating of course offerings, rather than a comparison of all arts and science faculties.

The COU agreed, and suggested Maclean's compare specific programs.

Benedict said the next survey will examine specialized programs. The magazine will make questions more specific to avoid the problem of differing interpretations, but will continue to rank institutions, he added.

Wife assault info prepared for law

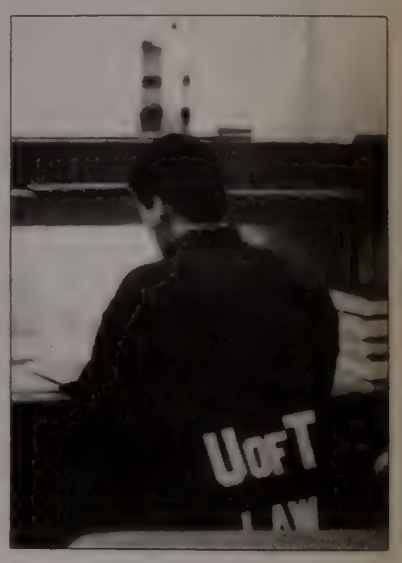
continued from page 1.

"There is a general view that not many lawyers are providing representation for women who are the victims of wife assault," she said. "It requires knowledge and training to deal with the victims.

"A large number of lawyers will encounter wife assault in one form or another in their work," she added. "Their ability to deal with the issue well is affected by exposure to feminist and causal theory. A general knowledge helps."

The material will be ready over the summer and could be used in some classes as early as next September. It will be available to all Ontario law professors to incorporate into their curriculum, but will not be mandatory.

"It is intended as a resource to professors, so that the leg work will already have been done."



Law student

In addition to collecting academic material for the program, Mosher said she has been consulting with community groups to identify their concerns.

"Response during the consultation process has been very positive. They are pleased to see that a law school is getting involved."

Walk program in danger

continued from page 1.

whole idea is that it must be convenient."

Mason said the service receives 50 or 60 calls each week, mostly from women, which may not be enough to guarantee funding.

"The administration is in a difficult spot on this. The service is not used by a majority of students, but if there is no service, there is no choice for those who do want to use it," said Mason.

"The program circumvents and prevents, which cannot be measured," she added.

But Mason said she would be opposed to suggestions of using volunteers instead of paid staff.

"Volunteer service would not be dependable," she said. "During lousy weather and exams, people are not available, and if someone doesn't show up, what do you do?"

Computer link-ups planned for future

continued from page 1.

The report's proposals to speed up faculty and staff attrition are humane, according to Bill Graham, head of the Ontario Confederation of University Faculty Associations.

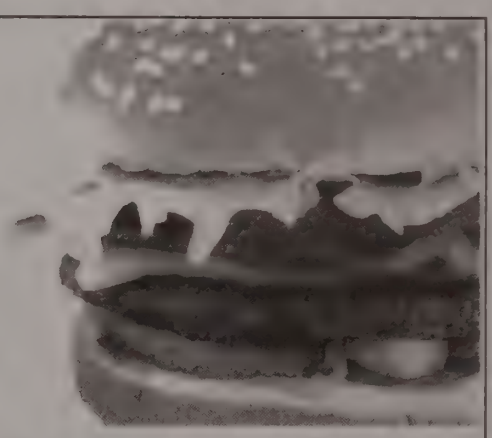
"We don't want to see anybody losing jobs, but we would be very much in favour of early retirement or voluntary exits if the packages are good enough."

The proposals have gone to Richard Allen, minister of Colleges and Universities who will select options to present to the Treasury Board. The province's spring budget will announce the recipients of the transition assistance funds.

sealed envelopes and family members and the beast and how did the rose stay fresh under the glass for so many years, belle should have dumped the beast and gone for the candlestick, seen any newspapers lately? Boo. Boo. Boo. Boo. Boo. Boo. and Boo.

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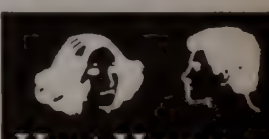
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Episkopon moves off Trinity

BY NAOMI KLEIN
Varsity Staff

Banned from conducting their scheduled activities at Trinity, over 200 members of Episkopon, the college's secret society, took their readings off campus.

On Feb. 29, the college's task force on discrimination released a draft report calling for the suspension of Episkopon activities until structural changes, such as open elections and an approved constitution and code of principles, are adopted by the society. The recommendations were adopted by the Trinity provost, who banned all activities on the college grounds.

But last Friday, the men's and women's Episkopons held their annual third readings. The men's reading was held at the Kappa Alpha fraternity and the women's reading was held at the Harbour Castle Westin hotel.

Episkopon readings are a highly criticized activity where the scribe — the head position in the society — presents material collected about other Trinity students that are considered "out of line" to the student body. In the past, racist remarks, derogatory comments about homosexuals and jokes about rape have been included in the readings.



Trinity college from the outside.

Robert Painter, Trinity provost, said he stands by his decision to ban Episkopon activities but that he has no power over what goes on off-campus.

"They are free individuals and they can associate as they wish."

Episkopon scribe, the readings were held because the Trinity student council voted to defy the task force's recommendations. He said holding it off-campus didn't directly contradict the provost's ban on activities.

"The decision was based on informed student opinion," said Gerhart. "The provost just said the activities couldn't be held on college property."

Farhan Memon, a Trinity student and vocal opponent of the society, was refused entrance to the reading. Memon said he was not allowed in because he refused to be searched for a tape recorder at the door. He also said he was verbally assaulted by several former Episkopon scribes who traditionally attend the third readings.

"It's complete harassment. The meetings are supposed to be open to all the men of college," said Memon.

But Gerhart said the search was warranted because Memon's criticism of the society has damaged Trinity students.

"He (Memon) hurt the reputation of the men of college. We thought a search was appropriate."

Despite the incident, Painter said he remains confident the process of Episkopon reform will continue.

"This was the action of a fringe element," he said. "The process will achieve its ends, and what takes place on the way doesn't really matter."

According to Heather Murray, a member of the task force and an English professor at Trinity, the task force is continuing its evaluation of Episkopon and will present its final report by the end of the year.

Prof finds old ape skull

BY MAYLIN SCOTT
Varsity Staff

A U of T prof is going ape over his own discovery of ten million year old animal bones.

Last June, anthropology professor David Begun found skull parts, teeth and limb bones of an extinct great ape in an excavation site near Barcelona. And he's now starting to put all the pieces together.

"His name is Dryopithecus and it's an early member of our group of early primates," said Begun. "There are four members in this group — orangutans, chimpanzees, gorillas and humans. He lived at a time before those four branches branched off."

Begun said little fossils of this ape had been found all over Europe but this is the first discovery of skull parts.

"We've found over a 100 fragments and we've put together about 40 pieces. We can say he looks similar to other fossils from Europe. It looks more like African apes than orangutans. More like a gorilla than a chimpanzee."

He said the find was important because it could provide some links as to why the various apes branched off into separate groups, and how they evolved.

"The little pieces we found before were things like isolated teeth. We didn't really know what it looked like until we found the larger pieces.

"At the moment, we're trying to make some sort of statement about how big it was. We know it was an adult and a male. We're trying to estimate body weight to be able to make some conclusions about diet."

Begun is currently studying from a replica of his find. The original is in its depository in Sabadell, Spain, near the excavation site.

Student prepares for ROM trial

BY CLIVE THOMPSON
Varsity Staff

The trial of an ex-U of T student who protested the Royal Ontario Museum's "Into the Heart of Africa" exhibit will finally wrap up next week.

And the protester, Oji Adisa, says he won't accept anything but a dismissal of the charges of evading arrest.

"For me, to accept any type of partial justice...for me to accept anything less than an unconditional discharge, means a compromise of my ideals," Adisa said.

Adisa is one of eleven protestors charged almost two years ago during the ROM's 1990 exhibit. The demonstrators claimed the exhibit depicted Africans from an uncritical colonial stance.

He said it's part of a larger continuum of images of Africans he confronted throughout a degree in Sociology and History at U of T.

"When I see pictures and images of African people I often see them in subservient positions...running around in grass skirts, with painted faces and carrying spears.

"I'm not saying that we do not have African societies that dress like that or have those types of implements, but the books that we read continuously portrayed this type of image and only these images," he said.

"How many of our young people who are black, who are African, would want to identify with these images?"

The eleven protestors were told at a Nov. 28, 1991 trial that charges against them would be dropped if they signed a peace bond — an arrangement where the accused agrees not to engage in unlawful activity for a period of time.

Nine of the protestors signed the bond, but Adisa and Devon Johnson refuse. Their case will come up next Wednesday and Thursday.

Adisa said the peace bond is an insult to the protestors, who were "law abiding citizens who were exercising our constitutional right to dissent."

"We did not assault any police, the police kicked our asses, and we are the ones being made to pay for it."

Adisa is also appearing in court on June 9 for a recent charge of trespassing on what he says is his own property. He was apprehended by two officers after walking down a pathway leading from his tenement to the tenement's parking lot.

"I guess they probably suspected me of being a drug dealer," he said.

National News

Prof fired for dress comments

MONTREAL (CUP) — A Concordia University professor, who was fired following sexual harassment complaints by five women, told a hearing he often commented on the way employees dressed.

Testifying at a labour arbitration hearing Mar. 9, Gerald Trudel, a chemistry professor and former co-ordinator of the Concordia Co-op Institute, said his comments were inoffensive.

"It is no different than my female colleagues telling me, 'Oh you must have an important meeting today, you're wearing your blue suit,'" he said.

Trudel's lawyer, Rene Martel, questioned him about earlier testimony given by one of the women who filed a complaint. Trudel's secretary said he told her he liked it when she wore dresses with camisoles underneath.

Trudel was fired by the university last September, but after he filed a grievance with the Concordia's faculty association, the university changed his status to a suspension without pay.

Trudel also testified that when his secretary had applied to work for him, he asked her if she was married and planned to have children.

"The last woman we hired left after a few weeks when she told us she was pregnant," Trudel said.

Richard Beaulieau, one of the lawyers representing Concordia in the case, would not comment.

The hearings continue later this month.

Windsor cuts arts enrollment

WINDSOR (CUP) — In an historic move, the University of Windsor is halting first-year enrollment in the liberal arts program for the 1993 winter semester.

The early entry program, which admits about 230 students each January, will be cut effective Jan. 1, 1993.

Under the university's 1992/93 budget, 1,900 secondary students and 500 non-secondary students will be admitted to first-year programs in September.

Windsor is following the trend of cutbacks at Ontario universities that started with the province's announcement of a one per cent funding increase for 1992/93, and a two per cent increase for each of the following two years.

Carleton, Wilfrid Laurier, and Waterloo universities have all announced they will be cutting first-year enrollment next year.

U of W's decision is bad news is for several thousand Ontario high school students. First-year applications have jumped by 2,200 to 167,909, a 2.5 per cent increase over last year.

"We are greatly saddened that the dreams and hopes of many of these applicants will be shattered by their lost opportunity for university admission," said Peter George, president of the Council of Ontario Universities.

This year, science and engineering programs have attracted the highest increases — 10.9 per cent and 7.7 per cent respectively — from applicants across Ontario.

U of W president Ron Ianni said the only faculty that may accept new students in January is Science and Engineering.

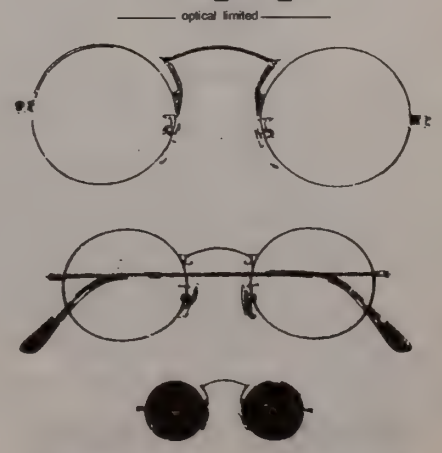
Fees for students who do get in will be hiked by seven per cent over last year.

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EDITORIAL

Law ignores women

The law is supposed to serve everyone equally.

It's supposed to protect everybody from violence, from harassment, from living in fear and dread.

But it doesn't.

There are huge blind spots in the law. There are people the law ignores, issues that don't merit legal attention, suffering the legal system pretends doesn't happen.

There is not a single law school in Ontario that teaches anything about battered women in domestic situations. All the people passing through those schools — tomorrow's lawyers, judges and prosecutors — learn nothing about the brutal realities many women face every day.

According to a 1982 report from the Canadian Advisory Council on the Status of Women, "one in 10 Canadian women is battered by her husband...

"We know that 20 per cent of Canadian homicides are the result of one spouse killing the other. Almost all of these are wives murdered by their husbands...We also know that the range of injuries suffered by battered women range from bruising, to broken bones, to burns with scalding liquids or acid. Many women are beaten while pregnant. Some are permanently disabled as a result of repeated assaults. Despite these horrifying facts, the predominant response to battered women has been to turn the other way. We do not wish to see their suffering."

A U of T law professor is putting together material for courses that could be offered on the subject. But the impetus didn't come from the legal system, it didn't come from any law school. It came from the government, and one woman who sees a need for the issue of wife beating to be addressed.

But one person is not going to change the indifference of the system — an indifference that borders on active hostility. Law schools will not be forced to use the materials presented to them, students will not be forced to take classes on the issue.

Law schools and law professors will continue to be free to ignore wife battering. And the next generation of lawyers will graduate and continue to say the same tired and contemptuous things: "She asked for it," "She provoked him," "It was just a momentary loss of control on his part."

But the legal system and the law schools have never lost their control over the law. They continue to wield power over people's lives.

And until they are forced to realize that battered spouses deserve the law's protection, too, their control is as brutal as the beatings so many women must endure on a daily basis.

The VARSITY

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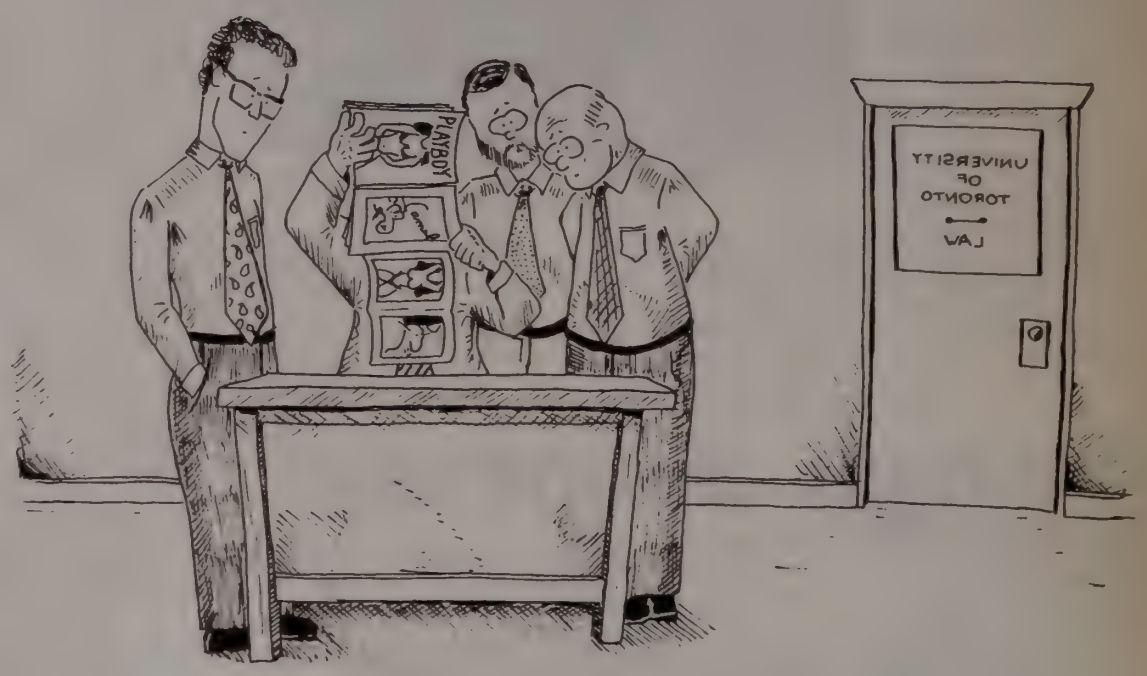
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Masthead screenings today at 4pm Come on out and see what you're voting for

The powers that be dutifully consider the wife abuse issue.



back talk ... letters to the varsity

OFS

This week, University of Toronto students are voting on whether or not to join the Ontario Federation of Students (OFS) and the Canadian Federation of Students (CFS) at a membership fee of seven dollars per year.

By now, no doubt, many of you will have either heard some of the arguments being made in favour and against, or seen pamphlets or posters on the subject.

Regardless of what you have seen or heard, what seems to be the unfortunate constant in any campus-wide referendum is that it is difficult to inform oneself adequately enough to exercise an educated vote. Conversely, it is difficult for organizations and groups such as the OFS, the CFS, and OPIRG (Ontario Public Interest Research Group) to inform the student membership about the history, structure, programmes, research and lobbying initiatives and grassroots organizing efforts and answer any and every question that may be need to be answered on a campus the size of U of T in the short time a campaign period allows.

For years, opponents to the OFS and the CFS have used these obvious difficulties to offer to students easy slogans and misinformation which detract from the real debates in which we should be engaging. In other words, the question should not only be "why did tuition fees go up seven per cent this year?", but also "how can we organize ourselves and what strategy should we use to ensure that a tuition fee freeze is implemented?" The second question, as is evident, presupposes the existence of some avenue of organizing; it presupposes that a necessary condition for achieving our common goals as students is to be a part of a provincial and federal effort to unite the voices of students and demonstrate to the policy-makers and public our political will and clout.

The OFS and the CFS are the only organizations offering this avenue. And, as has been said by many of your fellow students, the University of Toronto Students' Administrative Council cannot be that voice on their own. Similarly, there are students across Ontario and Canada who believe that the voices of University of Toronto students should join with ours, because ultimately there is strength in numbers.

It should be obvious looking at the state of post-secondary education in this country that we have a long way to go, and much to be angry about. But change won't come as fast or completely if 33,000 University of Toronto students sit on the sidelines and watch the rest of us struggle without them.

I urge you to get involved with the U of T SAC and vote yes to membership in the OFS and CFS so that your concerns may finally be democratically represented and your goals that much closer to being raised.

Lyndon Surjik
National Treasurer
Canadian Federation of Students

OFS 2

I am writing to you on behalf of students at the University of Victoria to urge you to vote yes to membership in the Canadian Federation of Students. Students at the University of Toronto will benefit from an alliance with students throughout Ontario and across Canada.

The past successes of the federation have shown that a national-provincial student organization is the most effective means of reaching the media and all levels of government with the concerns of students.

As individual student associations, we only have real influence at the level of the university administration and municipal authorities. Yet, tuition fees, funding levels and student employment are set at provincial and national levels. It is therefore crucial that University of Toronto students make their voices heard at these levels in alliance with over 450,000 students across Canada.

Students have prevented the federal government from imposing the GST on tuition fees through our lobbying efforts. In response to a nation-wide campaign against the 3 per cent tax on student loans, the government has stated that it will be removing the tax. Maclean's magazine has rated our national organization one of the top ten lobby groups in the country.

Despite these successes, we need to continue lobbying for students' rights at all levels of government. By working together, we can strive for a quality, accessible and democratically controlled post-secondary education system.

Jacquie Best
Director of Academics
University of Victoria

OFS 3

Laurentian University's Student's General Association was delighted to hear of your school's decision to hold a referendum to join the Ontario Federation of Students (OFS). As current members of OFS we would like to inform you as to the benefits of membership within the Federation.

OFS is currently the most effective provincial student organization in the country. The Federation represents the concerns of all students who attend post-secondary institutions. As the sole legitimate voice for students in the province, OFS is the primary source of representation at Queen's Park. In achieving its goals, OFS uses lobbying techniques at the local and provincial levels. At the campus level, members associations use OFS campaign materials to raise student awareness regarding educational as well as social concerns.

It is our hope that the students of University of Toronto choose to become members of OFS. The federation would benefit from your membership as U of T will benefit from participation in the Federation.

Mark Green
President SGS/AGE

Disgust

Disgust is not strong enough a response. For the last two years, as a member of the University of Toronto UNICEF Club, I have been responsible for the UNICEF charity boxes placed around campus. So far I have had to contend with Mr. John Livesey from Mariott Catering who has stopped me from placing boxes in Marriott run cafeterias on campus, the manager of the Med Sci. cafeteria who likewise refused to let me leave a box in his cafeteria and Hart House who have also said no. Fortunately, I was still able to place boxes at other locations.

However, within the last two months, two of the seven UNICEF boxes on campus were stolen and the contents of a third taken. Dying children are not

See Back Talk, page 5.

back talk ... letters to the varsity

Continued from page 4

figments of our imagination. 40,000 children die each day in the third world, children who would have lived if there was enough money donated to ensure their survival. I want to make it clear that this is a very direct, tangible situation. Sick and starving children will die because money originally intended for them has been stolen by an individual at the University of Toronto.

Nevertheless, I would like to thank the managers and staff who allowed me to place a UNICEF box at their location. I would also like to say both sorry and thank you to the people who have contributed to the UNICEF. Please do not be dissuaded from giving to charity because of these unfortunate occurrences. Most of the money was received by UNICEF and put to good use.

Meredoc McMinn

OFS 4

I am writing on behalf of the 35,000 students at York University, to urge the students of the University of Toronto to join the Canadian Federation of Students and the Ontario Federation of Students by voting YES in the referendum on March 18 and 19.

In the face of continued cuts, totalling $3.2 billion over the past five years, to the federal transfer payments that fund post-secondary education, the imposition of the GST on our textbooks, the recent provincial funding announcement of 5 per cent over three years, and the 7 per cent increase in tuition fees, students' need for a national and provincial student movement has never been more pressing.

The effects of continued underfunding (overcrowded classrooms, deteriorating facilities, and increasing tuition fees) are evident on both our campuses. We must realize that if we want these conditions to change, we must work together. No institution, not even one as large as the University of Toronto, can hope to have an impact on federal or provincial policy if it stands alone. In fact, on several occasions, the provincial government has told the U of T SAC that if they want to have input in decision making, then U of T must join the OFS.

The CFS and OFS are effective lobby organizations. The recent announcement of the federal government's intention to rescind the 3 per cent tax on Canada Student Loans is primarily due to the lobbying efforts of the CFS. Members of the provincial government have also said that the only reason the recent tuition fee increase was not in double digits was because of the work of the OFS. I think it's time the University of Toronto resumed its rightful place within the national and provincial student organizations.

Over 450,000 students across the country have chosen to participate in the Canadian Federation of Students and to fight for an accessible, high quality, system of post-secondary education. We believe that there is strength in our numbers, I hope students at the University of Toronto agree.

Rob Centa
vice-president (External Affairs)
York University

OFS 5

It has come to our attention that University of Toronto students are currently in the process of deciding whether or not to join the Ontario Federation of Students.

We think there is some information your students should be aware of before they make such an important decision (hopefully the correct one).

We would like to start off by stating that although we are forced to be members of OFS by the virtue of the institution we attend, we do not wish to be members of OFS.

We would also like to state that although we do not believe the OFS represents us as students, we do think there is a need for a provincial lobby organization (as well as a national organization).

Something that you as U of T students are proably not aware of is the real interest OFS has in gaining U of T as a member. The real reason is the approximately $100,000 that you would be required to give the OFS annually, as a member institution. Did you know that OFS has allocated $5,000 to win the referendum at U of T. Just think, a $5,000 investment for a $100,000 return. A 2,000 per cent return on investment sounds like a good investment. We think it may be a little risky however.

Furthermore, are you aware of the policies that the OFS has? This first one is the "zero tuition fee policy". Not only has this hurt institutions who are members of OFS, it has also hurt your institution as a non-member. By OFS maintaining a position of "zero tuition fees", the government has simply found this unrealistic and has continued to raise tuition fees without improving the quality of education. Did you know that Ontario ranked 9th in terms of funding for post-secondary education? Instead of the OFS working with the government in trying to find a solution to the funding crisis, they contine to bellow for "zero tuition fees". Just think, now you want to pay for an organization that has policies that will hurt your institution.

Did you also know that only 10.6 per cent of OFS's $600,000 budget is spent on campaigns? Let me tell you, that's a heck of a lot of money for campaigns that many students never see. Your paper complains about SAC spending $110,000 on parties/orientation. Well I'm sure it was a heck of a party. At least you got a direct benefit.

In one last plea, we would urge all U of T students to make the right decision. Vote no to the Ontario Federation of Students.

Anthony Francescucci
and Sandra Aaron
Ryerson

Ted 2

Ted Graham argues against OPIRG's request for a student levy as well as anyone who doesn't have a clue what he's talking about could.

He criticizes his own interviewing skills far more than he criticizes OPIRG. Yes Ted, if you interview one person who has been with an organization a few months, they won't know the answer to all your questions.

Ted also questions how students can learn anything about activism if they don't know just exactly what issues they'll be active on. Well, this is like asking how can you learn anything about filing if you don't know what company you'll be working for. Former OPIRG volunteers have learned lots about group facilitating, report writing, interviewing, lobbying and other grass roots organizing techniqes which they can easily apply to many other situations. OPIRG's professionalism in this has far exceeded any other group I've been with.

Ted also criticizes what he perceives as OPIRG's lack of focus — it doesn't even know what issues it's going to address next year. Well, Ted, you would be hard pressed to find any student group that does know exactly what issues it's going to tackle and how (*The Varsity* included) next year — except those who rubber stamp programs or who consistently operate programs they've traditionally run.

Nevertheless, OPIRG is structured differently. The whole point of OPIRG is to allow students the input on what programs should be tackled. Their working group set up allows all students (ie. there are no "excluding" elections) to participate on a consensus basis on project creation and implementation.

Another whopper of a gaffe Ted pulls is to call OPIRG unaccountable because the board has a hight turnover. Not only does this apply to *The Varsity* and SAC far more than it applies to OPIRG (many OPIRG board members have stayed on for years) but it is the professional staff who do the budgeting and accounting. The staff — who generally also stay on for more than a year — have a lot to lose so you can bet they work harder than most SAC vice-presidents do at staying accountable.

Picking Ted Graham — someone who wouldn't know his PIRG from a hole in the ground — to write the opinion piece agaisnt OPIRG is really quite appropriate. No one I know who knows something about OPIRG thinks poorly of it.

Matt Wood
Vic V
Past OPIRG volunteer

VARSITY HANDBOOK

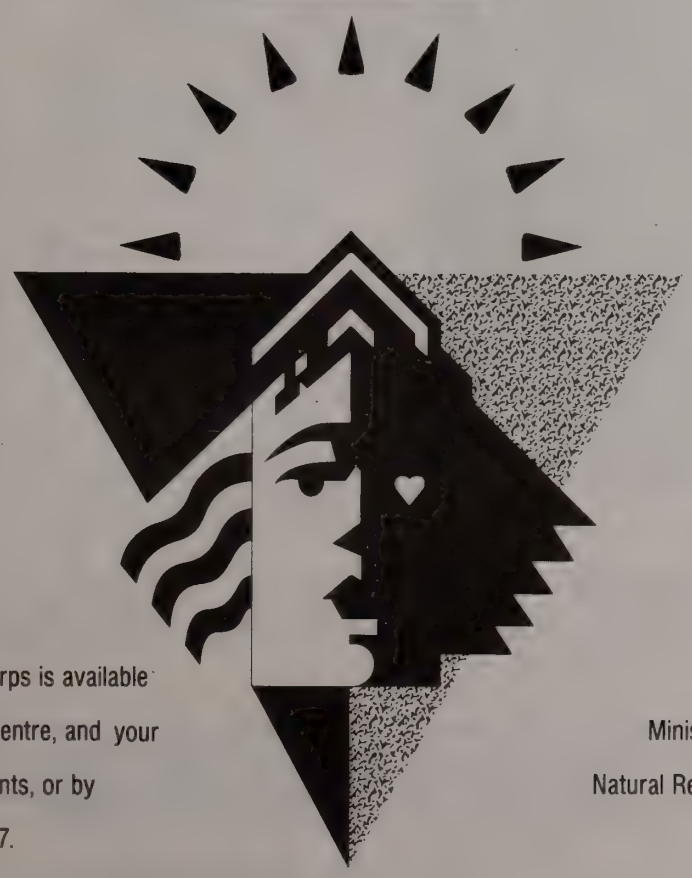
Nominations are now open for Handbook editor and Production Manager until March 26 at 5 pm.
Screenings: April 2 at 4 pm
Elections: April 7, 10 - 5
Only Varsity staff are eligible to run and to vote.

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Ontario

Cette information est également disponible en français.

VARSITY REVIEW
THURSDAY EDITION
MARCH 19, 1992

Frederick Wiseman on the Documentary dream

BY STEVE GRAVESTOCK
Varsity Staff

Frederick Wiseman retrospective
Cinematheque Ontario
March 20 to March 27

Frederick Wiseman has been considered America's pre-eminent documentary film-maker for almost twenty-five years.

His films normally focus on public institutions (for example the police, the welfare system, hospitals, etc.). However, it's a mistake to regard him as a muckraker. In fact, rather than offering solutions or postulating reformist stances, his work usually investigates permanent, possibly unresolvable social problems. At his best, Wiseman offers a unique, complex view of the human condition. Despite the fact that his films deal with highly charged events there's a reflective, even calm tone to most of his work.

In *Titicut Follies*, his 1967 debut which dealt with Bridgewater, a Massachusetts hospital for the criminally insane, one patient demands that he be sent back to prison because he's not receiving proper care. The hospital staff is overworked and undertrained. However, it is also clear that he is ill and probably not capable of determining what's in his best interest.

Similarly, the movie makes us doubt our own, probably complacent, definitions of sanity. One inmate delivers a lengthy, eloquent harangue about politics. Just as we are wondering about why he's in there he lets something slip which undercuts everything he's said so far. In addition, Wiseman responds to light and faces in a way which indicates an highly intense, beautiful response to what's going on around him.

Until now, though, it's been impossible to see *Titicut Follies*. It owns the dubious distinction of being the only film that's been banned in America for reasons other than obscenity. Responding to complaints put forth by a retired social worker, a judge decided that the movie invaded the patients' rights — despite the fact that Wiseman obtained permission from everyone involved beforehand — and dismissed the film as a collection of "ghoulish obscenities." The judge ordered that the film could not be shown. Wiseman fought this ban for two decades and last summer finally got the ban rescinded.

Most filmmakers would have given up, but Wiseman persevered. This tenacity won't surprise anyone who has ever spoken to him — he has a rapid-fire, cut-the-crap delivery that contradicts his vaguely professorial appearance. (While I was speaking to him, I kept thinking of that *Vanity Fair* photograph of Norman Mailer — the one where he was duking it out with a light bulb.) Not surprisingly, there was more behind the ban than interest in the patients' rights.

"The state of Massachusetts was embarrassed by the film," said Wiseman. "When it was originally banned it was an enormous political issue there because a number of political careers were thought to be dependent on it, particularly Elliot Richardson's. Despite the fact that he liked the film, he turned against it because he thought his career was going to be damaged. I think that was the principal reason the ban existed. Now, he's practising law in Washington, but he went on to a glorious career as Nixon's attorney-general." (Ironically, when people were lobbying Michael Dukakis to have the film released in '87-'88 — as a liberal it was incumbent upon him to get it released — Elliot Richardson returned to politics and ran for Massachusetts governor.)

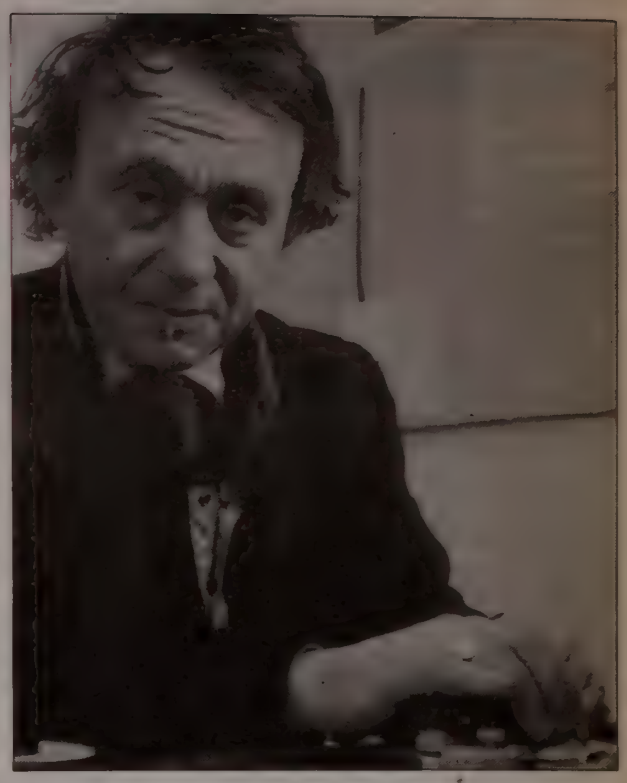
Wiseman first encountered Bridgewater when he was a legal professor. "I taught legal medicine, psychiatry in law, and criminal law, and used to take my students on field trips to prisons, criminal trials, and parole board hearings. One of the places I took them to was Bridgewater and when I decided I no longer wanted to teach law and decided to try and make movies I thought that would be a good subject."

Wiseman's movies critique the social system with a subtle, yet powerfully evident point of view.

As one might expect from this casual description of the project's genesis, Wiseman doesn't begin his films with any sort of agenda. "Generally, I know a little bit about it [his subject] but I try to have the film be a response to what I find when I'm there." Wiseman doesn't believe its his duty to simplify things for the audience though he doesn't believe his films are obscure either. "I think my point of view is expressed very clearly in the films. It's expressed indirectly through the structure in precisely the way a novelist doesn't declare his attitude towards the characters in the first paragraph by having Walter Cronkite, say, introduce them. That's exactly what I don't do. You have to dig for it but it's there and I don't think it's that complicated to find either."

This approach may give some viewers and critics fits — those who like to have their responses channeled — and make others ecstatic. For Wiseman, the viewer's freedom to work out his or her own response to the events is one of the principal benefits of his approach.

"It's hard for me to calculate how people respond. I think when this kind of film works it puts people in the middle of events. They have to think through their own relationship with what they're seeing and hearing and they know my attitude about it by the way I've ordered the sequences."



Frederick Wiseman.



A scene from *Juvenile Court*.

Wiseman has run into problems because of his non-partisan approach to his subjects, particularly with his classic *Law and Order*, which dealt with the Kansas City Police Department. Instead of lambasting the cops, Wiseman produced an almost abstract meditation on the reasons for police.

"Everyone has ideas about the police, but most of us middle-class people don't have any experience with them. I think the film shows police doing good things, bad things, banal things, a wide variety of things. Anyone who thinks police are all pigs — as some of us do — has their head in the sand. Ride around in a police car for about 20 seconds and you realize that the 'piggery' is in no way restricted to the police because you see what people do to each other. Which is what makes it necessary to have police in the first place. The film doesn't present a simple-minded view of the police and that's the point really."

Titicut Follies was ostensibly banned for invading the privacy of the patients, but Wiseman believes that this is a red herring; and that he's entitled to reveal facts and events in the same way a print journalist is entitled to. "My feeling is that when I'm dealing with public institutions I'm protected by the First Amendment. Privacy is not an absolute right in American law. As the Supreme Court has decided on any number of occasions, the First Amendment is the dominant value. Not just in my films but in *anybody's* films. I'm aware of the privacy issue but nobody in these films is photographed who hasn't agreed to be photographed. I'm dealing quite directly with that: the cameras aren't hidden or anything."

Wiseman also agrees that there's an aesthetic fallacy built into the way people respond to documentaries. When a non-fiction movie raises questions about a person's behaviour, it does so in a context that is "very limited" and consequently doesn't dismiss that person completely.

Wiseman is very diplomatic about other documentary filmmakers. He refuses to comment on other artists' works — he hadn't even seen *Roger and Me* — but he admires Marcel Ophuls and Errol Morris. (He's constantly busy and at the time of this interview was preparing an opera based on one of his films.) Academic commentary amuses him, and he laughed when I mentioned the title of a recent book on him (*Reality Fictions*) and admitted that he started it as a joke. "It was response to the pompous term *cinema verite* so I said no, it's reality fiction. There's a certain basis to it because the films are based on reality and the structure's fictional. But as far as I'm concerned, they're movies."

One thing that Wiseman isn't very diplomatic about is Canadian television's neglect of his work. When I told him I hadn't been able to see one of his recent films, he responded "None of my films have shown on Canadian TV and that really pisses me off."

On choosing your Canadian tunes

BY ROB REEDIJK

Lately there has been a lot of controversy over the CRTC's Canadian Content rules. At the center of this controversy is Bryan Adams. While most people in Canada are not shedding any tears over Adams' loss in record sales, his statement that CanCon breeds mediocrity is worth consideration.

Review Rhetoric

As long as I can remember, there has been dissatisfaction with the Canadian music scene. Why do countries like Ireland and Australia, which have markets of comparable size to Canada, manage to have such healthy scenes while here in Canada we are not happy with our own product, both in the commercial and artistic senses?

CanCon has made it possible for certain bands (for example Glass Tiger, Honeymoon Suite, The Box, Luba) which have been unable to generate any significant sales outside of Canada, to become quite commercially successful in Canada. The question is are these bands truly mediocre, or is it just that they lack the support to sell in larger markets such as the U.S.?

Although there are hundreds of thousands of Canadian record buyers who would argue against me, I suggest that these acts could very well be mediocre. I base this purely on the fact that there are some Canadian acts (for example Cowboy Junkies, Voivod, k.d. lang) which have sold very successfully internationally with no more record company support than Glass Tiger et al.

I am not suggesting that we do away with CanCon. The Cowboy Junkies might not have made it without these rules. The reality is, CanCon gives many Canadian musical acts the opportunity of having a musical career.

Does Glass Tiger suck? You decide.

It seems that we are caught between a rock and a hard place. Without CanCon we would be swamped by the marketing clout of international mega-acts. On the other hand, with CanCon, the quality of truly good Canadian music is being diluted by mediocre acts.

I don't pretend to know whether or not the Canadian Content rules should be done away with. It could be that the problem exists in the way the system is set up, or the percentages may simply be too high. What concerns me, however, is the public's role in all of this.

If the public would take a more active role in the music scene, then the public would justifiably have more say in what music should enjoy commercial success.

The fact is, there are some great musical acts in Canada. The public just is not aware of them. These are independent or underground acts. Every night of the week, you can go and see them in various clubs in Toronto and other Canadian cities. Their independent recordings, heard on college radio and CFNY, can be purchased at various alternative record stores

See public, page 8.

Lantern is destined to light up the screen with its perfectly sculpted universal message

BY GLENN SUMI
Varsity Staff

Raise The Red Lantern
directed by Zhang Yimou
opens March 20

With his third film, Zhang Yimou has achieved perfection. The director's previous films, *Red Sorghum* and *Ju Dou*, were visually entrancing stories about love and passion in pre-Revolutionary China. But where the earlier films sometimes relied too heavily on painterly images at the expense of narrative flow, Zhang's most recent film, *Raise the Red Lantern*, exhibits no such flaw. If my critical antennae are poised correctly (and if there is any justice in this world), this film is destined to become a classic.

Set in Northern China in the 1920s, the film recounts one year in the life of Songlian, a nineteen-year-old student. After her father's death, and unable now to continue university, she agrees to wed Chen Zuoqian, a wealthy fifty year old who already owns three wives. "You'll be a concubine," warns Songlian's stepmother, to which the girl replies: "Isn't that a woman's fate?" — a statement that prepares us for the story to come.

Independent, with an almost ruthless determination to make the most of her life, Songlian sets out alone to join her husband's household. The three wives greet her with varying degrees of civility. Yuru, the oldest, has borne Chen a son (the ultimate duty of a Chinese woman) and is now cold and distant, rarely venturing outside her house. The second wife, Zhuoyun, seems friendly and helpful, understanding Songlian's situation. The third wife Meishan is the most mysterious: a former opera singer, she is proud and beautiful, and at first resents the young girl's intrusion.

Yimou's latest combines cinematic scope with a powerful tale.

The film's title provides the central image, which is both compelling and horrific. Every evening, the four wives wait outside their houses for the mounting of the red lantern, which is lit and placed in front of the door of the wife with whom the master chooses to sleep. The "chosen" woman is pampered, receiving many benefits, including a foot massage, meant to increase her ability to "serve" her master. The unchosen women retreat into their houses, humiliated.

As the youngest and newest wife, Songlian initially receives the most visits, but soon her novelty wears off. Much of the film's tension comes from the rivalry among the women, who plot, fight, and scheme among themselves for Chen's nightly visits. Soon it becomes clear that the red lantern is one of their only available symbols of self-worth.

Although set, like Zhang's other films, in China's past, *Raise the Red Lantern* is easily his most contemporary and universal picture — especially on the subject of women. One of the most frequent complaints by women, voiced in literature ranging from Wendy Wasserstein's *The Heidi Chronicles* to Naomi Wolf's *The Beauty Myth* is that, despite the feminist movement, women continue to define themselves as objects for men's pleasure. Rather than banding together to fight the patriarchal system, they fight amongst themselves to see who wins the best man. Victims themselves, the women become victimizers.



The much sought after foot massage.

This is the underlying tragedy depicted in Zhang's film. Because of their repressive environment, the women's talents are wasted on petty jealousies. Only Meishan, the opera singer, manages to express herself in a creative way. On two occasions when she isn't chosen by the master, she sings unashamedly in the building's courtyard for everyone to hear. Her nasal, almost unreal voice, although unfamiliar to Western ears, manages to express her dignity and spirit, both of which have been punctured by her inhuman environment.

That the film is beautifully shot will be of no surprise to fans of the director's previous films. Trained as a cinematographer, Zhang has a faultless eye for composition, consistently finding appropriate visual images to express an emotion.

On the level of narrative, which hitherto has proved difficult for Zhang — in his last film, *Ju Dou*, he resorted to melodrama in the latter moments — *Lantern* also succeeds. Not one moment is gratuitous. Each exquisite scene contributes to the final, tragic conclusion.

And finally, the performers are, without exception, marvellous. The four wives are each instantly recognizable, as is a fifth character, Songlian's maid, who desperately wants to become a concubine herself. Taken together, these women's stories comprise a sort of rural Chinese *Lives of Girls and Women*. And in a sly, almost experimental directorial move, Zhang presents the middle-aged Chen always from a distance, never close up. He is the detached patriarch, the unworthy but stubborn symbol of repression.

At its most basic level, *Raise the Red Lantern* is a plea for dignity and honour, even under the most inhumane circumstances. "We're like cats and dogs and rats," says Songlian at one point, and the image resonates. With its quiet horror and desperation, this great film, like an avenging Chinese spirit, will continue to haunt the viewer for a long time.

Two cool jazz deals 'round town

BY C J WREN
Varsity Staff

JMOG
George's Spaghetti House
to March 21

Bill Mays
Montreal Bistro
to March 22

Even when two members of the jazz collective known as J.M.O.G. (that's jay-mawg) shared the same living space, they rarely saw each other. To get the entire quartet together long enough to play some music took 15 years to arrange: Pat LaBarbera (tenor and soprano sax), Joe LaBarbera (drums), Don Thompson (piano) and Neil Swainson (bass) were busy playing with the likes of Woody Herman, Buddy Rich and Joe Henderson. But all four members have finally managed to slot time at George's Spaghetti House into their packed schedules.

From March 16-21, Tony Bennett will have to do without LaBarbera the drummer and George Shearing will struggle along sans Swainson while we enjoy the sounds of homegrown talent.

So what does J.M.O.G. stand for? An apt description — Jazz Men On The Go.

Another player-in-demand gracing Toronto this week is pianist Bill Mays. He is performing solo at the Montreal Bistro from March 17-22. Critics have praised his ease with melody and his intelligence of style. He has backed vocal legends Sarah Vaughan and Frank Sinatra and has received accolades for his recent collaborations with bassist Ray Drummond. Mays' history includes a mixed bag of studio work in L.A. followed by full-time jazz in New York. From this range of experience, Mays has collected a reserve of imagination and technique which is always charming, never complacent.

Words of revolution

OJI ADISA
To My Root
Hefty Sounds

Innately oral forms of poetry always seem to lose something when textualized. The resonance and texture of the human voice have a whole set of dramatic effects that are often ignored in decontextualized, print-based considerations of oral poetry.

In contrast, Oji Adisa's casette collection of poems, To My Root gives us the experience of oral poetry, an earful rather than an eyeful.

It's a very politically charged earful. Adisa, an ex-U of T student and African rights worker, covers a wide span of Afrocentric topics in this casette, ranging from gunshooting incidents in Toronto and paeans to Marcus Garvey to his own tussles with the Canadian legal system.

Of greatest interest to anyone around U of T is the longest track, "ROM 11 — Set An Example", which deals with the Royal Ontario Museum's now-infamous Into the Heart of Africa exhibit. Adisa, who is currently facing trial over the protests of the exhibit, gives a useful counterpoint to the mainstream media's reading of the incident as "reverse discrimination", the leading bogeyman in two years of endless crap about political correctness.

This track foregrounds the semi-ineffable element of drama that oral poetry engages: what's said is inseperable from how it's said. The didactic becomes oratory — and actually, the genre of oratory, with its public rather than private cadence, describes these pieces probably better than the label "poetry".

Moreover, Adisa is a good performer, whether the works are his own or, in the case of two of the tracks, written by others. Having endured several dozen painful telephone-book recitals by poets with tin ears and lead tongues, I can say the performance on To My Root is a useful reminder of what textual poets could learn by thinking more about the oral side of verse.

To be fair, Adisa has the aid of solid mixing work on several tracks, a rolling echo effect that you can't really reproduce live. It's got a nicely sinister effect, producing thick overlap of the convoluted rhymes in pieces like "For Mr. X", an apostrophe to another of the charged protestors in the ROM case. On other tracks it adds a nearly (and ironically) pulpit-esque tinge, such as on "To The Gunman", a sarcastic indictment of the man who pulled a gun and started shooting up a party in the nearby Chestwood area last fall, after another party-goer stepped on his foot.

The political significance of the casette should be enough to turn a few ears, particularly since the ROM trials are about to wrap up next week. But its artistic significance — which isn't really seperable from its political spirit — is in its solid use of a genre pretty much ignored in so much poetic discourse.

Note: there's only a small run of cassettes; it's available from producers Hefty Sounds New Age Promotion (744-6714) or at Una's Cafe on Queen St. this Sat., an event hosted by Hefty in support of the upcoming trials.

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A theatre of violence

BY LAURA KOSTERSKI
Varsity Staff

Swahili Godot and Lovesong
Written by Robin Fulford
Theatre Centre
to April 5

Like Robin Fulford's previous work, *Steel Kiss*, last season's much discussed production dealing with teen violence against homosexuals, *Swahili Godot* and *Lovesong* continue to explore themes of violence.

These plays are not new so much as re-made. Both plays existed in different forms at one time over the last several years but have been changed and revised according to Fulford's experiences in rehearsal. As a writer he is very much interested in allowing criticism and workshop to affect and alter his work. Swahili Godot, for example, underwent a lot of changes during rehearsal, emerging as an entirely new script.

"Because I was writing so close to rehearsal time I became affected by what other people would say, by what the set was going to look like, by the stories people would tell me...we had a hundred pages of shit and gradually we put it all down to a forty minute theatre piece."



Robin Fulford.

Lovesong is also very different from its original form. It started off as a full length play and at one time was embedded in the text of Swahili Godot. It is now a twelve page monologue which stands alongside Swahili Godot. The two pieces are intended to play off of each other: Swahili Godot depicts the effects of violence on a domestic level. It shows a man living on the edge of violence. Lovesong depicts a man totally immersed in violence.

Lovesong is based on the testimony of a rapist which Fulford heard while attending a murder trial in the U.S. It is a very raw piece which explores the thoughts of man as he rapes and murders a women (the title is thus darkly ironic). It is not an easy piece to read, nor I imagine an easy one to watch. Assessing the meaning and purpose of such a play is problematic, yet Fulford has devoted much of his writing to exploring this kind of 'sensitive' subject matter. Other hard-hitting themes he has written about include acquaintance rape and schizophrenia.

Fulford prefers to write short pieces and, as he points out, the kinds of subjects he is interested in seem to work better this way.

"One of the things that allows us to work with short pieces is that we tend to make them as intense as we can...they don't need to be long. It's not about long slow moving things that gradually get revealed, its about jamming stuff down people's throats, its about manipulating them, its about throwing certain images and sequences and situations and feeling out at them and they have to carry those away with them."

So far this philosophy has worked for Fulford and his company. It is an acceptable notion, brutal theatre, but also potentially dangerous, an excuse for a lack of artistry, a reason to shock an audience without educating or changing them.

Jokingly, Fulford describes his mother's reaction to his work, "Why can't you write a play that I can bring my friends to?" And, given the topics which appear in his plays and the style in which he presents them, certainly Fulford's brand of theatre is not for the overly sensitive.

McDonald's funny journey

BY RAPHAEL LEWIS

My House, My Rules
starring Mike McDonald
March 20 -- 9 pm

Stand up comedy is rarely upstanding.

Mike McDonald, whose half hour special, *My House, My Rules*, will appear Friday night on CBC, has become one of very few exceptions to this rule. Anyone who has ever been to Yuk Yuks knows that this chain of comedy clubs is named inappropriately. It should be called "Yawn Yawns", or "Yak Yaks". This is not the fault of the bars, but rather a reflection of the pathetic state of comedy in North America.

The vast majority of comics today rely on the words "fuck" and "penis" to get laughs.

"Uh, you ever notice how guys with small dicks get laid the most? Yep, that's right. They call me 'Two Inch Mitch'."

Etc., etc., etc.... Though dirty can be hilarious, most comedians use vulgarity as a crutch to steal laughs from their repressed audiences. The Dice Man and Eddie Murphy are prime examples.

Mike McDonald has no such handicap. With a combination of excellent delivery, well-chosen material and some impressive physical/silent schtick, this comedian manages to make you laugh without resorting to his pecker.

After all, comedy is the weaving of language such that reality is seen in a more vulnerable position. Even though dicks are funny, it is much more humorous when something banal is scrutinized.

McDonald chooses to recount hilarious anecdotes from his many hours spent vacationing with his family, confined to the back seat where he is strategically placed between two younger brothers and just out of reach of his father's irate fists. He vividly recalls the inherent humour involved in discomfort, boredom, the generation gap, sibling rivalry and travelling. Anyone who has ever road-tripped will identify with his stories.

The only flaw in McDonald's show is that it is too short. When the programme ends, the viewer is left yearning for more. The man is an accomplished comedian, and if he can make people laugh on network television, he has accomplished a great deal.

But now that we know McDonald is good, let's see him get dirty. Didn't he ever pee into an empty beer bottle while the rest of the family slept? Was no one ever car sick? A little vomit on the back of daddy's neck does wonders for his driving technique.

My wish that he satisfy my plebeian id aside, Mike McDonald is funny. Pull up a chair, the kids and the dog and check him out.

Will the public ever decide?

continued from page 6.

or even at their concerts.

All I am suggesting is that the public exercise its right to choose which music becomes part of our popular culture. Right now, major labels sign the bands which they believe radio will play, while the radio stations play Canadian songs which will bridge the gap between Phil Collins and Paula Abdul while fulfilling their CanCon obligations.

In principal, the airwaves belong to the public and radio stations are giving the public what radio believes the public wants. I think that the public has yet to indicate what it actually wants.

If the public would start to really go out and patronize some of these talented acts, the record companies and radio stations would be forced into paying more attention to these bands.

It's not an issue of whether or not CanCon is good for Canadian music. It is an issue of the public making choices. It's time Canadians choose what music belongs on our airwaves, rather than allowing radio and the record companies to patronizingly make the choices for us.

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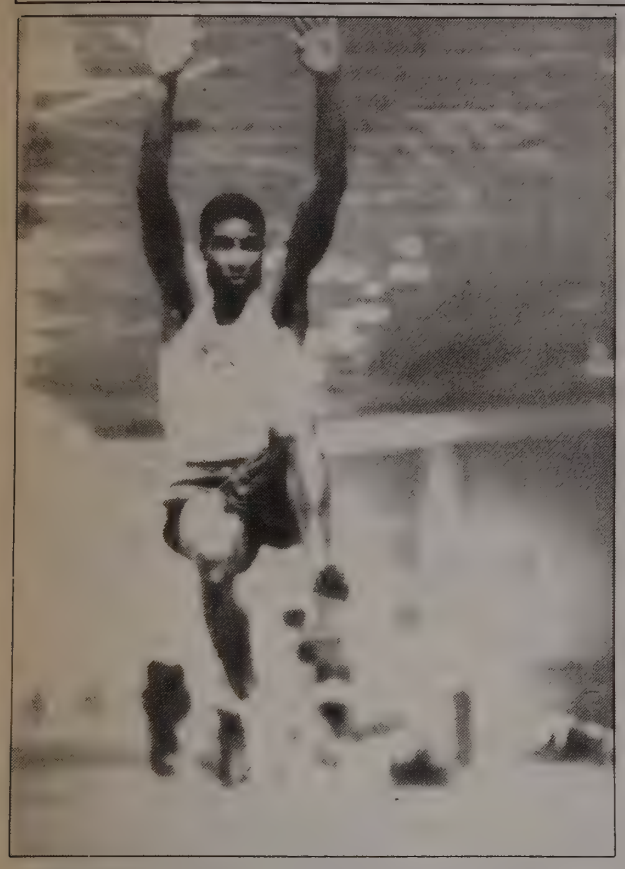
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VARSITY SPORTS

THURSDAY EDITION
MARCH 19, 1992



Emile John - last year's CIAU triple jump champion

Respected coach retires

Blues right on track for success

BY TED GRAHAM
Varsity Staff

At U of T, track athletes often compete individually, but when they win or lose, they do it together.

Although track is one of the more individualistic sports, you wouldn't guess that from seeing Toronto teammates cheering and offering advice to one another.

At last weekend's CIAU finals in Winnipeg, all the year's training was focused, channelled down to one effort.

The OUAA's outstanding male athlete, U of T's Brian Hall, was the first to strike gold winning a stirring duel over University of Alberta's Rob Swartz in a time of 3:51.82, with Dan Holmes finishing fifth. Two hours later, Brian returned to the track, anchoring the 4 X 800 Meter relay to the bronze. According to middle distance coach Peter Pimm,that was a terrific team performance given that three of the four runners had already competed in individual events. These included Anthony Biggar who took the 600 Meter Bronze in a personal best of 1:20.12.

But speaking of team efforts, the women's 4 X 800 Meter completed the first day in grand style winning by 5 seconds in 8:59.93, the fastest ever by a U of T team. For team members Lucy Libera, Sandra Tenaglia, Mary Balic and Kim Crawford, it was the completion of the " Golden Triple" as they won the OWIAA 4 X 800 last week and all were members of the Cross Country championship team in the fall.

The Blues continued to flex their muscles on day two — particularly in the men's high jump and 3,000 meters.

Canada's number one ranked high jumper and defending CIAU champion Alex Zaliauskas again won the gold, jumping 2.17 meters, with Anthony Deserio getting the bronze, Darrin Cunningham fourth and Jason Munroe fifth.

Deserio is an interesting story in that he had to reach the high jump championships through the back door. Since U of T can only qualify three high jumpers at the Ontario conference, Deserio had to get to the CIAU's by triple jumping.

The stocky six foot Deserio isn't the most likely medalist.

"If you stood a bunch of people together and said pick out the high jumper you wouldn't pick Anthony," said U of T head coach Andy Higgins.

In the 3,000 meters, Tim Phelan upset and outlasted Moncton's Joel Bourgeois in the homestretch winning in a personal best time of 8:13.50.

"Bourgeois (a member of Canada's cross-country team) surged hard with 1,000 meters to go, but I covered his move easily and with 100 meters to go and I knew it was mine" said Phelan.

Toronto freshmen Sam Babe and Jeff Lockyer finished in the fourth and fifth positions.

Other outstanding performances were posted by rookie Irene Oeffling who took the silver in the shot put, and Vesna Bosner who captured the Bronze in the High Jump.

In the team competitions, Manitoba and Windsor tied for first in the men's division with 63 points, Toronto scored 49 points for third. Windsor also won the women's division with 67 points, with Toronto finishing fifth with 22.5 points.

Higgins said at least ten points could have been had if Emile John had competed in the triple and long jumps. John, who is trying to get into medical school, felt he needed to drop an optional course because it was hurting his G.P.A. As a result John's course load was one less than the four needed to retain his eligibility.

John had won the triple jump and came second in the long jump in last year's CIAU finals and, according to his coaches, his performance until then had been great.

This meet also marked the final appearance at the CIAU's for Zolton Tenke, who celebrated his 65th birthday on day one of the meet and will retire from coaching in June.

In 18 years at U of T, Tenke contributed greatly to Varsity and Canadian track and field.

Higgins is quite laudatory in speaking of Tenke's achievements — especially in the realm of training.

"His impact changed people's concepts about training and athletic fitness. Our schools of Physical Education don't understand that concept in the best sense."

During Tenke's coaching tenure, he had the opportunity to do fitness work with the San Francisco Forty-Niners and the Green Bay Packers.

It is expected high jump coach Carl Georgevski will take over a majority of Tenke's coaching responsibilities in the jumps.

Now that the university season is over, Higgins will be focusing on the Olympic track team which he will be helping coach. He left for Phoenix last Tuesday with Katherine Bond and Michael Smith to prepare for the Olympic Trials this July in Montreal.

Track and Field

Part-time student and Olympian

BY MAYLIN SCOTT
Varsity Staff

Karen Preston had a good excuse to skip class last month.

The first year U of T student was attending her first Winter Olympics in Albertville.

Sports Profile

And when the games were over, the Canadian women's figure skating champion was eighth overall, skating cleanly in both her long and short programs.

"It couldn't have been better," she said. "It was a personal best.

"To tell you the truth, the skating part hasn't sunk in yet. I got off the ice and was talking to another member of the team and saying it just feels like another competition. But being there, and walking in at the closing ceremonies and hanging out with the other athletes. It really was a lot of fun."

Although judging at the Olympics was severely criticized for being biased and unprofessional, Preston said it's all just part of the sport.

Jocks don't believe figure skating is a sport but we train harder and suffer more injuries

"In skating we have judges, in downhill skiing we have clocks. You just deal with it. That's the sport and if you don't like it, you get out of it."

The competition — especially among the women — was dominated by a battle between athleticism and artistry. Two medal contenders — Japan's Midori Ito and Tonya Harding from the States — attempted triple axles while U.S. skaters Kristi Yamaguchi and Nancy Kerrigan went for grace and style. Yamaguchi won, while Harding and Ito fell on triple axle attempts. Ito's second attempt, though, at the end of her program was flawless and got her the silver medal.

But Preston said it's hard to say what direction skating is moving in.

"I don't know if I have to do a triple axle," she said. "Yamaguchi won and she didn't do one. I hope skating doesn't go to only a jumping competition because it didn't start out that way. I also don't believe the human body can take it, or do much more in terms of jumping, because of the pounding on your body."

Though Preston currently only does five out of the six triple jumps, she suffered an ankle injury in 1989 that lost her the Canadian title, and she's also had problems with bleeding between the hips.

"Jocks don't believe that figure skating is a sport but if you look at what we do, we train harder and suffer more injuries than any other sport except for downhill skiing. I had tendonitis at the age of nine.

"But hopefully, I can keep myself healthy. I make sure I don't overtrain, eat well and exercise."

Preston trains six days a week, four hours on ice and two off ice. The part-time student is also in her first year at Erindale College studying philosophy and psychology and plans to go into broadcast journalism or sports psychology.

"The philosophy course is going well," she said. "My prof is great and very accommodating if I have to miss class or a test. The psychology course is a little difficult. It's Psych 100 and there's 1,200 students in it, you're just a number. The tests are basically based on lectures, and I've had to miss some of them."

But Preston isn't about to let school get in the way of skating. The twenty year old has been skating for fifteen years, ever since she was five. Though downhill was her first sport at age two, she made the choice at nine to pursue skating.

"I think at the time, skiing was a lot more competitive," she said. "Skating was much more recreative, it was closer to home, it wasn't as cold — there were a lot of kiddy reasons. My parents weren't pushing me towards skating saying let's put her in a tutu and get her out on the ice."

But she does think Canadians have been pushing the limits in figure skating throughout its history.

"It was Canadians who did the first triple lutz, the first triple axle, and with Kurt Browning, the first quad," she said. "We're definitely known for leading the pack, but Canada doesn't seem to push its athletes as much as the Americans do. They're a much bigger country, they have more athletes to choose from. Countries often are bypassing us."

Preston said she is looking forward to competing at the

See Preston page 11



Karen Preston skating to victory — *Scott Grant*

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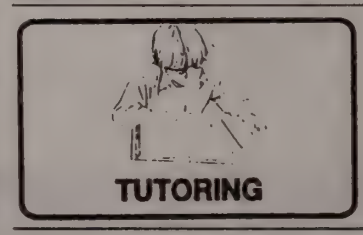


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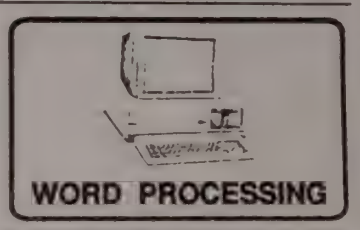
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"Students are Intramurals"

Recreation awards announced

BY TED GRAHAM
Varsity Staff

"Recognize '92" was held last night to honor students who made notable contributions to the recreation program over the past year.

While it may not always get the coverage or the accolades of Varsity sports, the intramural program at the University of Toronto is still impressive in the breadth of its programming and the numbers it draws.

With U of T's college system and the numerous professional faculties, the recreation department already has the archetype for a strong athletic rivalry.

This translates to 378 men's teams participating in 14 sports and 120 women's teams participating in seven sports.

John Robb, head of programming for the men's intramurals and an assistant coach with the men's varsity basketball team, believes that the student involvement is pre-eminent in campus recreation as they assist in the officiating and programming, as well as participating in the sports themselves.

"Intramurals help [students] get through the day," said Robb. "It relieves a lot of tension."

This year's individual award winners included:

❑Peter Koutroumpis — John E. McCutcheon Award (male student contribution to recreation administration)

❑Kath Hammond — Marie Parks Memorial Award (female student with high academic achievement and involvement in athletic programs)



St. Mike's won this year's Mulock Cup

❑Leanne Ginty — Dave Breech Award (co-ed athlete in graduating year with qualities of leadership, sportsmanship, and performance) and Zerada Slack Award (female athlete in graduating year with qualities of leadership, sportsmanship, and performance)

❑Jeffrey Zander — Sidney Earle Smith Trophy (male athlete in graduating year with qualities of leadership, sportsmanship and performance)

The college and faculty awards went to :

❑Engineering for Co-Ed sports (Stewart-Wodehouse Award); Erindale and Pharmacy for Women's sports (A.E. Marie Parks Award);
❑Medicine for Division I men's sports and Pharmacy for Division II men's sports (T.A. Reed Award).

Preston studies

continued from page 9



World's in Oakland next week.

"I think the only pressure on myself is from myself," she said. "I'm not expected to win a medal. I'm just going to go out there and do my best."

As for future plans, Preston doesn't think she's seen the last of the Olympics yet.

"I'm pretty sure I'll stick it out until '94," she said. "Perhaps, I'll drop the course load to one, though."

Turning pro is also an option.

"I haven't really looked that far in the future yet. Maybe after '94 but I might want to finish school as fast as I can."

Blues Notes

SQUASH

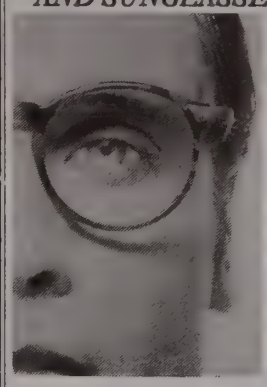
The Coventry Cup Squash tournament, first held in 1926, was contested last weekend at Hart House.

In the men's "A" division (varsity level) the #3 player on the U of T varsity team, Salim Dewji, defeated #2, Dan Rosen. Rosen had just come off a difficult semi-final win earlier in the day.

Art Chapman, a visiting PHE professor, defeated Chee Loong Kam, a player half Chapman's age, 3 games to 2 (10-8 in the fifth and deciding game.)

In the women's open final, Sophie Redecki won her second title in three years by defeating Jodi Dickstein 3-2.

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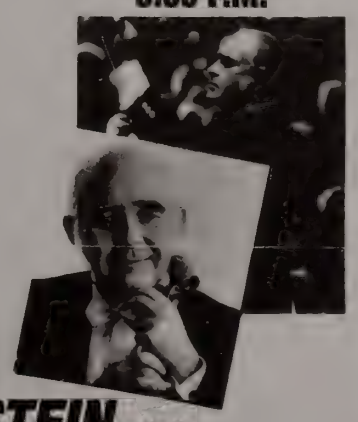
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In alphabetical order

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Wednesday, March 25, 1992

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GSU: ***both days*** **11-3**
ROBARTS LIBRARY: ***both days*** **10-3**
MED SCIENCES LOBBY: ***both days*** **10-3**
OISE 5th Floor: ***both days*** **11-3**
also **OISE:** ***Tuesday evening*** **6-9**
ERINDALE: ***Wednesday*** **11-3**
SCARBOROUGH: ***Wednesday*** **10-2**
AEROSPACE : ***Tuesday*** **11:30-2**

All full and part-time graduate students are eligible to vote. Please bring your student card.

THE STUDENT
TRAVELLER

A Publication of The Canadian Federation of Students-Services

TRAVEL BUG HITS U OF T!

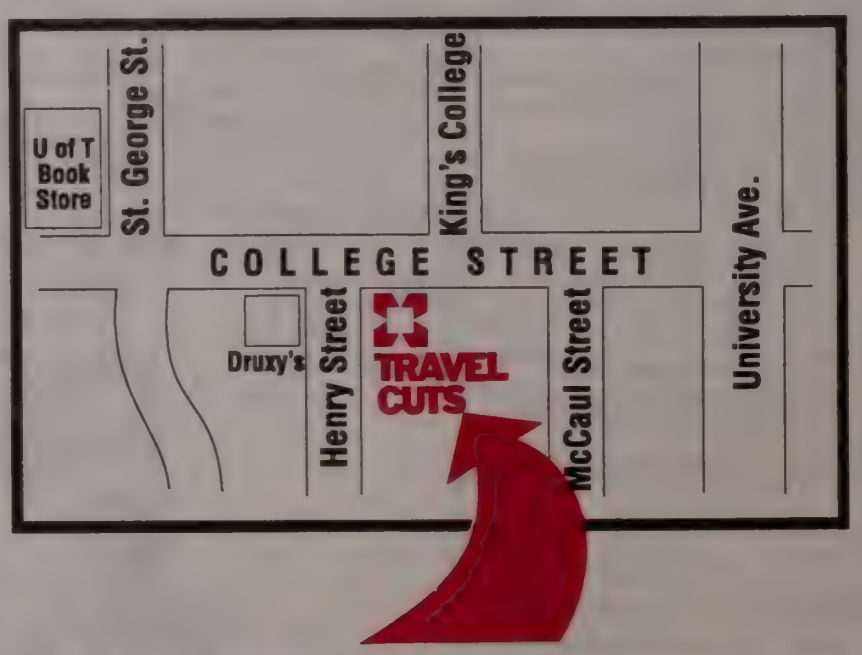
University students sent packing this summer — Experts blame TRAVEL CUTS !

Special to
The TRAVELLER

Following fast on the heels of the Michaelangelo computer virus is a strange new strain which is affecting U of T students at an alarming rate. The new strain, which experts are dubbing "The Travel Bug" has been traced back to Travel CUTS at 187 College Street, right next to the U of T campus. It is believed that Travel CUTS prices and expertise in student travel, coupled with a students incredible wanderlust, spawned the diabolical bug.

One of the most common symptoms is students rushing to Travel CUTS to book flights home and summer travel in Europe. Experts believe the virus has been around as long as Travel CUTS (for more than 20 years), yet it has remained undetectable because it doesn't take a bite out of your wallet!

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The VARSITY

VOLUME 112, NUMBER 49, MONDAY, MARCH 23, 1992

ROTT WEILER LOVERS SINCE LONG BEFORE THEY BECAME TRENDY

Election time: SAC, lies and resignations

Uncounted ballots force SAC recount

BY NANCY HOWDEN
Varsity Staff





Phil or Farrah? We wish we knew.

The circus is back in town.

Students' Administrative Council elections were held last week, but no one can say for certain who has won yet.

After the first count, Philip Howard and Anna Vlitas won with an unofficial 1,395 votes. Runners up, by seven votes, were Farrah Jinha and Ferdinando Longo. Third and fourth place tickets were Serge Koperdak and Trish Balitian with 710 votes and Jeff Zajac and Bruce Barnaby rounded out the four with 191.

"I'm surprised it's so close," said Howard.

Jinha said she was also surprised at the narrow margin.

"The recount is obviously necessary. I don't consider seven votes a victory. That's a tie as far as I'm concerned, not a win."

The SAC Elections Committee has asked for a recount, not only because of Howard and Vlitas's marginal win, but because a ballot box at Scarborough went uncounted.

The recount takes place today, but the tally will remain unofficial until Wednesday's SAC board meeting where election procedure decisions must be ratified.

But Howard said the new tally may be difficult for the board to accept since the Scarborough ballots were unauthorized.

"One ballot box in Scarborough has been rendered invalid because the ballots weren't signed properly."

But Bart Arsenault, SAC vice president and Elections Committee member, said the committee had ruled after a five-hour meeting that the Scarborough ballots would be counted.

"There was some talk of some spoiled Scarborough ballots because one polling clerk signed on top of the ballot rather than along the side. The committee decided the vote was more important than the administrative detail in order to maintain the integrity of SAC."

Howard said it is frustrating waiting out the results.

"It's ridiculous. We've been through three days of waiting and now it's just more waiting. Then after the recount, we have to wait and see if the board passes the election procedures. If they don't, we wait some more."

"I try to put it all out of my mind," said Jinha. "Exams are in three weeks and I have reading to do."

Howard said if he and Vlitas hold onto their win, they will address current issues, and encourage SAC to take stands on some of them as they arise.

"If war broke out like it did in

See Election, page 3.

OPIRG disregards campaign promise

BY NAOMI KLEIN
Varsity Staff

The Ontario Public Interest Research Group lied to get students' money, says the group's referendum coordinator who resigned last week.

On Thursday, OPIRG won a referendum asking for four dollars from full-time undergraduates and one dollar from part-time undergraduates. Fifty-two per cent of full-time students and 51 per cent of part-time students voted in favour of the levies which will provide OPIRG with a combined $178,000.

But Robert Carpick, OPIRG referendum coordinator, resigned after the OPIRG Board of Directors voted to elect a summer board of directors without representation from the full-time or part-time constituencies. The summer board which will draft the budget and begin next year's projects, will be composed of and elected by graduate students, who are already members of OPIRG, and anyone who pays an additional $5 membership fee.



Rob Carpick

The decision was made in a closed meeting on Wednesday, the night before polls closed.

According to Carpick, the Board had promised during the referendum campaign to hold campus-wide elections in April to elect representatives of the new constituencies to the OPIRG board. This election has been postponed until the fall.

"Throughout the entire campaign I promised and board members promised that we would have full open elections in April. Everything that I staked my credibility on — that OPIRG would be as accountable and democratic as possible — was overturned in a closed meeting the night before polls closed," he said.

Carpick said a summer board without representation from the new constituencies will mean student money will be allotted and projects started without their input.

"The summer is when most of the planning takes place, and I am not convinced that the summer board will be accountable enough financially," said Carpick. "The new board will be heavily obligated to continue with their provincial long term plans."

Peter Guo, president of the Students' Administrative Council, said OPIRG clearly committed themselves to campus-wide April elections. This would ensure that next year's agenda would be determined by the undergraduate students.

"It blows me away that an organization like OPIRG would put up a front and make empty promises just to get more student money," said Guo. "It's fraud and the university will get involved. They could be brought up on charges."

But Sean Mattys, a Toronto-OPIRG board member, said that while the summer board will draw up next year's budget, all financial decisions would be ratified by the new board, elected in the fall.

"No money would be spent, but in the summer months there has to be some commitment made," said Mattys.

But according to a letter sent from the Toronto-OPIRG Board to the other Ontario PIRGs dated January 8, $60,000 of the levy funds have already been committed to a province-wide, government

See Financial, page 7.

OFS, CFS defeated

U of T students voted overwhelmingly last week not to join the Ontario or the Canadian Federation of Students.

In unofficial results, students voted 62 per cent against OFS and 64 per cent against CFS. On the OFS question, 2,516 voted against and 1,552 in favour. On CFS, 2,594 voted against and 1,477 in favour.

Had the questions passed, students would have paid three dollars to OFS and four dollars to CFS.

"It's U of T's loss," said Stacey Papernick, U of T coordinator for the federations.

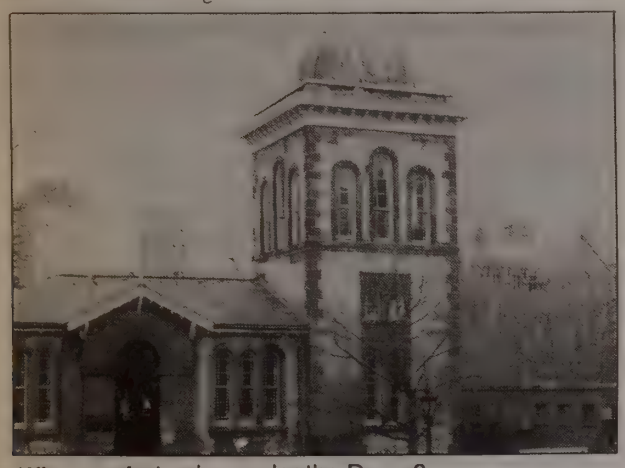
Papernick said the results mean the Students' Administrative Council will be asked to do more than it is capable of.

"Students still think (SAC) can lobby by ourselves because they think we can be ourselves and survive."

But SAC president Peter Guo said he was pleased with the results.

"Some of them made a decision based on money. But I think some of them made a decision based on knowledge. I think it was the best decision.

"This question appeared on campus for the third time in 10 years and the problems inherent in the organizations continue to be there."



Who wants to play under the Dome?

Profs seeking academic controls

BY KRISHNA RAU
Varsity Staff

A group of Ontario professors says sexual harassment policies, employment equity and the suppression of research like Phillipe Rushton's are damaging academic freedom.

But critics say the group is perpetuating discrimination.

The Society for Academic Freedom and Scholarship was incorporated in Ontario a month ago as a non-profit corporation. It was started by a group of professors at the University of Western Ontario, and now claims a membership of 40 across the province.

It says it has members from U of T, York, Waterloo, Ottawa, Carleton and Brock, as well as 15 from UWO.

The group stressed that despite its support for Rushton's right to research, it does not necessarily agree with him. Rushton — a UWO psychology professor — claimed some races were more intelligent than others.

"We're concerned about a number of issues relating to the traditional role of the faculty scholar," said UWO psychology professor Douglas Jackson, the treasurer-secretary of SAFS.

Jackson said the Rushton case did play a role in the formation of the group and its decision to support freedom of research. However, U of T psychology professor John Furedy, a board member, said the group was not "a sort of Rushton defence league."

But a March, 1990 letter written by UWO zoology professor Davison Ankney, also a member of the SAFS board, to the Faculty Appeals Committee of the Faculty of Social Science did defend Rushton's research.

"The data that he has compiled are far more extensive, convincing and genetically-based than are those used in similar analyses of geographic races of other animals...how simple yet eloquent was his theory, i.e. why hasn't someone already thought of that?" the letter stated.

An ad taken out by the group in the *Western News* says research should not be "curtailed as socially inappropriate or offensive."

Jackson said the group also feels race relations and sexual harassment policies can be used to prevent professors from teaching sex or race differences.

"This kind of well-meaning initiative can be carried so far as to have an effect on knowledge."

But Madeline Lennon, the president of Western's Caucus on Women's Issues and the chair of the committee that reviewed the university's sexual harassment policy, says the group is simply using stereotypes to rally support.

"The general feeling is that the statements that are made seem to perpetuate exaggerations and myths about what employment equity and policies on sexual harassment are about.

"What I find in all this is a lack of common sense."

Furedy said he joined the group after he learned U of T's advisory committee on race relations was "looking into any text that might offend any individual...There is this atmosphere of censorship and self-censorship.

"(SAFS) doesn't really have a party line. All it stands for is academic freedom."

But Carol Agocs, the chair of the President's Standing Committee for Employment Equity at Western, said the group is actually hurting academic freedom.

"My hope is that the prospective members recognize that academic freedom and quality will be strengthened where there is equality for groups that are underrepresented and poorly served by the university."

Inside

SAC levy and drug plan defeated too, page 3

Empress Productions explores women's theatre, page 8

Beach volleyball: dog races, chain-saw sculptures and mountain bikes, page 13

HART HOUSE

So many things to so many people

IS SPIRITUALITY DEAD?

Wednesday March 25 & Thursday, March 26, 5:30 p.m.to 8:45 p.m.; Hart House
A Two Evening Symposium on Competing Spiritual and Cultural Values. A panel discussion followed by: workshops, light supper. Everyone welcome, admission free. Sponsored by Hart House; Young Hindu Students; Indian Students Association; Jewish Students Union; Muslim Students Association; Newman Centre; New Age Forum; S.C.M. and the Campus Chaplains Association. For information please call Hart House at: 978-2452.



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Tuesday, March 24, 1992; 8:00 p.m., Debates Room of Hart House
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OPEN INFORMATION MEETINGS FOR THE HART HOUSE ATHLETICS RENOVATIONS PROJECT

Wednesday, March 25, 6:30 - 8:30 p.m. Progress Report followed by Tours of the Department of Athletics and Recreation Complex. Sign up for Tours in Room 101 or the Hall Porter's Desk.

THE ART COMMITTEE PRESENTS CARLA ROTH

Project Co-ordinator of Educational Services; Art Gallery of Ontario.
The Art of Building the new Art Gallery of Ontario: a sneak peek. Thursday, March 26, 1992 at 4:00 p.m. in the Music Room of Hart House.

HART HOUSE FARM SUGARING OFF

Sunday, March 29, 1992
A day of making maple syrup, maple toffee, and feasting on all the pancakes you can eat! A tour of the Farm will be given. Enjoy a wood-fired sauna by the pond. Last chance to get away before Essays and Exams! Cost per person: $15 with bus, $12 without bus. Buses leave Hart House at 10:30 a.m. Expected departure from the Farm at 7:00 p.m.

HART HOUSE CHORUS

Sunday, April 5, 1992 at 3:00 p.m., The Great Hall of Hart House
An Apostrophe to the Heavenly Hosts - Willan; Five Folk Songs - Willcocks; Five Blacks Spirituals - Tippett; Epitaph for Moonlight - Schafer. John Tuttle, Conductor. Sarah MacDonald & Marta McCarthy, Asst. Conductors. Christopher Dawes, Accompanist.

HART HOUSE CHESS CLUB PRESENTS CHALLENGE THE MASTERS!

April 10, 1992, 3:00 p.m. East Common Room
Five-master Oliver Schulte will play the general public in a simultaneous exhibition. If you don't lose, you win a prize: $30 for anyone who beats Oliver Schulte, $10 for a draw (Players with ratings over 2300 not eligible). Free for Chess Club Members, $2 entry for others.

HART HOUSE CHESS CLUB HOSTS END OF YEAR CHESS TOURNAMENT

We will hold a final speed tournament. Food and drinks will be served. Free for Chess Club Members, $5 admission for others.
April 10, 1992, 6:00 p.m. Hart House Chess Club.

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Breast implants stop but questions still coming

BY CHRISTINE MINAS
Varsity Staff

The world's largest manufacturer of breast implants has stopped production, but women are still demanding answers.

Dow Corning Corporation, the first breast implant manufacturer, has announced it will stop making implants due to health complications resulting in lawsuits.

"Cosmetic implantation for augmentation is finished, as we know it. It is the end of an era," said Dr. Pierre Blais, president of InnoVal Medical Products. He was speaking at an information forum at U of T on Friday.

"This week was a watershed. It represents the moment when the very first of the companies to get into (breast implant manufacturing) has bailed out. Dow Corning Corporation is the father of the current gel prosthesis. Appropriately enough, it is they who are tagged with the disaster."

Marcella Tardif, one of the panel speakers, is co-founder of the Montreal-based information network I Know/Je Sais, set up to provide women with data on breast implants, research and legal advice. She said women need access to information.

"Look in every one of GM's cars or Ford's cars and that's exactly what you've got, and we've got it inside our bodies," she said.

Tardif said physical reactions to the implants —such as swelling, hardening of the breasts, and secreting of fluid — aren't taken seriously enough by doctors or politicians.

"Why is it that women, if there is anything wrong with them, it has to be psychological?" Tardif asked the audience.

She told Benoit Bouchard, federal Health Minister, "If you had in your testicles what I have in my breasts, you would not be able to sit there with your legs crossed. There is no man that can stand in front of a woman and tell her 'you are not feeling this. You are not in pain. You do not know what you are talking about'."

According to John Olah, a lawyer on the panel, Marie Hollis, a British Columbian woman, sued Dow Corning after suffering complications in 1985 from implants inserted two years before. Hollis had to have mastectomies in 1987. Dow Corning was found guilty of negligence. In 1990, she was awarded $50,000 in damages and $35,000 for loss of income in her suit against the manufacturer.

Blais said safe implants are possible

"It's not that we cannot make good, long lasting and safe implants. It is that we cannot, at this stage, make them cheaply. That is exactly why so many manufactures bailed out. On average, the plastic surgeons have not wanted to pay much more than about $150 (in 1989) for purchase of implants. That is where the problem is.

"These devices came on the market without research."

He said prostheses are no thicker than a rubber balloon, and are of the same strength as condoms.

"In fact, condoms will stretch far more than these things," said Blais. "For these reasons, ruptures to the implants that cause leaks are common, leading to the later health problems that women experience."

He said that although many manufacturers have ceased operations in Canada, Brazil, the Isle of Man, Belfast, Thailand and one garage in Belgium are all sites for new implant manufacturers.

Blais warned implants would find their way back into Canada.

"Given the right circumstances and right economic pressures, there will be surgeons who will put them in. You will hear about them in due time. They will make the headlines in their own ways."

Students reject SAC levy and drug plan

BY KATE MANNING
Varsity Staff

The Students' Administrative Council's finances and drug plan needed a shot in the arm. Instead, students gave both questions a kick in the butt.

In last week's SAC elections, students voted 64 per cent to reject an increase in SAC incidental fees of five dollars over three years, and 67 per cent to reject a $19.20 increase to the SAC drug plan. The proposed incidental fee was rejected by a vote of 2,597 to 1,482. The new health plan was defeated in a vote of 2,673 to 1,317.

These are unofficial results. The official numbers will not be released until after today's recount.

SAC vice-president Bart Arsenault said the loss of the levy increase is going to be a major factor in upcoming SAC budgets.

"The key thing is that the student councils for next year and after are going to have to make choices. SAC'll have to make priorities; they can't provide everything," he said.

Arsenault also said he thought the levy increase defeat shows how students feel about SAC.

"It definitely sent a message that perhaps the student society isn't meeting the student body's needs," he said.

"I think there's one good thing to say — (students) might be saying to SAC, 'get your act together before you come to us again.' I think that's good.

"They (students) don't think that they should be paying for mistakes, and I agree," he said.

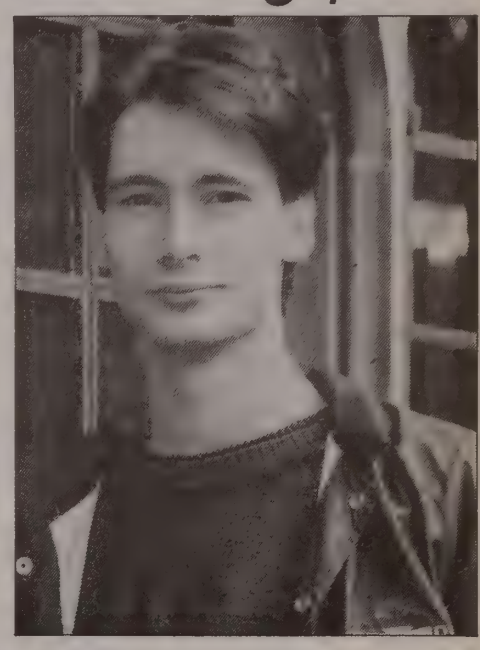
Even though the new drug plan was defeated, U of T students are still covered under the old plan, said health plan administrator Krishna Balkissoon.

"We're disappointed," he said. "We were just trying to provide a better service. Students will still be on the same plan so they're not disadvantaged by voting no."

SAC asked students to pay an additional $19.20 for the new health plan, allowing students to receive their discount directly at the drugstore. Next year the current rate of $11.80 will be raised according to the Ministry of Health's cost of living increase, hiking the sum to about $14.00.

Arsenault said he thought the drug plan failed for many of the same reasons as the levy.

"One good thing is that now definitely more students are aware there is a drug plan and hopefully they'll use it and then see why it needs to be upgraded."



SAC VP Bart Arsenault

Teaching awards given

BY MAYLIN SCOTT
Varsity Staff

Students gave out high marks to four professors last Friday.

The Students' Administrative Council and the Association of Part-time Undergraduate Students presented their eleventh annual awards for teaching in excellence to English prof Patrick Quinn, Psychology prof John Arrowood, Economics prof David Foot and professor Ken Selby from Engineering.

"I think we're celebrating instructors who care about students and who know not only how to communicate, but how to help make students feel the subject and care about it," said Michol Hoffman, SAC University Affairs commissioner.

"It's important to recognize them. Despite all the recent emphasis on teaching, there still isn't enough. We need to give them more encouragement by showing them they've been committed and motivating teachers."

Winners said they were very proud of the awards.

"The award is a surprise for a first year person like me," said Quinn. "It's a dream come true. It means a lot to me. This is what it's all about. Teaching is at the core of everything that is at a university."

Foot said he often tells students the only thing they can count on in life is getting older.

"But when you stand in front of your class, students are always the same age and you're the one who's getting older, " he said. "It's wonderful to know you can still leap that gap after twenty years of teaching."

Election up in air

continued from page 1.

the Gulf, I think SAC should take a stand on Canadian involvement."

But Jinha said political stands are outside SAC's mandate.

"If the issue involves SAC, fine. But our priorities are in servicing students, not political stands."

Instead, Jinha emphasized fiscal responsibility.

"Any programmed levy is useless without up to date books and monthly planning."

Howard said following up on current president Peter Guo's work on improving the quality of teaching should be a priority.

He added he was disappointed with the referendum results defeating a proposed $5 increase in the SAC levy.

"It's a shame the levy was defeated. Planning and budgeting will be very difficult next year. Students wonder what the hell they're getting from SAC, and SAC gives less year after year.

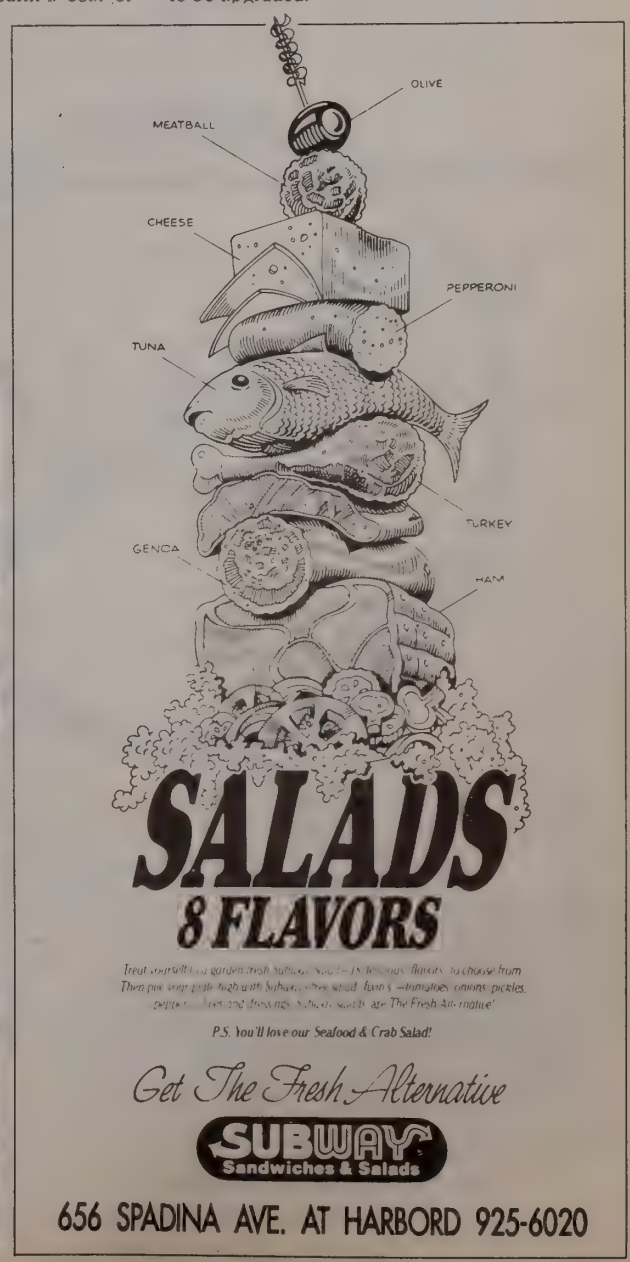
"There was ostentatious spending this year, but if the money was consolidated, SAC will survive."

Howard said students' decision not to join either the Ontario or Canadian Federation of Students will also pose challenges.

"It's a shame. OFS would be a complement to the work of SAC. There is almost no money for lobbying this year and less next year."

NEWS continues on page 7





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EDITORIAL

Opt out of OPIRG

Students voted last week to give the Ontario Public Interest Research Group a $4 levy.

But had students known the OPIRG-Toronto campaign was based on misinformation and misrepresentation, the result would have been quite different.

In the referenda, OPIRG received the support of only 52 per cent of full-time undergraduates and of only 51 per cent of part-timers. It's clear if students had known the whole story, they would never have been prepared to entrust their money to OPIRG.

The OPIRG referendum coordinator, the man responsible for running the entire campaign, resigned in disgust after the OPIRG-Toronto board decided to counteract everything they had been promising students.

OPIRG-Toronto promised students they would hold elections for their board of directors in April. That way, they said, full-time and part-time students would have an opportunity to provide guidance and input to the organization.

But the day before polls closed, in the middle of elections, the board voted at a closed meeting not to hold elections until the fall.

This means the current board is free to set up any program it wishes, make any commitments it wants, do anything it desires with the $178,000 it has just obtained. And full-time and part-time students will have no say whatsoever.

Members of the board said any summer decisions would have to be ratified by the new board in the fall. But it's painfully obvious that any organization wishing to initiate campaigns will have to plan them in the summer.

It's also painfully obvious that students have just agreed to hand over a huge sum of money to an organization that has no intention of heeding their desires or advice.

One member of the board even told a *Varsity* reporter that she wanted to hold off on elections because she was scared "people would come in with their own agendas that wasn't OPIRG's agenda."

OPIRG had better to learn to face some facts.

Students did not vote to give OPIRG almost $200,000 in order to allow a small, insular group of friends to do whatever the hell they wanted.

They voted OPIRG the money because they thought OPIRG could be an effective group to organize around students' concerns. Everyone who voted to give OPIRG $4 has a right to expect a voice in what those concerns should be and how they should be approached.

For example, students did not decide to commit $60,000 of their money to a province-wide lobbying campaign run by OPIRG's provincial board. OPIRG had promised they would spend no more than 20 per cent of the new revenue on such a venture.

But lo and behold, the OPIRG-Toronto board sends out a January letter to all provincial PIRGS announcing the $60,000 figure.

OPIRG expected that everyone would buy into the image of environmentalists desperately trying to save the planet. Enough people did. Saving the planet made them feel warm and fuzzy and they voted to support OPIRG.

Now, they're probably not feeling warm and fuzzy. They're probably feeling thankful the OPIRG levy is REFUNDABLE.

YOU CAN GET YOUR MONEY BACK IN THE FALL!

The VARSITY

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back talk ... letters to the varsity

Vic

As a second year Vic student, I have had the opportunity to get to know one of this year's VUSAC presidential candidates, Rick Chang. In my experience, Rick is enthusiastic, friendly, and accessible and has been involved with a number of groups at Victoria, including being a member of the Orientation Executive 1991 and VUSAC Assistant Productions Commissioner this year. Also a commuter, Rick will no doubt strive to increase commuter involvement at Vic, which is an area definitely in need of improvement.

I believe Rick has many qualities which will benefit VUSAC and Victoria in the coming year, and I wish him luck and support in his presidential campaign.

Sian O'Malley
VUSAC Communications Commissioner

Trinity

As a member of the Trinity College VFE Film Appreciation Society, I was confused by a recent *Varsity* article (March 19) on the revival of activities by the banned club known as "Episkopon". I can only conclude that one of our events was mistaken for one of Episkopon's, for as is self-evident, Trinity students never go against a provostial decree suspending their activities.

The VFE Film Appreciation Society is an organization dedicated to the beautification of the natural world through the cinematographic arts, which on the night of the 13th held a quiet gathering to observe and critique recent works-in-progress by its members.

Mr. Farhan Memon, whom you cited as having been barred from an "Episkopon" event, is one of the most emotional critics of the works of the VFE Society. This probably stems from his Deconstructionist, post-Derrida perspective, where much of the rest of the Society is inclined toward a neo-Classical or possibly Felliniesqe bent.

This would not be so great a malentendu were it not for his habit of violating the copyright of the Society's productions by taping them. As a newspaper with an appreciation for avant-garde art (I was particularly impressed by an interactive piece you recently published about the emancipation of women via adept use of zucchinis), you will surely understand the Society's stipulation that its members check their VCR's, boom mikes, and trolley-cams at the door, something which Mr. Memon was not prepared to do.

We, therefore, had no choice but to bar him from the premises, to protect the efforts of the up-and-coming young directors and producers who work so hard at their movies. How unfortunate that he mistook this as a personal affront. And what a tragedy that the VREFAS is depicted as a "secret society"...We're just shy, that's all. I guess it will always be the burden of the artistic visionary to be subjected to the constraints of the narrow-mindedness of bourgeois capitalist culture.

David Sinclair
International Relations IV

Forestry

Nancy Howden's article on the Ontario Ministry of Natural Resources (OMNR) decision to cut tree planting jobs was certainly appropriate. What puzzles me are the sources she used in writing her article.

Quotes from the Minister of Natural Resources and a tree planting contractor regarding the state of tree planting in Ontario were definitely informative. OPIRG, however, does not seem to be the best group to ask about the importance of tree planting to students as a job source. Perhaps Ms. Howden is not aware that U of T has its very own Faculty of Forestry with many students and staff that could offer more insight into the impact of the OMNR cutbacks.

A majority of Forestry students plant trees after first year and have a good idea of who is planting and how important the job is to them. Furthermore, many of our students could have informed Ms. Howden of future trends in reforestation methods. After all, we are foresters.

In future articles on the forest industry and certainly any environmental issues, myself and other forestry students would welcome question from your staff. You have a great number of students who care about and study the environment willing to be resource persons. They are located, literally, around the corner from you in the Faculty of Forestry.

Arman Mirza
Forestry, III

Some wins

With respect to the article by Maylin Scott in *The Varsity* of March 13, 1992, entitled "Interest free loan period scrapped", the views of the CFS on the abolition of the 3 per cent tax (It's a victory) and my own statements do not contradict one another.

In its most recent budget, the government has indicated it intends to remove the 3 per cent tax on the Canada Student Loans Program. This is a win. The government has also decided to increase education tax deductions — modestly. Another win. CFS and others who have lobbied for these changes should be commended.

However, this government, quite insensitive to students and their financial difficulties, has eliminated the six month interest-free period on student loans. Such interest will be added to the students' loans and paid according to the previous schedule of repayment. The overall loss to students may equal the gains. This is a loss.

But let us not fool ourselves. Without intense lobbying from several sectors often led by the Canadian Federation of Students, we could have ended up with the continuation of the 3 per cent tax on student loans, no increase in education tax credits and also the loss of the six month interest-free period.

The Mulroney-Manzankowski budget contains some wins and some losses for students, and overall is probably neutral. But it could have been nothing but losses.

Ron Duhamel, MP
St. Boniface

Response

I am writing this letter in response to the March 5th article "Gendered Language a Form of Classroom Sexism". I was not surprised to read at the end of this article that only 15 people attended Ms. Love's and Mr.

See Back Talk, page 5.

back talk ... letters to the varsity

continued from page 4.

Graham's seminar (although I was pleasantly relieved). It seems that some people will go to any length to find yet another cause of "women" victimization.

Now I learn that the language I communicate in and the environment in which I study is another blatant example of female degradation. Ms. Love and Mr. Graham have once again exalted the notion that a women's status will always be that of victim. More specifically, we are victims of gender-specific language and subliminal messages by male professors.

While this may appear to be collectively beneficial (ie. for organizing womens' interest groups), it demoralizes women on an individual level. Why does Ms. Love seem to perpetuate the myth that there is a hidden investment in victimization? If a woman's ideas are less valued than her male counterparts, Ms. Love automatically assumes that it is due to her gender and the male-dominated academic environment she has been educated in. How convenient. I personally do not want any such favours, and I am sure that most women prefer to have their ideas judged on merit alone.

It just so happens that all of my classes this year are taught by male professors. When I decide to be vocal, it is because I feel I have something rational and constructive to add to the argument, not because I feel that as a woman I have managed to overcome male-induced oppression and the covert body language of my male professors.

I cannot speak on behalf of all women, but if I remain silent in class it is because of personal choice. Did this ever occur to Ms. Love? If a woman feels intimidated to speak up in class, she has to learn to take responsibility for her own actions or inactions. Chances are, that type of person will be intimidated by both men and women. (Contrary to popular belief, there are some very intimidating women around too).

Gender-neutral language is not going to encourage women to become more vocal in the classroom. The only way this will be achieved is when women realize that they cannot rely on past injustices to provide future pathways to opportunity and credibility. Unlike what Ms. Love suggests, not all women's sense of self-worth and self-esteem is dependent on how the English language is structured.

Stori Davis
New College III

Uproar

I have sat and watched the student body of U of T get into an uproar about OFS/CFS and OPIRG ...or at least, I've watched Peter Guo and a bunch of student councils get hot under the collar about OFS/CFS and OPIRG.

I have listened to Peter rant and rave about the evils of OFS/CFS: about the limited representation and how OFS/CFS doesn't do anything. I find this terribly amusing considering that in Mr. Guo's reign as president of SAC, I have seen very little in the realm of achievement. Nothing on zero tuition; nothing on OSAP improvement/overhaul. Just $200 for lobbying the government and Peter's rhetoric.

On the other side of the issue, I have seen reams of paper being used to promote an organization that has yet to show the student body of U of T any clear cut reason for joining — short of coupons for Pizza Pizza. I still have that Moneysaver card that somebody gave out two years back which, of course, gave me huge savings on restaurants...in Etobicoke. How many of us have used that newspaper saving card? — and we got that for free. Somehow, I'm skeptical about getting legitimate savings from the "extra benefits" of OFS/CFS, or us seeing any viable improvements coming out of OFS/CFS' lobbying of the Rae/Mulroney governments.

OPIRG, in my estimation, is truly an issue made out of a non-issue. Four dollars — totally refundable. Add to that the $30 for Wheelchair Access and the $1 for the Women's Centre and we have $35 that can be refunded from our incidental fees. What does this say about this university's commitment to full accessibility, women's issues and the environment. Of course, we can't get back the $18.65 that each of us gave to SAC.

So what is all this brouhaha, time, sweat and money been for?

Seven dollars. That's all its been about. To be blunt, seven dollars on top of the 7 per cent tuition increase and incidental fees for the average student is barely noticeable.

So I'll continue to watch you guys battle it out.

In the meantime, the rest of us ordinary students, like myself, will get on with the rest of our lives: struggling to get a job, paying GST on textbooks, trying to find the money for the ever-rising TTC fare costs, rent, and tuition. And we will continue to have the perpetual argument with OSAP (my parents can/will not pay) and we will generally risk our lives trying to get home from night class/lab... that is, if we are able to get to class as we struggle to get up makeshift ramps at the service entrance of buildings.

And as I join the ranks of "student leader", I ask you, Peter, and all you people who are supposed to represent us — was it worth it?

Kristine Maitland
Off-campus Commissioner
1992-93
UC Lit

War

Usually, I ignore letters-to-the-editor sent in response to published material. I've helped to write. However, Elizabeth Stock's letter of March 12th deserves one.

First, it has been widely acknowledged, by people from all sides of all wars in the 20th century, that civilians are killed due to the fires caused during the bombings of cities. Burning children is covering an individual with gasoline and then dropping a match on them. Rather, it is a blind assault on people not involved in combat, killed randomly, that results in burning of children.

Second, there has been a major effort by groups such as the Student Christian Movement to investigate the military. I'd suggest that Ms. Stock visit either the Toronto Disarmament Network or Act for Disarmament to gain up-to-date information on the economic burden military spending is imposing on Canadians. To put things into perspective, the military got a 3 per cent increase in spending, while the transfer payments to the provinces have been frozen — in the case of Ontario, resulting in a scant 1 per cent increase in funds to the universities. On what grounds can a body whose existance is primarily based on the use of violence to achieve arbitrary gaols deserve more money than education or health care of infastructure development?

The military, for those in lower ranks, offers an income barely above the poverty line and a life that is often filled with boring routines. It is rare that the military life offers "challenge and excitment". Having a number of relatives who have served in the military, and having spent a number of evenings listening to their stories, I have a great deal of respect for them as individuals. The system that has insisted that we need a military robbed them of something valuable. There are veterns groups, such as VANA, who could easily provide Ms. Stock with a different view of military life and purpose than public relations officers for the military.

If there is a time when we can start preparing for a world free from war, the time to start such efforts is in peacetime when we can examine ways to maintain and expand non-military solutions in an atmosphere of hope. Currently, and to use a simplified analogy, the government's preparing for peace by preparing for war is like preparing for a math exam by studying history. You will likely master a topic,.but it's not what's needed.

I am proud that the SCM did symbolically oppose military recruiting at the University of Toronto, despite the obvious approval of the university administration for preparations for war. For too long the self-justifying military has been accepted as an integral part of the future of university students.

Brian Burch
Emmmanuel College and member of the Student Christian Movement

History

History that encompasses the 500 years since Columbus arrived in the Americas on October 12, 1492 can be summarized as 'attempted decimation of the Amerindians by Europeans who tried to replace them with enslaved Africans.'

The Amerindians, civilized almost into extinction, died by

See Back Talk, page 6.

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LYN MCLEOD

NEW LEADER OF THE ONTARIO LIBERAL PARTY

Tuesday, March 24, 1992
8:00 pm, Debates Room of Hart House

back talk ... letters to the varsity

continued from page 5.

disease or were killed by the sword at the estimated rate of 2,000 per day for 200 years. Their lands seized by Europeans were, in size, second only to that occupied by vertebrates when these had abandoned the oceans for the shore.

For Africa, the impact of "discovery" was no less grim. Chattel slavery, in which humans were reduced to the status of utensils, so decimated Africa that at the height of the slave trade in the 17th and 18th centuries, Africa's population declined below levels of the preceeding 16th century. A consequent racism has tried to take Africa out of history — and humanity out of Africans.

For Europe, wealth acquired from this "discovery" and the iniquitous slave system fueled the Industrial Revolution and catapulted Europe into the global political, economic, and military supremacy it now commands. If anything gained Europeans this ascendancy, it is not that they were inherently cruel or warlike. However, they endorsed a supremacist culture that allows them to commit what would otherwise be crimes against humanity but which they try to justify as being in the best interests of the unappreciative victims.

This supremacist attitude Columbus and others like him exhibited. If he is remembered for anything, it should be for the fact that, unwittingly, he brought about the first meeting in recorded history of major races of mankind: the white peoples of Europe; the red peoples of the Americas and the black peoples of Africa. However, this encounter occurred under conditions of culturicide, enslavement, collaboration, solidarity and survival!

To be sure, Amerindians, Europeans and Africans were not the only peoples affected by this "discovery". Its universal impact manifests itself in the present divisions of the earth into a plundered, maldeveloped hemisphere in the South and a plundering, equally maldeveloped hemisphere in the North.

All humans have been affected. Those, who regardless of ethnicity or culture believe that anti-humanity must not be celebrated, have much to do. They can, for example, ensure a voice for all who have been wronged. In North America, several progressive bodies have prepared learning materials on the quincentenary. However, while these contain necessary information on the holocaust against the First Nations, they are silent on the holocaust against the Africans. Realistic assessments of what celebrating Columbus represents must include at least three perspectives. One of these — and the one most publicized — is that of the Europeans who came on the death ships. Another perspective is that of the Amerindians who welcomed Columbus. A third is that of the Africans brought agianst their will in the cruel holds of slave ships.

This anniversary offers an historic opportunity for addressing these ancient swindles. One way to do so is to support the First Nations in their age old struggle for recognition of their inherent right to self-determination — and as they define it. This anniversary can also be historic by supporting the just demands for reparations by descendants of the enslaved Africans. In addition, commeration can reinforce support for cancellation of the debilitating "Third World debt" — the fundamental cause of crises there.

As individuals, too, we can each make a personal committment to transform wherever we live and move and have our being into a world without racism, sexism or need for the tools of war. 1992 — commeration of Columbus' arrival in this hemisphere can truly begin a period of recovery, not discovery.

Lennox Farrell

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

Story

I'd like to recount to you a story which may be all too familiar to many of you.

During the first week of January, I picked up a major report which I had submitted in November. I began flipping through the pages and everything seemed fine until I got to the last page. I was absolutely in disbelief when I saw the mark. I began to read the comments that the TA had written and suddenly my disbelief turned to anger. The comments basically implied that I had stated things without proving them and that my reasoning lacked logic. I felt the comments were totally ridiculous so that afternoon I called the professor and explained the problem.

By this time, the course was already over and the professor seemed a bit surprised that I was calling to discuss something which he may have felt was over and done with. Since he didn't know exactly which student he was talking to, I wasn't afraid to tell him exactly what I thought about his TA's teaching abilities.

Without even having seen the report, or the rather humourous comments on the back page, he became very defensive of his teaching assistant's marking abilities — kind of the way parents feel when their kids come home with straight Ds.

The next day I took the paper all the way to his downtown office (having first spent a considerable amount of time looking for it). I carefully went through the paper trying to show him that the TA's comments were unjustified. His response was that he couldn't do anything about it now, so he just passed the paper back to the TA.

Over four weeks later they came to a verdict: the grade stands as is. Neither one of them took the time to actually show me where I had failed to prove something or where my reasoning lacked logic. The professor said it would be difficult to do anything about it now, and that regardless, the mark would have to increase significantly to affect my GPA, and therefore wasn't worth it. Of course that was never really the point, yet even with the two of them putting their heads together they couldn't quite figure that out.

Sam Russo
Erindale College

Salute

Regarding J. Stuart McKay's letter: You may not have seen the gun salute on Dec. 11, 1991, which was coordinated with the Special Forces Honour Guard in honour of our new Lt.-Governor, but if you had been in the vicinity of Queen's Park, you surely would have heard us!

Victoria Day, Canada Day and Remembrance Day as well as the welcoming of royal dignitaries are all events which the 7th Toronto regiment, Royal Canadian Artillery, traditionally celebrates each year in Queen's Park behind the legislative building.

Donna Augustine

Involved

This letter is addressed to all full-time U of T students who will be returning in the fall, and who are interested in becoming more involved with the university community. The Career Center is currently accepting applications for the 1992-93 Career Planning Assistant (CPA) program.

As one of the 1991-92 CPA's, I would recommend this program, without reservations, to anyone. Through this program I have gained valuable work experience, attended several seminars on work and skill-related issues hosted by the Centre (for free), enjoyed weekly gourmet breakfast meetings and participated in a number of social events. The program is a mix of work, education and socializing (thought not really in that order...).

There is no experience required to become a CPA, as the Career Centre provides all necessary training; all you need is enthusiasm and the ability to commit five hours a week to the program. There are many different areas a CPA can work in - counselling, employment services, Extern, to name a few - and the Centre gives you the opportunity to work on diverse projects.

Hilary Davidson
Vic II

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Report shows 40% attrition rate

Broke PhD students not finishing degrees

BY JENNIFER BOL AND SUJATA DEY
Canadian University Press

TORONTO — An alarming number of students who start work on PhDs never finish them.

A report by the Ontario Council on Graduate Studies found there is an average 40 per cent attrition rate.

"At the doctoral level, science students on the whole get through," said Maurice Yeates, executive vice-chair of the OCGS. "(But) less than 50 per cent of students in the humanities and social sciences graduate. The reason for that seems to be mostly money."

Yeates said the sciences get more financial support than the humanities and social sciences. Mike MacKinnon, president of the Graduate Students' Association at Carleton, agreed.

"The dice seem to be loaded" in favour of science doctorates, he said. He said government and societal pressures tend to push students into fields where they will make money after graduation.

Yeates said the lack of financial support is the main reason students don't finish a PhD.

"The big thing that holds people up is the continuity of funding," he said. "That's the number one story."

Students live on $10,000 to $14,000 a year, said Caroline Burnley, a Carleton PhD student in psychology.

"If you're single it is hard," she said. "Tuition (fees) for the first few years is over $1,000 per term. After you take some off for rent and other things, people just get burned out."

Many PhD students receive funding from the university or from scholarships and bursaries, but Burnley said this funding is not given to most students.

"The amount they award individually is enough, but the amount that they give generally is not enough," she said.

Several students said they think governments should give more tax breaks, financing, and help for single or working parents.

MacKinnon said it takes years to complete a PhD, because students are being shuffled between advisors, and research is becoming increasingly specialized. Many students have taken as long as six or seven years to complete their degree.

"The huge ideal is you fire these people through the PhD system as fast as possible," he said. "The reality of it is there are structural problems at every university."

Until the government makes research and education a priority, PhD students will continue to have problems, and so will Canada, said Yeates.

"The government isn't listening to anything right now except the constitutional crisis," said Yeates. "The future of this country depends on a highly developed brain power and we simply aren't putting enough into it at any level."

Financial discrepancy in OPIRG

continued from page 1.

lobbying fund. The project would be run by the provincial OPIRG board.

"With regards to the budget that would be available when OPIRG-Toronto wins its referendum. We have committed to sending about $60,000 to the provincial (board) from our local funds," the letter stated.

But an OPIRG referendum campaign package, distributed to SAC board members, proposes only $20,000 for the campaign.

Toronto-OPIRG board member Tzeporah Berman said no commitment was ever made.

"There has been no agreement drawn up between the PIRGs. It's all really up in the air right now."

Carpick said many students might have changed their vote had any of this information been available during the campaign.

"There was no hint of this until the voting actually started. The margin of victory was very close and this could easily have tipped the balance," said Carpick.

But Mattys denies the board promised campus-wide elections in April. He said Carpick's resignation reflects internal conflicts in the organization.

"To be honest, we are having some very serious board-staff problems and there are a lot of problems plaguing the organization," said Mattys. "No board member ever said there would be open elections in April. That would be unconstitutional."

Berman said the real reason for holding off on campus-wide elections is continuity. She said that if the election was held in the spring, new people could come in and change the direction of the organization.

"We were worried that we wouldn't be able get things set up and that people would come in with their own agendas that wasn't OPIRG's agenda," said Berman.

Carpick said his resignation is a statement protesting the contradictions in the OPIRG campaign which he says don't bode well for the group's ability to be accountable for the money they are going to receive.

"This is definitely not a good start for an organization that ran and won a campaign on a promise to be open, accountable and democratic," says Carpick.

"The reason for my resignation is to dissociate myself from the organization and to express my dissent from the decision that was made."

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VARSITY REVIEW
MONDAY EDITION
MARCH 23, 1992



Victoria Ward, Diane Flacks and Wendy White.

Empress Productions on feminine mistakes

BY GEORGIANA UHLYARIK
Varsity Staff

Feminist Mistake
Buddies in Bad Times Theatre
to April 5

What do you do, as an actor, when the characters you are interested in portraying have not yet been written? You form a theatre company and create them yourself.

This is exactly what three vibrant, funky and happenin' gals, Diane Flacks, Victoria Ward and Wendy White, decided to do by creating Empress Productions. After graduating from the York Theatre Programme in 1988, they were inspired to get together in order to do shows they wanted to see done.

"There wasn't a tremendous amount of really, really good work for women, saying the things that we want to say," reflects Victoria Ward. "There is more now..."

Diane Flacks disagrees. "You say it's getting better, I don't know. I see it, but I don't really see it. I just went to an audition today for a play that takes place in 1838," she says as she lets out a drawn out, cynical "Ohhhh.K.!"

Empress Productions is examining our role models, women and power.

"Great costumes, but that's about it," adds White, who creates a lot of set and costume designs, as her other hobby.

"It seems that there are a lot more female directors out there than there were, which is exciting," continues Flacks. "But still, in the commercial, and I'm not talking about the Bluma [Appel Theatre]... but even at Tarragon, any main stage, there aren't a lot of parts for women, for younger women, that are of any relevance."

Empress Productions was formed a few months after graduation, out of the need to find "an outlet for our own expression," explains White. Since then they have written and produced *I'd Kiss You But...*, "a wacky comedy collage about the illusions of love," and *Slow Thunder*, which "took a light and dark look at women and power." Women and power continues to be the main theme of their latest royal creation, *The Feminine Mistake*, which opened last Friday at Buddies in Bad Times Theatre.

"We all have very strong ideas about feminism, about being women and about being female artists," says Ward.

"Themes of disempowerment of women, their lack of choices, power, inability to achieve, the violence, have always been there in everything that we do," explains Flacks. "This time, it got to the point where not only were we hearing about a woman being killed or disappearing every single day, but on the personal level we got really tired of it."

"I guess the one major impetus was the Montreal Massacre...and the reaction to it," says White. "The title itself is a take-off on *The Feminine Mystique*."

She is referring to the ground-breaking book written by Betty Friedan, considered by some the first feminist writer, which prompted women in the fifties to realize that they did not want to go back to being housewives after a decade of work during the war.

"*The Feminine Mistake* is a way for us to re-examine where we are now," Flacks stresses. "It's more a take on the era," interjects Ward. "There's been a big backlash over the past four or five years against feminism. There have been certain cultural icons, people like Madonna whom you have to confront and deal with and wonder what she's doing and what she means to the culture. She is definitely one of our role models. She speaks to our generation."

If you think that all this feminist talk tends to fall out of your league, be it too politically preachy or just issue oriented whining, you are deceiving yourself. Empress Productions is known for its alternative, hilarious and poignant way of decomposing myths that have become everyday norms.

Over the three years they have ruled over their theatrical empire, portraying every one from Cleopatra, to some guys playing in a rock band, to Shakespeare's Ophelia, to a work of art, sometimes all in

See Fresh, page 11.



OOOOOHHHH, Bootsauce.

There's no bull in Bootsauce

BY AMBER GOLEM
Varsity Staff

Bootsauce
Lee's Palace
March 25, 27, 28

"Bootsauce shatter the rhythm ring with sonic steed *Bull*." Thus begins the latest biography of Bootsauce, the Montreal band who have just released some new and hot sauce as a follow-up to 1990's *The Brown Album*, and are bracing up for a bare-back romp across Canada in support of *Bull*.

"It's a B-complex. I like saying b-b-b-b-b. It's...phonetically pleasing," drawls the band's guitarist Pere Fume, as he relaxes in a Toronto hotel room on a sunny February afternoon. He and lead singer Drew Ling are in the midst of a cross-Canada promotional blitz (oops, there's one of those B-words again) that requires them to spew a lot of bull about *Bull*. In two-and-a-half days of non-stop talking, I am interview number forty-four, but Pere assures me that he's not bored....yet.

"No, PolyGram takes good care of us. They give us lots of attention in arranging all this publicity," he says. "Besides, there's nothing else to do in February except shovel snow." That's the real reason, he explains, why the release of *Bull* was delayed until the new year, despite being completed last September. Recorded in Rhode Island, Massachusetts, and Quebec, the new album is quintessential Bootsauce: seventy minutes of unbelievable musical energy, diversity, talent, and a refreshing lack of attitude.

Canadian music fans respond to the band's sonic aggression with either love or loathing. On the love side, The Brown Album went gold in Canada and netted the band numerous CASBY's, a Juno, and the opening slot on the Cult's recent European tour. However, even if you fall in to the latter category it's hard not to at least admire a band like Bootsauce, who can serve up an album that has something to please almost every musical palate.

"We sent PolyGram a demo of the stuff we were doing when we recorded the album," says Pere, "and there was some poppy stuff on it, because we like doing pop, but there was also some more hard-core stuff, some heavier funk and rock. We like to think that there's a little something for almost everyone." That's quite a modest statement, considering that *Bull* contains echoes of influences ranging from techno to metal, and from Tom Waits to Motorhead.

In fact, members of Motorhead and Metal Church appear on a few tracks, as part of the band's attempt to beef up their sound and range. Like kids in a candy store, the boys in the band went crazy in producing their second album, incorporating samples, background vocalists, guest musicians, and even answering machine messages into their musical mix. It will be interesting to see how this denser, more eclectic sound will translate to a live setting, as Bootsauce take *Bull* on the road in late March.

See Saucy, page 11.

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BY ROXANNE CHEE
Varsity Staff

Tales of birth on campus

Some postpartum art

Birthtales
Medical Alumni Room
Medical Science Building
to March 29th

Debbie O'Rourke, the curator of *Birthtales*, a multi-disciplinary event commemorating women's and men's birthing experience states "We find the world nearly empty of images and accounts with which we can prepare ourselves or comfort ourselves, or find a mirror of our exaltation or grief."

Why the lack of images? With the exception of Judy Chicago's *The Birth Project* and Mary Kelly's *Postpartum Document*, visual work about child-bearing has surfaced rarely in the art world. Speaking from personal experience, O'Rourke explains that "the subject of birth has not found its way into galleries [mainly, because such works were considered unshowable]. Thus, artists who need to work in this vein disappear from the cultural scene, which is then bereft of images that celebrate the beginning of life, mourn the tragedies or protest the abuses that occur."

In curating *Birthtales*, O'Rourke is making up for lost time and work. The emergence of an environmental consciousness, "women's studies," and compassionate male involvement in nurturing children, has bred a generation more willing to accept and embrace these images of creation. Yet, a reticence still exists, given the fact that the only way to get a venue for the exhibition was to package it as a political, feminist event.

The hundred or so responses to her submissions call produced a body of images powerful, unique, and ground-breaking. Sometimes sentimental, sometimes disturbing and uncomfortable, these images of pregnancy and birthing in all its cosmic and violent dimensions reinforce how much this is singularly a woman's experience. To the male viewer, a certain exclusion in the crescendos of life is felt, the kind akin to the paralysis he must feel watching a screaming woman push that bloody ball of life through her loins. And, knowing all along that this moment is not his.

The pictures of exhilaration, euphoria, and bonding are easy to appreciate and understand such as Karen Guilbault's *Giving Birth To Myself*, and Marsha Kennedy's *Burning Bush (Breast)*.

What amazes the viewer is the violence and horror that can also accompany childbirth: Sandra Gregson's umbilical cord sculpture *Ache* dangles grotesquely from the ceiling; the central figure of Rochelle Rubinstein's triptych linocut *Birth Control* is an ominous looking nurse with mask on and hands held up, ready to assist in either birth or abortion; Michelle L'Feulner-Castro's *On a Bed of Lettuce* depicts the humiliation and degradation a woman feels as she is served up before her doctor, half poultry, half human; Michael Lewis's *Birth*, with its sharp angles and convoluted perspective evokes the hospital birth environment as confusing, frightening, and de-humanizing; and Lisa Baldissera's large canvasses, *Transition and Foremothers*, in rich menstrual reds, conveys the disorientation and alienation a woman feels throughout pregnancy, child-bearing and rearing.



"Birth Control" by Ruth Rubinstein.

As with many women who underwent medicalized births, artist Shiela G. Hannon walked away from the hospital birthing chamber feeling "betrayed," "silenced," "raped," and "trespassed." Her large work on view at A Space, *Red Sky in the Morning*, warns women of the possibility of an unfulfilling experience. Hands on her swollen belly, lit by romantic glowing oranges, the woman portrayed is a picture of promise. But her pensive face betrays a different reality.

That reality is revealed in the companion piece, *Without Consent*, to be shown at U of T's Med/Sci Building. In it, Hannon retells her first birthing experience, making strong allusions to the insensitivity of health-care professionals in their handling of a woman at her moment of greatest vulnerability. This is obvious in the way the seemingly latex-gloved hands besiege the womb encasing mother and screaming child. Ironically, the encircling serpent which is a modern symbol for the medical profession, also is an ancient symbol of fertility.

Although, *Birthtales* is woman-centered, the male experience is not altogether ignored. Submissions by men were welcomed, seen as a chance to reunite the two sexes, "partners in the creation of life." However, as in real life, those contributions by male artists serve mainly as support for the greater drama.

Unique and progressive, *Birthtales* is significant in that it marks our readiness to see and accept works that celebrate our beginnings in the womb. It explores and considers many perspectives, including the Native experience in entries made by artists Shirley Cheechoo and Blake Debassige. Most importantly, it leads us to consider O'Rourke's point that "We must question who we are as a culture when renderings of the earthy joys of femaleness are found either sentimental or frighteningly alien, and the portrayal of the pain is regarded as political banner-waving."

Birthtale events include: works of forty artists, poets and story-tellers at A-Space Gallery: March 14-April 25 and U of T Medical Alumni Room: March 23-29; Sound and Slide Show, March 24, MSB; a discussion on "Tradition, Technology and the Ecology of Giving Birth," March 24, MSB; Cesarian Section Panel, March 26, MSB; poets and performers celebrating "A Good Birth", March 29, MSB.

I remember vinyl

BY STEVE HAYWARD
Varsity Staff

I'm getting old.

Usually I can ignore it. I can still run up a flight of stairs without running out of breath. I can still remember the names of all my friends. I still remember to flush. I still believe in the possibility that one day there will be a trivial pursuit question to which my name is the answer. I still believe that one day I will write the great Canadian novel and there will be a course taught about me at University College. Jesus didn't get going until he was over thirty. I figure I still have a lot of time.

Review Rhetoric

However, the signs of aging are unmistakable.

I find hair on my comb, my back hurts, my mother has sent me a RRSP form, and I am starting to think that Country music is "nice."

For the most part, I can accept this as a part of nature. I can deal with the odd bout of senility, I can accept the possibility of physical collapse, and I can even imagine graduating from university. But the thing that really gets me down is record shopping.

The last time I went into a record store it was very depressing. The first thing I saw was an album entitled *The Greatest Hits of Corey Hart*.

What the fuck is Corey Hart doing with a greatest hits album? I never knew he recorded anything other than his terrible "I Wear My Sunglasses at Night". There are people who should not be allowed an album called *Greatest Hits*. Only artists who have recorded too many records to list in one breath should be allowed such a thing.

Much to my embarrassment, the sales clerk who picked me up off the floor explained that Corey Hart has actually recorded five full length albums.

How could I have missed them? Where have I been for the last ten years? Two explanations for my ignorance occurred to me. Either everything that Corey Hart did after "Sunglasses at Night" had been spectacularly unsuccessful, or I was losing my mind. The same thing happened to my grandfather just before he became convinced that he was Mussolini. While watching television one night, he asked for no apparent reason, "What ever happened to Elvis?"

Feeling old, and therefore sentimental, I proceeded to the easy-listening section. Browsing through the L section, I noticed that it included Led Zeppelin.

Led Zeppelin in easy listening? My parents warned me I would go to hell for playing Led Zeppelin and now they were in the easy listening section. I felt a little out of touch.

My depression mounting, I decided to get what I had come for, and leave. I approached one of the staff and asked where I might find the latest U2 album. The woman smiled, and led me to the front of the store, where she placed a CD into my hand.

"That's not it," I explained. "I'm looking for the U2 ALBUM."

She looked confused. "That's the only U2 album I know of," she said. "Or do you mean the funky dance remix version of The Fly?"

"No, that's not it," I told her. "This is the right thing, but I want it on vinyl."

"What do you mean?" she looked confused again. "A vinyl remix?"

"No, it's not a remix at all. I want the new U2 ALBUM. Not a tape, not a CD, but a record, like you play on a record player."

"I'm sorry," she looked relieved. "But we don't carry records any more, they're obsolete."

That was when my age really hit me. The unthinkable had come to pass; I was standing in a record store that had no records.

I quickly ran out of the store, and down the street in the direction of the museum. But people stared at me even there. A rock and roll dinosaur on the age of distinction, I was not long for this world.



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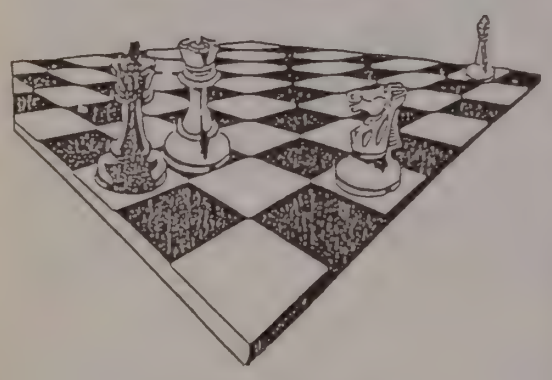
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Big Star in the sky



CORROSION OF CONFORMITY
Blind
Sony

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Hey, are you going to that all ages show on Friday? Yeah I'm sure glad it's all ages right cause I left my fake I.D. in my gym locker and Hey did you get the new Corrosion of Conformity album? No? It's SO COOL. Like C. O. C. is getting SO political now it's really right on. So anyhow this new album is called *Blind* right and I guess it's called that cause it's all about how people are so blind to the like serious problems that are out there in the society and the government and everything.

So, like there's this song "Damned for All Time" which is about war and how bad it is and how like society is too busy destroying things to solve any real problems. And there's also this song "Great Purification" about how powerful people are like destroying the planet for their own greed, and this other song "White Noise" about like how bad Nazis are and how you have to fight them and stuff. It's pretty deep lyrics, right? Yeah and there's also this song "Vote With a Bullet" which is like the best song on the album cause Pepper Keenan and Karl Agell use this weird like voice pedal thing that makes them sound really harsh and it's kind of hard to understand the words but I think it's about something like a revolution. Yeah I really think I'm getting in to this radical politics stuff. It's really cool and lots of people are doing it. You too? Right on.

Yeah so the music is really good too right? It's kind of like a cross between AC/DC and Suicidal Tendencies and Metallica and Black Sabbath and Nirvana and all this other stuff right? It kind of sounds a lot like everything else we listen to except it's all kind of mixed together and so it's not like really different or anything except that there's so much that sounds like the other stuff that I guess maybe that's different. Yeah so it's a really good album right so you should get it. Anyhow I've got to go get some new trucks for my board from Doug at Skaterworld so I'll see you later. Oh yeah, remember what they said in this month's *Bones* mag: Power to the Revolution, right, and have a good time on Friday night.

DAVE JOFFE

BIG STAR
Live
Rykodisc

CHRIS BELL
I Am the Cosmos
Rykodisc

There's a band starting to make a lot of waves these days. They're getting a lot of press, and a lot of musicians say they're listening to them.

The only thing is, the band in question hasn't put out an album since 1975.

Big Star was formed by guitarist Alex Chilton, who at 16 had had a #1 hit in 1967 with the Box Tops and "The Letter", Chris Bell, a Memphis guitarist and singer, drummer Jody Stephens and bassist Andy Hummel.

The band's first release, *#1 Album*, came out in 1972, and promptly vanished, despite critical raves. Bell, depressed by the album's failure, left the band, eventually dying in a car crash in 1979. The remaining trio put out 1974's *Radio City*, which also flopped commercially.

The band was, at the most basic level, a pop band, driven by Chilton's outstanding voice and the guitar playing of he and Bell. There was a certain quirky and dark aspect to their songs, however, which rendered even pure pop like "September Gurls" (later covered by The Bangles, of all people) or "Way Out West" strangely melancholic and threatening.

Those sad and scary aspects of the band were given fuller rein on their last release — alternately titled *Big Star's Third* or *Sister Lovers*. That album, which was a Chilton solo release in all but name, also failed to make any impact.

Since then, Chilton has continued an uneven solo career, veering between solid and enjoyable albums and albums which sound like the product of a drug and alcohol-crazed mind. Which they may well have been. His material has varied from pop to country to punk to psychobilly to Italian lounge songs to blues.

As a producer, he helped create the distinctive sounds of The Cramps and The Replacements (hence their song "Alex Chilton").

And in the late 70s and early 80s, Big Star became a major influence on a number of American bands, including REM and the dbs.

In the early 90s, a new generation of British bands such as Teenage Fan Club have picked up the Big Star torch.

Hence, we come to the release of *Big Star Live*, recorded from a 1974 radio broadcast, and containing songs from the first two albums. Unfortunately, the recording is flawed, and the mix itself is rather muddy, but the appeal of the songs can still be heard.

The album is, essentially, Chilton, and it's a good opportunity to admire his guitar playing and his voice. The four songs he does solo on acoustic guitar show the range of that voice and his musical talents to best advantage.

There's little to make this particularly distinct from the studio albums, but it does serve as a decent introduction to the band.

The Chris Bell album — recorded mostly between 1973 and 1975 — was a surprise release. For years, his lone solo album was thought to be lost. The only known cuts were the title track and "You and Your Sister."

It would be nice and poetic to be able to say the album is a recovered masterpiece. But it's not. It sounds like a somewhat inferior Big Star album, one that might have been recorded between *#1 Record* and *Radio City*.

There are some very nice songs — notably the title track, "You and Your Sister" (with Chilton providing backing vocals), "Make a Scene" and "Look Up."

But Bell's voice lacks the range and purity of Chilton's, and his guitar playing is not up to the same level, either.

It's an interesting record of Bell's abilities. But it's simply not as good as any of the Big Star albums.

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BY JAMES MORRISON

Proof's powerful vision

Proof
directed by Jocelyn Moorhouse
opens March 27

Jocelyn Moorhouse is a sudden success story.

Proof, the Australian director's first feature film, was well received at both Cannes and Toronto's Festival of Festivals, and Moorhouse is suddenly in hot demand.

Proof is the story of Martin, blind since birth, his housekeeper Celia, who secretly loves him, and Andy, his new friend. Being blind, Martin's problem is that he believes people will lie to him simply because they can. He trusts nobody to describe the world to him, until he meets Andy. Martin's hobby is photography, and he uses his photographs to test his sense of his physical surroundings against what people see. Andy describes the pictures to Martin, who takes pleasure in already knowing what they show. Andy's presence upsets Celia, who would like Martin to trust her well enough to describe his photographs. Between the three of them we have a good old fashioned love triangle.

Martin is not your typical "you've gotta' love him" blind guy. In the opening scene he almost kills a cat with his cane.

"I wanted to say straight away to the audience, that this is not going to be one of those movies where you're expected to admire the courage and nobility of a blind man," said Moorhouse.

His relationship with Celia is strange, to say the least. There is a mutual cruelty between them that plays wonderfully on the screen. Celia moves Martin's furniture around, leaves umbrella stands in the middle of the room, and plays a variety of tricks on him that could only be described as twisted. That is why it is both surprising and powerful when we get some insight into her motives.

The shooting style is worth mentioning as well. Moorhouse's intention was to emphasize the unseen, and she is successful. Throughout the story, things happen that as an audience we are unsure of. We aren't left hanging though, each unshown element is later brought back and exposed, highlighting the seen-unseen motif. Photographs play heavily with the plot as well, and this does much to emphasize themes of visual reality. Every major plot development is played out through photographs.

The only weak point in this film is its plot structure. All of the individual elements are strong on their own, but the events seem to come in the wrong order. Andy is new in Martin's life, and it is his introduction that creates the conflict. A triangle is set up with Celia caring for Martin, and jealous of Andy, but it is not until she and Andy connect that the triangle is complete.

Andy's betrayal of Martin would seem to be the inevitable result of his liaison with Celia, but it comes before. As a result, the final product leaves us with the really juicy games of Trust, Betrayal, Lies, and Discovery, too near the end to be thoroughly enjoyed.



A scene from *Proof*.

As arty as all of this sounds, it does work. Of course there are no Hollywood style chase-and-explode scenes, but there is a pretty funny fight at a drive-in. Mainly what we have is a character driven story, where all the characters are interesting and well played. The story keeps you wondering, and it is well shot and edited.

Death speed metal.....killkillkill

AGNOSTIC FRONT
One Voice
Relativity

DEATH
Human
Relativity

EXODUS
Good Friendly Violent Fun
Relativity

You can call it thrash or hardcore or grindcore or death metal or black metal or grunge metal or any other name you want.

But whatever you want to say about it, you have to admit that the sound of hard relentless bass riffs, ultra-fast power chords, impossibly energetic drumming, and harsh unintelligible vocals is selling albums, or is at least being marketed in a serious way.

Why is this sound popular? Maybe it's the total lack of melody: listening to this, you will never run the risk of having the chorus of a song run through your head. You may never even recognize the chorus as being separate from the instrumental parts. Maybe it's that you never have to think about any words while you're listening to it since the vocals are screamed out at a decibel level beyond which the human voice sounds less like a series of syllables and more like clashing pieces of sheet metal. This is, after all, music for a generation raised by video games and FOX TV. More likely it is that whatever else you may say about it, it is ANGRY, and severity is, after all, the greatest virtue in an age of disaffection and disinterest.

The three latest releases by Relativity Records capture this sound: Agnostic Front's *One Voice*, Death's *Human*, and Exodus' *Good Friendly Violent Fun*. all are based on similar chord structures and have little melodic content outside of the odd super-fast Satan-meets-Steve's Music guitar solos.

Agnostic Front's album flows powerfully and deliberately, Death's is ultra-fast and clinically precise, and Exodus' live recording is wild and unpredictable, although always hard. The vocals are slightly different as well. Agnostic Front's Roger Miret manages to sound like a computer generated growl throughout most of *One Voice*, Death's Chuck Schuldiner comes across as impossibly fast and harsh, and Exodus' Steve Souza sounds truly crazed, literally screaming his way through such pieces as "Chemi-kill", "Toxic Waltz", "Brain Dead", and a cover of AC/DC's "Dirty Deeds Done Dirt Cheap".

The content of the albums is also different, although one would only realize this if one bothered to read the liner notes since perhaps only two or three words are intelligible on each album. Agnostic Front focuses on the politics of racial oppression, using the rebellion of the inmates in Attica in 1971 to illustrate. Death uses lyrics of the angst ridden high school poetry variety, and Exodus, true to the album's title, restricts itself almost entirely to the realm of celebrating gruesome Friday the 13th part IX type violence.

The band with the weakest lyrical content, Exodus, also manages to come up with the harshest and least contrived sound. It is the best of a group of albums which, although they are hard sounding, fail to have that extra edge which would make them interesting enough to merit repeated listenings. It is a shame since this sound has the potential for some very powerful music.

DAVE JOFFE

Saucy stage antics aho

continued from page 8.

Already infamous for their stage antics, the band decided to arrange multiple gigs at smaller venues across Canada, rather than make the jump to larger concert halls for this tour. "Yeah, instead of doing one big show, we wanted to do a couple of more intimate ones, because we get off on performing with people right there," Pere explains earnestly, gesturing to show me the proximity of the audience to the band. It's all part of the Bootsauce philosophy, a concept that mixes one part talent, one part sex appeal, and one part self-parody. These guys are masters of the art of never taking themselves too seriously.

"Like that time we were in Portugal, and the tour bus broke down...but that's another story," Pere says. And smiles. And twists his hair through his fingers, anticipating interview number forty-five. Since Pere and I both grew up in Calgary, there's just one more question I've got to ask before I let the music speak for itself: "What were the skies like when you were young?"

"Like a huge ocean. Full of marshmallows." He grins. "Pretty trippy, eh?"

Yeah. Trippy. Pardon me while I have a strange interlude.

Fresh Mistake

continued from page 8.

the same show. They are devoted to theatre that brings people, and that includes men, to a certain awareness about women and power, or lack thereof, while poking fun at that very issue, with colourful costumes and loud funky music.

The Feminine Mistake is bound to be a fresh, and critical look at women, which will strike very close to home, and tickle at the same time.

They have no qualms about admitting they are feminists, but this is how they describe themselves.

Diane Flacks: "A Scorpio who wears natural fibres and has never dyed her hair."

Victoria Ward: "An environmentally conscious Taurus who never blots her lipstick."

Wendy White: "A Pisces who loves to shop for footwear and strives to own her very own cosmic mirror ball."

Now, this is not what Gloria Steinem would call a feminist. But it is definitely something to take into consideration, this coming from an Aquarius that boycotts Beeman's chewing gum and will never ever wear pink.

REMEMBER TO VOTE!!

The GSU Elections 1992-93

The position of **Secretary** will be filled by one of 2 candidates:
In alphabetical order

1. Kristina Bendikas
2. Cynthia Wannamaker, Linguistics

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Roscoes

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Andre shoulda been a sitcom

BY HAL NIEDZVIECKI
Varsity Staff

Brother Andre's Heart
Poor Alex Theatre
to April 5

Brother Andre's Heart should never have been a play. It should have been a sitcom. What better place, after all, for a badly acted, campy, irrelevant and idiotically scripted show?

Playwright and co-director Linda Griffiths might actually have made this flawed whiny supposedly funny musing on the state of Canada work in half hour segments.

Dave and Doug, the two main characters, best exemplify this half-hour pop culture appeal. After all, they, at the beginning of the play, refuse to leave their apartment, wanting only to imagine the homages paid to them when they finally make their movie. So, they, in the opening moments of *Andre*, which prove to be the only genuinely amusing scenes, sit in their apartment and watch *Star Trek: The Next Generation*, to which they are completely addicted. When it is over, they want to make coffee. But they have no milk, and fear the trip to the corner store.

Ahh, the makings of sitcom shtick surely lie before us. Two wacky witty loser college drop-outs spend episode after episode saying things like:

"Captain, the crucial white fluid is missing from the fridge, without it, the Enterprise might implode."

"We must get more, Number One."

"But how, Captain?"

"Prepare the away team, Number One."

"Impossible Captain, the transporters are malfunctioning and the shuttle crafts are out of gas. Maybe we should just forget it?"

"Make it so, Number One."

Oh witty joy, bigger than the Bundys, more hard-hitting than *Who's the Boss*, funnier than *The Simpsons*. Yes, its generational television, bringing light into the dark crevices of every loser stay at home trekkie goof ball. Of course that in itself won't be enough. There will have to be, shall we say, sexual tension.

Enter Debra Kirshenabum as Anna, whose part as a neurotic, angst-ridden ex-Catholic is a television formula dream. A *Trek* sceptic, she finds herself with the unhappy job of dispelling our two heros' complexes and convincing them to leave their spots in front of the TV. In the play's case, the boys are coming with her to climb the stairs of St. Joseph's oratory in Montreal — on their knees, with blinders — all to pacify Anna's nutty ultra-Catholic grannie.

Grandma, as played by Arsinee Khanjian, with her horrible Italian accident and her psuedo-mystical out-look, makes one want to gag on her tired lines in the play. But, on the small screen, she would shine like Jonathan Winters in *Davis Rules*. When the contrived plot dulls, around the 17 minute mark, enter Grandma to spout some Catholic rhetoric and hit people over the head with a crusty white loaf of bread. The laugh track would be overworked.

Unfortunately, *Brother Andre's Heart* is not a sitcom. Which leads us to ponder what act of horrible fate allowed what should have been some glowing green words that should never have lived beyond a computer screen late at night become a play? Certainly it isn't the misguided attempts by Griffiths to bring meaning to our pathetic lives by having the characters leave their apartment only to run back in to the warm embrace of Worf. They are, they make it clear, unable to deal with the inhumanity and uncertainty discovered on the streets of Montreal. Could it be that the Federation is dying? Get it? Federation. *Star Trek*. Canada. Ha ha ha.

And so, *Brother Andre's Heart* is a horrible mishmash that leaves us gasping for the goof-ball delivery of Tony Danza turned sensitive house-keeper/father. Those involved in the production are all talented, intelligent individuals who have been in much more successful projects. Let's hope that they can put this blight of theater behind them, by either readapting it to a successful eight-year run on CBC, or, better yet, burning the programs and returning the fetid preserved flesh of poor Brother Andre back to David Lynch's special effects factory. Make it so.



Hey kids, hurry up, Star Trek's on.

On cultural destruction

BY CHRISTOPHER FREY
Varsity Staff

Stolen Continents
Ronald Wright
Viking

Ronald Wright has always been marked as a mere travel writer despite his authoritative ability to weave history, both oral and written, into the present world. *Stolen Continents* represents a culmination of what he's strived towards, and in being so, it may just be Wright's masterwork.

Wright charts the history of five indigenous peoples in the Americas — the Maya, Aztec, Inca, Cherokee and Iroquois — since Columbus' arrival. It's a staggering account which Wright tells mainly through the voices of the witnesses. Culling together what records remain from the five cultures, Wright raises historical writing to a seamless pastiche: dramatizing pivotal events and encounters, deftly animating the perspectives both sides lived through and died through at a time which must have seem apocryphal to many.

Stolen Continents upends the common equation which says the indigenous peoples were undone by their own primitivism and naivete. The biological warfare which the Europeans inadvertently unleashed made them more vulnerable than any of the "white god" myths: that they were so mystified by the white invaders that they took them for gods. Wright argues that perhaps the only time the "white god" myth ever had any force was Cortes' invasion of the Aztec empire from Cuba. Without knowing it, Cortes had sailed upon Mexico the same year, in the Aztec's 52 year cycle, of the god Quetzalcoatl's birth and death and promise of return from an ancient trip across the ocean. Though the majority of Mexicans didn't believe in these Spanish "gods", Cortes won his advantage on an insecure and superstitious king who all but sold out his empire for the blood of his people.

In its list of atrocities and false promises, Wright's book unconsciously undermines the basic existence of non-indigenous peoples on this continent. But it isn't guilt *Stolen Continents* foists upon the European reader, rather an unshakeable sadness which questions our place. Wright's rhetoric is tinged with this odd displacement — it puts you frighteningly close to the cost at which our society came, the truth of its ascendence. Wright manages this without sanctimony, nor does he downplay the fortitude and devotion of some of the settlers and explorers. But, as he states early on, the victors have had the floor for long enough.

Of course, every human society and culture is shaped, for better or worse, by political struggles with other cultures and its own. Wright is accomplished enough to bear the internal political dynamics of all the cultures in question with equal scrutiny. The Spaniards, after all, conquered the Mexicans by capitalizing on pre-existing disputes between the various nation-states. History, at its most basic, is the survival of a heritage, and at its most insidious, a mere function of political hegemony. Every society piles its bones on top of another, whether they be ancients or contemporaries. Yet, the colonization of the Americas is unprecedented: the Western myths of progress and humanism are hollow fallacies. The northern half of the 'New World' retains the highest standard of living in the world, while large numbers of its indigenous peoples continue to live on the margins. Further south, the Mayan and Aztec civilizations, among the most advanced of antiquity, had their secrets burned and their achievements erased from history.

Stolen Continents is a document which traces cultural survival and speaks to the nature of human culture, how it preserves, conquers and historicizes — the paving over death, and the real costs of our present situation. Wright's navigation pulses with a tragic and angry vigour, without burying itself in sanctimony. Wright's book is enervated by its own sense of recovery. His book resonates with the hope that perhaps it, and the emerging political fortunes of indigenous peoples, will peel away the blinds from our dialogue with history.

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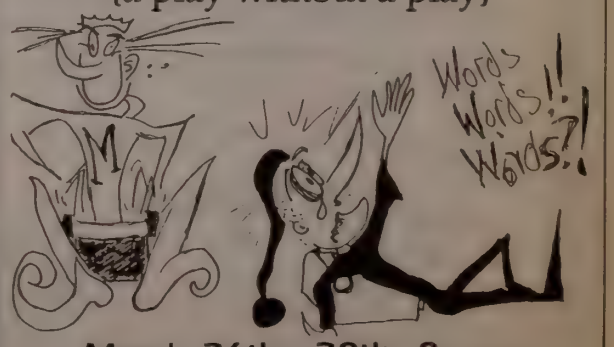
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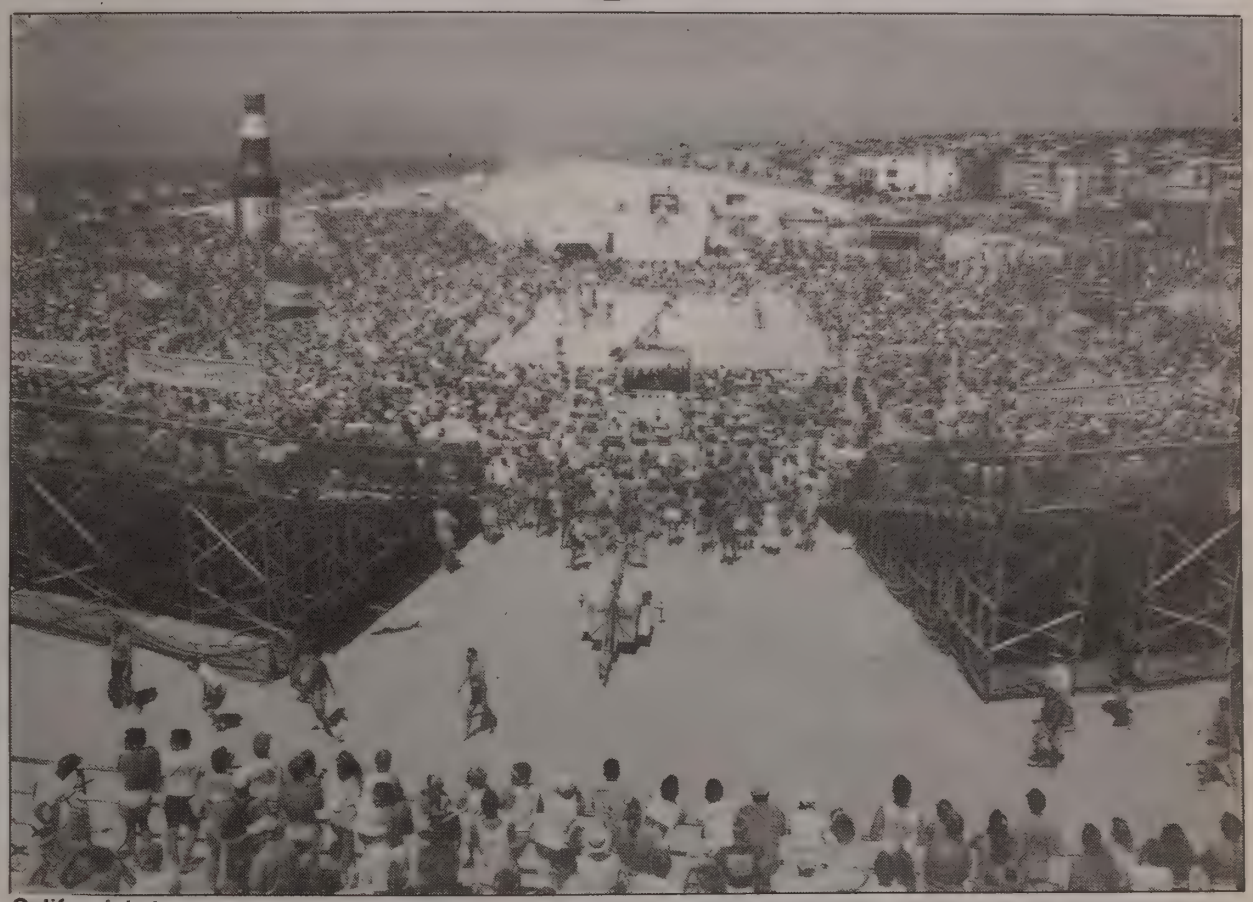
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VARSITY SPORTS
MONDAY EDITION
MARCH 23, 1992

BY TED GRAHAM
Varsity Staff

Drakich is top-ranked

Beach V-Ball goes indoors



California's beach tournaments have a huge drawing power

I don't mean to distract your end of term cramming, but have you thought about going to the beach lately? You know the scene: sand, water, indoor lighting, concrete, chain saw wielding sculptors...

Some people received a different taste of summer as the Outdoor Canada Show featured a beach volleyball demonstration with some of Canada's top players including last year's Canadian women's beach champion and U of T volleyball coach, Kristine Drakich.

Show organizers shipped 200 tonnes of sand to make a make shift court in the middle of the CNE coliseum (the court was located conveniently next to the dog race track, the mountain bike course, and the chain saw sculptor).

"We couldn't warm up while the dog races were going on because they would get spooked," said Drakich. "And I heard the chain saw was going all the way through one match."

Unfortunately, this was also the site of the retriever demonstration and some of the pooches were quite pleased to relieve themselves in what they perceived as a giant litter box. Beach competitors were also less than impressed to find out that dead birds were being placed around the playing court for purposes of the demonstration.

Drakich and her partner, national team member Monica Lueg, were playing for $500 first place prize money in a double round robin format against two other women's teams. But it isn't really the money, which is relatively small, that gets them out (Drakich made about $5000 in nine tournaments last summer). The Canadian beach season has a precarious span and is always at the fate of the elements so any preseason practice they can get, indoors or otherwise is a great opportunity according to Drakich.

We couldn't warm up while the dog races were going on because they would get spooked

The men's division featured four teams including former U of T players Ed Drakich (Kristine's brother) and John Canjar. Although the pair won the 1990 national title together, they ended their partnership last year after limited success on the Labatt's circuit. Ed Drakich just got back from Brazil where he finished ninth at the world beach championships with his partner Brian Gatsky — the top finish ever for a Canadian duo.

As part of the promotion Drakich and her partner played against six men who volunteered themselves from out of the audience. Standing prostate with their arms held out in front of them like elephant trunks the men were helpless as the women simply aced them time after time. Before long the announcer was recommending that more men join the team. First it was three more and then another three and still these twelve men couldn't muster any competition.

"We were mostly doing roll shots but Monica suggested that we started swinging to make it more interesting for the people watching," said Drakich. "So I went up for one ball that ended up hitting a guy in the head."

The details of the upcoming beach season is still up in the air but Drakich hints that there might be a Jose Cuervo tournament in B.C. this summer which should be a good influx of prize money. The overall move, she suggests is not towards more tournaments but to fewer events with more money.

Nominees announced for U of T athletic awards

BY TED GRAHAM
Varsity Staff

It's that time again sports fans. The annual U of T Intercollegiate Awards Banquet will be held this Friday to honor the contributions of various athletes who have graced this campus.

Intercollegiate Awards

Here are the nominees for the **George M. Biggs Trophy** which is given to the male athlete who has contributed the most "from the standpoint of Leadership, Sportsmanship, and Performance".

The nominees are:

Frank Ackermann - Nordic Skiing (Medicine I)

Fastest male member of team for four years...was ranked in the top 20 at each of the past four OUAA championship meets...selected U of T Athlete of the Week in January...assisted in coaching both the men's and women's teams

Linas Balaisis - Basketball (SMC V)

Starting forward three of his five years with team...averaged 13.5 points and 8.6 rebounds per game this season...co-captain with Rob Wilson this season...collected an all-star at 31-team international tournament in Lithuania last summer

Andrew Boyd - Swimming (New IV)

Academic all-Canadian...recepient of T-Holders Association Academic Exellence Award...three time national champion in the 200m Butterfly...four time all-Canadian and all-Ontario award winner...represented Canada at last summer's world student games...ranked among top 15 in short course and top 40 in long course in 1991

Doug Cherepacha - Hockey (Medicine III)

Chosen three consecutive times as "Best All Around Forward...assistant captain over the past two seasons...led the Blues in scoring this season with 20 goals and 28 assists over 43 games...OUAA second team all-star centre this season...received the Spectrum/Gregg Award for athletic skill, academic performance and community involvement

Marc Dunn - Volleyball (PHE V)

Coming back from three year career with Canada's national team...five time OUAA all-star...first team all-star at all five of U of T's tournament appearances...named first team all-Canadian and selected as the CIAU player of the year

Dan Vranesic - Squash (Engineering II)

Only one loss all season as U of T's #1 player...came up from the third seed in the individual championships to beat both of the top seeds for the championships

See The Varsity, page 15

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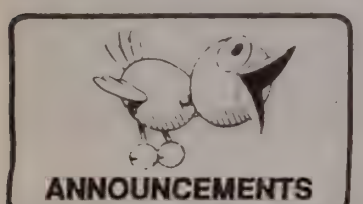
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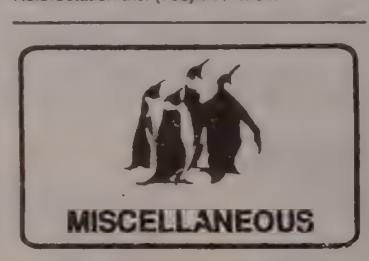
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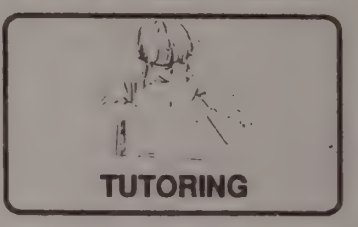
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ANNEX

VARSITY EVENTS CALENDAR

Deadline is Thursdays at noon. Limit three entries per group a week. Submissions must be 25 words or less, or they will NOT be included.

Monday, March 23

UNICEF AT U OF T -- presents their first annual International Food Fair, 10 a.m. - 4 p.m. Sid Smith Lobby. Several campus cultural groups will be selling foods from their country in order to raise funds for charity.
CENTRE FOR SOUTH ASIAN STUDIES -- Professor Shahid Amin (History Dept., University of Delhi and Princeton University). Historians and their Texts, 2 - 3 p.m. Upper Library, Massey College. Remembering the Musalmans: Image, Belief and History. 7 - 8:30 p.m. Room 2130, Sidney Smith Hall.
UNITED COALITION AGAINST RACISM -- presents Jennifer Hodge's Home Feeling: Struggle For a Community, on the Jane/Finch community and relations with police and services. 5:00 p.m. International Students Centre. Free.

Tuesday, March 24

COALITION AGAINST THE CUTBACKS -- Rally against the cutbacks. Simcoe Hall (next door to Convocation Hall). 4:00.

Wednesday, March 25

ASSOCIATION OF CLASSICS STUDENTS -- All are invited to our Wine & Cheese (3:00 p.m.) and Prof. John Traill will be lecturing on the 2500th anniversary of democracy at 4:00. Rigby Room, St. Hilda's College.
ECONOMICS COURSE ORGANIZATION -- presents a Career talk on what you can do with an economics degree. Speakers from the public and private sector, including a graduate student from economics. Career Centre Library, 5 - 7 p.m.
INTERNATIONAL RELATIONS SOCIETY -- General Meeting and election of 1992-93 executive. Junior Common Room, Trinity College. 4 p.m.
ZOOLOGY COURSE UNION -- Spring Thaw Social - wine & cheese. Come celebrate the vernal equinox with fellow zoology professors and students. All welcome, i.d. req'd. RW 010, 5-7 p.m. Free to Zoology undergrads (w\ZOOCU card), $2 all others.
U OF T INTERNATIONAL SOCIALISTS -- Public meeting: What Marxists mean by "Socialist Revolution". Sid Smith, room 2131. 4 p.m.
WOODSWORTH COLLEGE -- Tenth Anniversary Sefton Memorial Lecture. Speaker: Prof. Laurel Sefton MacDowell. Topic: "Law and Labour in Ontario: The Career of J.L. Cohen". Drill Hall, Woodsworth College, 119 St. George St. 8:00 p.m. Admission Free.
CHINESE CLASSICAL AND FOLK MUSIC -- by Jian Zhong Zhang on the "Er Hu" Chinese violin Wednesday, March 25, 5:30 p.m. Student Lounge, Woodsworth College.
GRADUATE CENTRE FOR THE STUDY OF DRAMA -- MACBETH directed by Robert LePage. To this production LePage will bring his proven ability to create unusual alternatives to the limitations of conventional staging. Hart House Theatre, 7 Hart House Circle. Until March 28, at 8 p.m. Tickets?: $15, regular; $8 student/senior. Box Office Tel.: 978-8668.
FACULTY OF MUSIC -- The Historical Performace Ensembles present a concert entitled "The Romance of the Middle Ages", a literary and musical portrait of Medieval England, France and Italy. 8 p.m. Walter Hall, Edward Johnson Building. Tickets $5 - Box Office 978-3744.

Thursday, March 26

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
VARSITY CHRISTIAN FELLOWSHIP -- Speaker Elaine Routney, "Totally Safe Sex". Wymilwood Student Centre, 2nd floor Music Room (VIC). 6:30 p.m.
U OF T FACULTY OF MUSIC -- The Thursday Noon Series presents a concert by Michael Purves-Smith, baroque oboe and Colin Tilney, harpsichord. 12:10 p.m. Walter Hall, Edward Johnson Building. Admission Free.
VUSAC PRODUCTIONS COMMISSION -- Non Sequitur (a play without a play), by Troy Harkin. Northrop Frye Hall, Rm 003, Victoria College. 8:00 p.m. Until March 28. 8:00 p.m. Students $4, Non $6.
ECONOMICS COURSE ORGANIZATION -- will be holding its elections for next year's executive. All positions are open. For more information come by the Economics Office, Sidney Smith rm. 1067. Any economics student can run. Elections are at Sidney Smith Rm 1072 at 3:30 p.m.

Friday, March 27

BAPTIST STUDENT MINISTRY/LIFELINE CHRISTIAN FELLOWSHIP -- Weekly Bible Study. Anyone welcome. ISC, 33 St. George St. 1:00 - 1:45 p.m.
THE VIC CHORUS SPRING CONCERT -- featuring works by Faure, Hadyn, Bach, Rutter. Choir direction: Taylor Sullivan. Victoria College Chapel (2nd floor Old Vic Bldg.) 8:00 p.m. Free.
KOREAN INTERVARSITY CHRISTIAN FELLOWSHIP -- KIVCF Banquet. Knox Presbyterian Church (630 Spadina Ave.) 6:00 p.m. - 8:00 p.m. $10/ticket.
FACULTY OF MUSIC -- The final concert of

continued on pg. 15

The Varsity predicts winners

continued from page 14.

Ted's prediction: last year the award went to a Meds student (volleyball all-Canadian Edgar Lueg) and I'm pretty sure the selection committee likes that sort of thing so I'm going to have to go with **Cherepacha** after he picked up the high profile Gregg Award so recently. Andrew Boyd has got the necessary accolades but, as a swimmer in a dry-land athletic department, the votes won't tally in his favor.

The **Benson Honour Award** is given to the outstanding female athlete "selected for Oustanding ability in Athletics and Scholarship". The nominees are:

Susan Barzo - Basketball (PHE V)

Tait Mackenzie Scholar...two-time Academic All-Canadian and T-Holders' Association Academic Exellence Award winner...1991 Kirkwood award winner for administrative contribution to U of T athletics...starter until a knee injury ended her career in February...fourth in scoring and second in rebounding on the number four team in the nation.

Joan Stock - Basketball (PHE V)

Assistant Captain '91-'92 and Co-Captain '90-'91...OWIAA all-star '88-'89 and '89-'90...CIAU academic all-Canadian '90-'91...T-Holders Academic Excellence Award in 1990...led the Blues in scoring nine times this season...received numerous all-star and player of the game awards over her five years including two CIAU player of the game awards

Jolan Storch - Volleyball (UC IV)

Four years with the Blues...captain in this season...starting setter for OWIAA championship team in '88-'89...OWIAA league all-star '90-'91, '91-'92...OWIAA tournament all-star '91-'92...collected numerous tournament all-stars...named U of T athlete of the week in February...has tryout with the national team in May.

Ted's prediction: Barzo won the award last year but that coupled with the injury before the end of the season works against her. Stock and Storch not only have identical initials they have similar athletic resumes and both know what it is like to play in the shadow of an MVP teammate. Although Stock's academic awards are there, **Storch** is a high visibility athlete around the DAR and probably won't be going home empty handed.



Mark Lyall

Hart House played host to a ping pong tournament recently

Check out Thursday's Varsity for Athlete of the Year nominees



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(Players with ratings over 2300 not eligible)
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$2 entry for others.



Hart House Chess Club, April 10, 1992 @ 6:00 p.m.
For further information call 928-1165

CAREER FAIR '92

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MARCH 31, 1992
University College
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2:00pm - 7:00pm

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Siemens Electric
Dun & Bradstreet
Toronto Dominion Bank
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Consumers Gas

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Wheelchair accessible

VARSITY ELECTIONS

Editor-in-chief election
Thursday, March 26, 10 - 5

Masthead elections
Tuesday, March 31, 10 - 5

Handbook
Nominations close March 26,
Screenings: April 2, 4 pm
Elections: April 7, 10 - 5

The following are Varsity staff as of March 23 and are eligible to vote:

Aaron Boles, Agnes Bellegris, Alex Ferron, Alisha Mohammed, Amber Golem, Barbara Zakowski, Berton Ung, Carmelina Maione, Chris Frey, Christine Minas, CJ Wren, Clive Thompson, Dave Joffe, Ed Rubenstein, Erin O'Brien, Farheen Hasan, Firoz Dattu, Florian Von Guttenberg, Georgiana Uhlyarik, Gil Weiss, Gino Maulucci, Glenn Sumi, Gloria Mottahedin, Hal Niedzviecki, Heather Mason, Jeff Hecker, Jim Bridges, John Degan, John Hodgins, John Teshima, Kathryn Manning, Krishna Rau, Kyo Maclear, Laura Kosterski, Mark Douglas, Mark Lyall, Mark Pali, Matthew Kaminsky, Maylin Scott, Min-Sook Lee, Mohan Sharma, Nancy Howden, Naomi Klein, Nicole Nolan, Patrick Ho, Rachel Greenbaum, Rob Milkovich, Roxanne Chee, Simona Choise, Sofie Kouleas, Steve Gravestock, Steve Hayward, Ted Graham, Terence Dick, Tim Long, Wynne Hartviksen

Need 1 more: Raphael Lewis
Need 2 more: Erik Shatzker, G. Bruce Rolston,
Need 3 more: Hugh Graham, Sarah Marcinkiewicz

The Association of Part Time Undergraduate Students is seeking applicants for the full time position of Executive Director. The successful applicant will have the following qualifications:

APUS

- baccalaureate degree/or enroled in same
- extensive editorial and writing experience
- working knowledge of ACCPAC accounting program and bookkeeping
- good administrative and time management skills
- ability to train, hire and manage staff
- thorough knowledge of related campus issues
- some evening and weekend work required
- salary commensurate with experience (base salary - low $30's)

A detailed job description is available through the APUS office. Please submit resumes to the attention of Nancy Watson, Room 1089, Sidney Smith. Closing for this opportunity is March 31, 1992.

Bored?

Nothing to do?

Well, why don't you come on down to The Varsity and help out -- cause we share your feelings.

EVENTS CALENDAR

continued from pg. 14

the Faculty Artist Series presents a concert by the University Chamber Orchestra, David Zafer, conductor with special guest artist William Aide, piano. The program includes Respighi's Ancient Airs and Dances, Mozart's Symphony No. 28, K. 200 and Piano Concerto No. 22 in E-flat Major, K. 482. 8 p.m., Walter Hall, Edward Johnson Building. Tickets $15/$10. Box Office 978-3744.

COMMITTEE ON HOMOPHOBIA -- General meeting - all welcome. Alice Moulton Room, Sigmund Samuel Library. 12:00 - 2:00 p.m.

Saturday, March 28

JEWISH STUDENTS UNION -- Dance: semi-formal to benefit UJA/Operation Exodus. Oakdale Golf & Country Club, 2388 Jane St. $10 in advance, $12 at door.

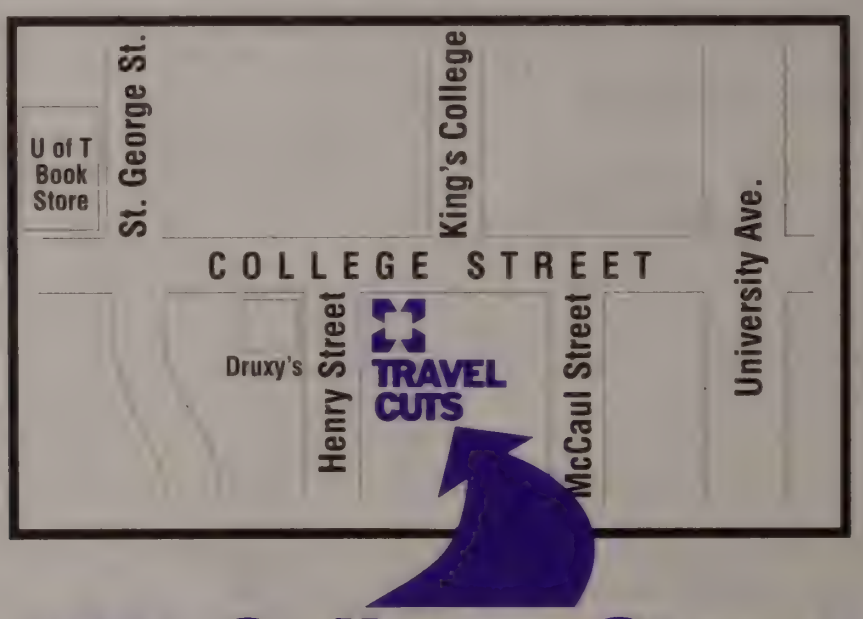
MOMIJI HEALTH CARE SOCIETY 3RD ANNUAL BAZAAR -- at Centennial-Japanese Untied Church, 701 Dovercourt Rd. 1:00 p.m. - 4:00 p.m.

SEMINAR ON HUMAN RIGHTS IN CHINA -- Speaker: Professor Mab Huang (Dept. of Political Science, State University of New York). McLennan Physical Labs, rm. 102. 1 - 5 p.m. Seminar conducted in English, questions and answers in Mandarin.

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The VARSITY

VOLUME 112, NUMBER 50, THURSDAY, MARCH 26, 1992

TO FEEL THE EFFECTS OF THE HIGH – YO HOMES, LIGHT ANOTHER



It's all apples and oranges at Kensington. Mark Lyall

Farrah SAC prez -- for now

BY NANCY HOWDEN
Varsity Staff

Students' Administrative Council elections are a source of wonder — like wondering who the winners are.

Almost a week after the polls closed, SAC has yet to come up with any official results, leaving presidential candidates in limbo.

"Far be it for SAC to tell us what the results are. I'm only a candidate after all," said Farrah Jinha sarcastically.

While Phil Howard and Anna Vlitas led by seven votes over Jinah and Ferd Longo after Thursday's count, Jinha was the frontrunner after a recount on Monday.

Jinha was unaware she had won in the recount.

"We won? The newspapers know more than we do," was her first reaction.

The recount revealed Jinha and Longo as the unofficial winners with 1,598 votes, dropping Philip Howard and Anna Vlitas to second place with 1,424 votes. Serge Koperdak and Trish Balitian were third with 787 votes, and Jeff Zajac and Bruce Barnaby rounded out the total with 200 votes.

"I'm happy we won, but it still has to be ratified by the board, so I don't want to get too excited," said Jinha.

She said if results are approved at the next board meeting, it would be a hollow victory.

"We've dealt with losing, now we're dealing with winning. It's pretty anti-climactic and a bizarre election overall."

Jinha's idea of 'bizarre' included a bone she is picking with SAC's election management.

"There were some major problems that all the tickets had with the way the election ran," she said.

SAC sources confirmed such problems will be brought up at the next board meeting.

Jinha also expressed disappointment in the election's personal element.

"I was upset and sad it became a personal thing. Two months ago, I was friends with a lot more people on SAC. But right now, I'm just meeting my academic obligations and waiting for whoever it is to finalize (the results). I'm excited about next year."

Results from the recount must be ratified at the SAC board meeting before they are made official.



Farrah and Ferd -- for now.

Ozone research needs computer

BY MOHAN SHARMA
Varsity Staff

The closure of U of T's supercomputer could cost the university millions in research grants and leave studies on global warming out in the cold.

The federal government recently announced a new $85 million science program on global warming, but if the Cray supercomputer closes as planned on March 31, U of T scientists would be unable to carry out the research.

Pauline Browes, minister of state for the environment, announced the program in late January, saying $46.3 million will be directed towards computer research for predicting climate changes.

The atmospheric physics group at U of T currently uses the Ontario Centre for Large Scale Computation — which runs the Cray computer — in their work on computer models of climate conditions.

But Anna Pezacki, director of the Ontario Centre for Large Scale Computation, said the centre will close down on March 31 if they are not given the funds needed. After this date, the Cray supercomputer will no longer be available for U of T research.

"Research using supercomputers is done routinely in other countries like the U.S.A. and France," said Pezacki, "and we are asking for $50 million for the top-of-the-line models to stay competitive, but we would even appreciate $25 million if it could keep the centre open."

If funds were directed towards the centre, they would be spent on networking, communications and upgrading the Cray, said Pezacki.

Professor Richard Peltier of the Department of Physics said the use of the Cray supercomputer is absolutely crucial to their research on climate conditions.

"We are currently working on a proposal for support from the new federal program," said Peltier. He said he had hopes the U of T administration would step in to save their research, but added that it wasn't probable.

Marie Wiese, press secretary to the minister, said the new federal program will provide initiatives across Canada to solve global warming.

"Too often we don't know what the issues will be fifty years from now," she said. "This program will allow us to detect trends in the ozone, acid rain, and climate changes," she added.

Environmentalists hope the new federal program is not misdirected, and is not too much, too late.

Andrea Calver, president of the Ontario Public Interest Research Group said, "It is really important that the government allocate resources to the environment, but it's not being allocated in the right places.

"It's a tough call. Of course you have to invest money into research on the environment, but if the government really wanted to fix existing problems they would invoke legislation," said Calver.

The destruction of the ozone layer has reached record highs this past year, allowing the sun's ultraviolet radiation to enter the earth's atmosphere. Ultraviolet radiation causes skin cancer, eye damage, and weakens the immune system.



Watch out for that ultraviolet stuff.

GC reps elected

BY MAYLIN SCOTT
Varsity Staff

The votes are in and four undergraduate students have won the right to sit with the bigwigs.

Elections for Governing Council — U of T's highest decision making body — were held last week with the final ballots counted Monday.

In the full-time undergraduate constituency, winners were Edward De Gale from Innis College and Meredith Lordan from St. Mike's. Patti Cross from Woodsworth and Stacey Papernick from New College won in the part-time constituency.

Winners said they were excited about the results.

"It was a hard race but it's over now," said De Gale. "I hope we can get down to business and we get a chance to speak to the outgoing governors to see where things are at now."

Papernick said she was looking forward to the challenge.

"Mainly why I hoped to be elected was to expose what goes on there at GC," she said. "I want to challenge and be critical of the policies that are discussed there. I want students' voices to be heard. That was part of my campaign and I'm going to follow up on that."

Cross said there were many important issues that would be coming up next year.

"Child care, OSAP reform, the Walksafer program and what to do about that are going to be issues we'll have to deal with," she said. "There's lots of things to look forward to."

Papernick agreed.

"I'm really hoping child care will be an issue. I'm also wondering what's happening with the non-academic code of behaviour. I'm really hoping that'll be settled before next year's Orientation and

See Governing, page 3.

Tiananmen Square monument denied

BY PATRICK HO
Varsity Staff

U of T has turned down a proposal for a free-standing monument to commemorate the victims of the Tiananmen Square massacre.

But a plan to put up a plaque is still in the works.

The Students' Administrative Council appealed to Governing Council — U of T's highest decision making body — in September to donate a plot of land between the SAC building and Hart House to honour the Chinese students who were killed in 1989 in their struggle for democracy in China.

A piece of artwork, funded by the Toronto Association for Democracy in China, would have been erected on the site.

Peter Guo, president of SAC, said he was disappointed by the decision.

"It would have been a nice gesture since it was a student-led movement," Guo said. "It would have been the first of its kind in Toronto. The TADC wanted to put something up at U of T because it is internationally renowned."

The proposal was turned down by U of T last month for a variety of reasons.

"We consulted widely with groups both on and off campus," said Gordon Cressy, vice-president of development and university relations.

"I think the biggest issue was that it would create controversy rather than consensus. The East Asian Studies department was split on it, because the Chinese government would have looked with

See Monument, page 3.

Inside

Cutback rally at Simcoe Hall, page 3

All-Fashion, All-Action Review Supplement, page S1

Former Blue leads Brock to hoop title, page 15

Surveillance hired at York's student car park

BY DOUG SAUNDERS
Canadian University Press

TORONTO — A union executive says York University's practice of hiring investigators to spy on student parking lot attendants is the worst he's ever seen.

"I don't know of any place ever, not in this country, where they do this to this degree," said Walter Gosley, president of local 1962 of the United Plant Guard Workers of America, which represents York's parking lot staff.

Two students and one full-time employee have been fired this year in connection following undercover investigations. In 1991, three students were fired due to evidence gathered during surveillance, but they were reinstated after filing a union grievance.

According to Gosley, the investigators often pose as parking customers and try to talk attendants out of charging them. Employees are also monitored by people who watch them through binoculars from nearby buildings.

Pam MacDonald, executive director of York Security, said the practice is part of annual auditing procedures done "to make sure cash handling procedures are being followed."

York security hires community college students enroled in loss prevention programs, MacDonald said. Although she would not reveal the number of investigators hired, or the cost of the investigations, she said the students cost considerably less than professional investigators.

Valerie Connell, an experienced attendant and a union steward, said the surveillance — performed randomly throughout the year, as well as during the year-end audit — leaves many attendants afraid and distrustful.

"I'm a totally honest worker, but I don't like the fact that there may be somebody watching me through binoculars to see when I light up a cigarette," Connell said. "It's really kind of creepy."

Gosley described the practice of investigators posing as customers as "highly unusual," and said it is rarely used in Canada.

"Normally, employers would be watching the amounts of money to see if there's less money than there's supposed to be. Here they're watching all the employees," Gosley said. "I think the employer has a right to protect their income, but I don't know about the way they go about it at York."

Parking lot attendants said the possibility of being watched forces them to follow the rules rigidly, even in emergency situations.

None of the attendants could give their names — their operating manual forbids them from speaking to the press.

"The operating manual says we should use our own discretion in exceptional cases, but then these undercover guys come along and tell us it's an emergency, and ask to go in and out for free, and we get fired for it," one attendant said.

Another attendant said York Security has destroyed morale by firing employees instead of communicating with them.

"They're not using the information that they've acquired [from the surveillance] positively," the attendant said. "They haven't sat down and tried to communicate. What they're doing is basically just making accusations. In some ways it's almost entrapment."

One of the fired students received a letter of recommendation from his supervisor only months before his dismissal, Gosley said. His case will be brought up during union negotiations this summer.

Gosley said the attendant in question was fired for being too friendly with motorists.

Similar surveillance practices were used in the past by stores and theatres, with undercover 'shoppers' paid to test staff reactions, he added. However, these practices have been abandoned in recent years, Gosley said.

He said he has never heard of undercover surveillance being used on a university campus.

"I can't get rid of the impression of a university — which is supposed to be an open, free environment — doing this sort of thing," he said. "I just don't understand the rationale, doing this to students. It's like the secret police."

Western's scholarship plan axed

BY CLIVE THOMPSON
Canadian University Press

TORONTO — The University of Western Ontario has axed a plan to fund scholarships by charging students an extra $225 incidental fee.

And students say the decision has set a precedent for quelling similar "cash grabs" at other Ontario universities.

"We kicked the administration's butt in this debate," said Ken Craft, president of UWO's graduate student council.

"I think [Ontario's government] is being sent a clear message by students, faculty and staff that they're not going to tolerate this sort of back-door fee increase."

UWO's senate — its highest decision-making body — voted Mar. 19 to reject the $225 fee, which was to be phased in over three years.

Revenue from the fee was supposed to replace and increase the $3.7 million the university currently spends each year on student aid.

But Craft and others had argued it was an unethical way to hike students' fees far above the yearly $125 increase permitted by the province.

They also claimed the proposal violated provincial guidelines that say fees can only be charged for services available to all students, such as health and athletic centres — not scholarships and bursaries.

Officials at Ontario's Ministry of Colleges and Universities still haven't handed down a decision about whether or not UWO's plan would have violated the rules.

Chris Lawson, researcher for the Ontario Federation of Students, said UWO's decision could motivate the ministry to finally rule such fees illegal.

"I think [ministry officials] are probably relieved, because they may have discovered a loophole that they can clear up without stepping on anyone's toes," he added.

Recently, other universities have tried to implement similar fees.

Last summer, York University proposed a five dollar surcharge for full-time courses, on top of the regular yearly increase. University officials gave up the plan as being too difficult to administer.

Jamie MacKay, an official with the MCU, said the government is reviewing the rules for incidental fees, but won't be finished for months.

But they will definitely keep some limits in place, he added.

"When you start getting into $200 and $250 ancillary fees, you have to ask yourself why are we bothering to control tuition fees if we're going to allow this other stuff?"

UWO academic vice president Tom Collins was unavailable for comment.

However, in an interview before the senate meeting, he said UWO desperately needed the new income from the fee, since government funding is set to increase by a record low for the next three years.

"We're already looking at cutting about 150 positions," he added.

About $1 million of extra revenue from the fee was already factored into UWO's base budget for 1992/93. Now, university planners will have to go back and revise it, Craft said.

He added that he was surprised the senate voted to kill the fee.

"I knew our arguments were good, but I wasn't sure they'd be heard," he said.

VARSITY ELECTIONS

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Thursday, March 26, 10 - 5

Masthead elections
Tuesday, March 31, 10 - 5

Handbook
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Screenings: April 2, 4 pm
Elections: April 7, 10 - 5

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Need 2 more:
Erik Shatzker, G. Bruce Rolston,

Need 3 more:
Hugh Graham, Sarah Marcinkiewicz

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INTRODUCING THE NEW GEO STORM

Forum talks politics, academics

BY SIMONA CHIOSE
Varsity Staff

Academic freedom, employment equity, and speech codes on campus were the focus of discussion at a forum on Monday entitled "The Impact of Political Imperatives on Academic Integrity".

With the exception of Glenda Simms, former president of the Canadian Advisory Council on the Status of Women and professor at Nipissing University, most participants believed universities must remain immune to political challenges. Simms argued that due to the respect they inspire, universities have a particular responsibility to educate socially conscious citizens.

But John Polanyi, winner of the 1986 Nobel Prize in chemistry and U of T professor, disagreed.

"Universities are respected precisely because they have been willing to resist pressure from society. They are one institution that has not been bought."



Michael Marrus



John Polanyi

But some panelists said defenders of academic freedom are only defending their historical supremacy. The status quo is operating on the false assumption that it is historically accurate, said Martha Nussbaum, professor of Philosophy, Classics and Comparative Literature at Brown University.

"Lack of knowledge about other cultures leaves the status quo as arbiter", she added.

But Michael Marrus, history professor at U of T, argued history is not necessarily written by those in power. He emphasized the importance of academic objectivity in research.

"The question is not who has the power, it's who can get it right."

But Simms argued that in its quest to get it right, the university has excluded the experience of many groups.

"You're saying you're telling us the truth, but whose truth?" she asked, pointing to the history of indigenous peoples in America after the coming of Europeans.

Nussbaum said it is legitimate to restrict sexist, racist, or homophobic remarks. But censoring speech beyond such remarks, directed at particular individuals, may threaten freedom of expression.

But Simms questioned the concept of freedom of speech. "Freedom of speech on campus cannot mean freedom to demean and belittle", she said citing the case of Philippe Rushton.

Promoting alternatives to the status quo through employment equity in faculty hiring was also criticized as a barrier to excellence. The promotion of previously oppressed groups through affirmative action is being accomplished by creating a "new tier of discriminatory policies", said Marrus.

Panelists agreed that different criteria apply to the admittance of students, however.

Admitting students through affirmative action is "giving a helping hand to people who have suffered one injustice or another," said Polanyi.

Cutback rally at Simcoe Hall

BY PAUL BULLOCK

The U of T Coalition Against Cutbacks held a rally at Simcoe Hall on Tuesday to protest underfunding but they had a hard time making themselves heard.

Less than 35 people showed up.

According to UTCAC representatives, the provincial government will be raising tuition 24 per cent over the next three years.

U of T has also announced they need to cut back $9.7 million dollars in each of the next four years to avoid a $120 million debt.

But Peter Fitting, vice-president of grievances for the U of T Faculty Association, says that is not the case.

"The university is not as broke as they pretend. There is no debt, the university does not owe any money."

U of T has a $120 million "endowment fund" that was created from pension surpluses over the past five years, Fitting said. This money must be used to meet short term need, he added.

Members of UTCAC and the UTFA say long term responsibility lies at the government's door. According to them, the Tories' 1986 freeze on transfer payments for post-secondary schools means $9 billion will have been eliminated by 1994-5.

The provincial government has also turned its back on students, said Fitting.

"We're very disappointed that the provincial government is backing away from its commitment."

At least one student showed up — from another university.

Sean Whitney, of York's Fight the Cuts Coalition, said York will be eliminating all first year humanities courses with fewer than 35 students, starting next year.

John Clark, of Fight Back Metro, said there is more of the same to come.

"This is only the initial round of cutbacks, the only alternative is to fight back."

Governing Council votes are in

continued from page 1.

when the new students arrive."

De Gale said he first decided to run because the three strikes on campus last year showed how vulnerable students are at the hands of the administration.

"I would like to get an asterisk put beside that year to let grad schools and any other institutions students are trying to get into know the problems and the circumstances of that year. There needs to be some provision that in future strikes, the university will take partial responsibility for that year.

"The university is essentially a business. We're paying them. With any other business, if you pay for services not offered you get a refund or an apology or a cup of coffee. All we've gotten is the brush-off."

Lordan was unavailable for comment.

Pelino Colaiacovo from the faculty of Law and Hart Heller from Engineering were acclaimed.



Edward De Gale



Meredith Lordan



Patti Cross



Stacey Papernick

Monument vetoed

continued from page 1.

disfavour on it although that was not part of the decision. The donor committee, although fully in support of the democracy movement, also had expressed concern."

Cressy also said that some of the U of T students from mainland China had mixed views because they would have had to go back and face the repressive government. Many of the students are on government sponsored scholarships, he added.

Dick Chan, head of the Toronto Association for Democracy in China, said he understands their concerns.

"The conditions right now are very suppressive and oppressive, so it's a legitimate concern and natural for them to be scared to go back," Chan said.

"But as long as we don't forget, it won't be repeated and the students will be free."

Guo said SAC still plans to put up at least a plaque on the wall of the SAC building.

"Hopefully, it will be more than a plaque," Guo said. "We're still looking for some piece of artwork."

The issue was to be discussed further at a SAC board meeting.

A free seminar on human rights in China sponsored by SAC and organized by the TADC and the U of T China Affairs Association will be held on Saturday at the McLennan Physical Labs in room 102.

Lau San Ching, a political prisoner for ten years in China, will also be speaking on Sunday at the Medical Science Auditorium from 2-5 p.m.

The Varsity

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EDITORIAL

Quiz Time

Round about the beginning of April, students start to worry about essays, seminars and exams. They break out the books they haven't opened all year, and start studying desperately in hopes of passing that final test.

We here at *The Varsity*, in our normal sympathetic, supportive fashion, feel that students could use some practice before entering those halls to write the one exam that could decide their very futures.

And so, the latest *Varsity* quiz. This time around, we're going test your knowledge of current events. All questions are, of course, *purely* hypothetical.

1. You're on the student council's elections committee. The election has just been completed. Do you:
(a) Neglect to count a ballot box or two? I mean, what the hell, it's only a couple hundred votes. Stop hassling me.
(b) Neglect to tell any of the candidates what's going on? I mean, what the hell, it's only an election. Stop hassling me.
(c) Wait a week or so before finalizing any of the results? I mean, what the hell, nobody cares, right? Stop hassling me.
(d) Declare Madonna a clear winner as a write-in candidate?

2. You sit on the board of directors of an organization that undergraduates have just voted to give a ton of money to. Do you:
(a) Ignore the fact that your referendum coordinator quit in disgust in the middle of the vote?
(b) Ignore the promises you made to students during the campaign?
(c) Lament the fact that the students who voted to give you money might actually have different ideas from you?
(d) Wonder why people have suddenly started examining you more closely? After all, it was only $178,000 they voted to give you.
(e) Wonder why everyone is just so damn touchy these days?

3. You're a student who just voted not to join the two major student federations in the country. Did you vote that way because:
(a) Your parents pay for your tuition anyway? You don't have to use a food bank.
(b) The president of the student council opposed it? He can delay orgasm for three hours and he knows what he's talking about.
(c) It cost seven bucks to join? That's like 2 beers, dude.
(d) You need a laugh next year? And few things are funnier than watching your student council try to lobby the government.
4. You're a student at U of T. You didn't vote. Did you:
(a) Not know about elections?
(b) Not care about elections?
(c) Drink too much on the days of elections?
(d) Assume voting only interferes with your right to whine about the results?

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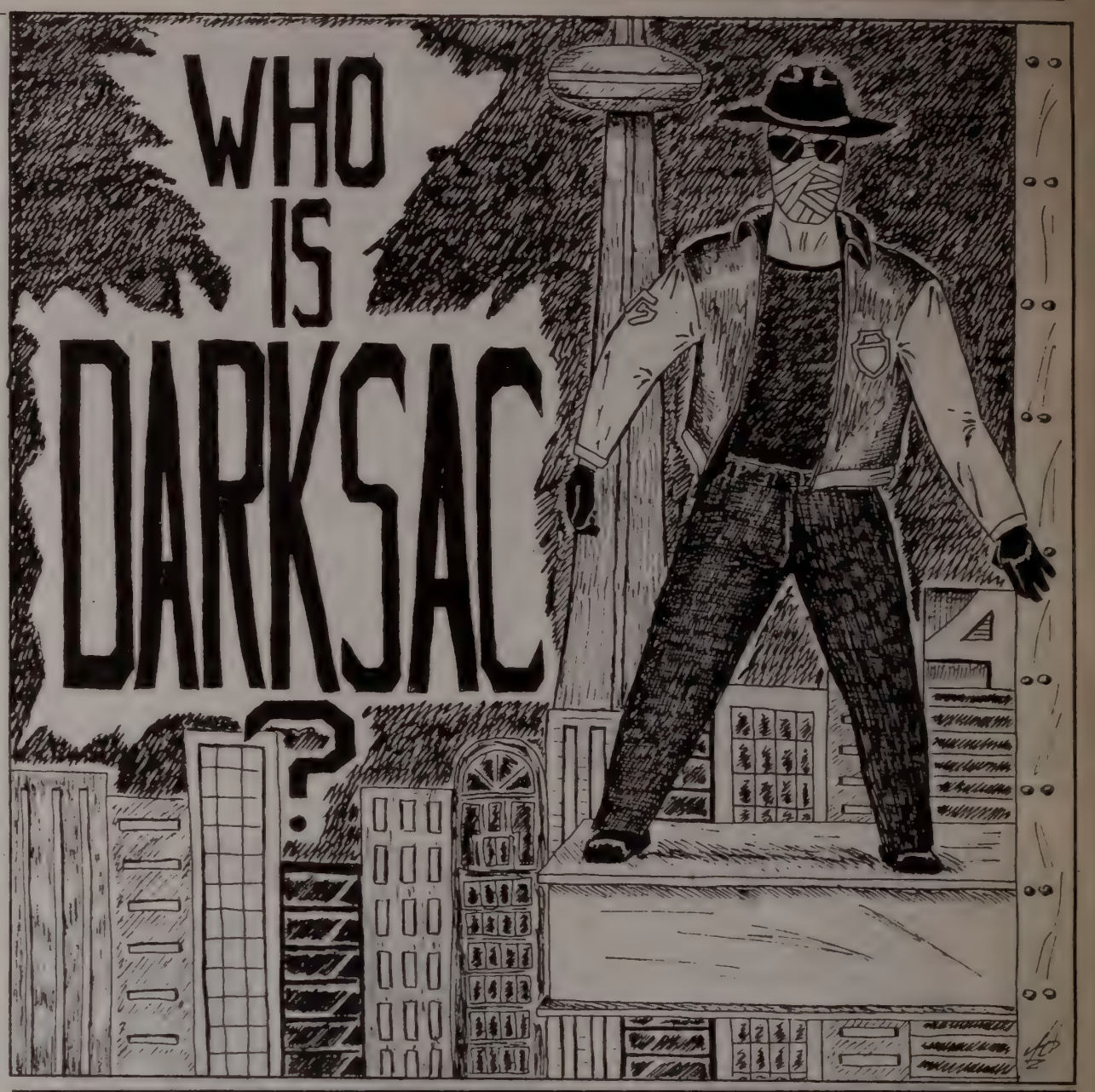
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back talk ... letters to the varsity

Law

In the March 19,1992 edition of *The Varsity*, there appeared an article by Jim Bridges entitled, "Wife Assault Info Prepared for Law", and a related editorial alleging an indifference to the issue of wife assault on the part of law schools. Mr. Bridges interviewed me for the article which he authored and thus I am the source of much of the information contained therein.

However, I was not the source of the information contained in the editorial (although readers of the editorial could make, and indeed have made, such an inference). I wish to disassociate myself from the factual assertions made in the editorial. While there can be little doubt that there is more that law schools can do, and ought to be doing, in order to adequately address the legal issues raised by wife assault, the claim by the author of the editorial that "(t)here is not a single law school in Ontario that teaches anything about battered women in domestic situations" is blatantly false, as is the claim that law schools share "an indifference bordering on active hostility".

Indeed, in my interview with Mr. Bridges, I went to some lengths to explain to him a number of things that are currently being done at the University of Toronto law faculty, and at other law faculties, to address the issue of wife assault. I also explained to him that our administration was very supportive of the curriculum development project, contrary to what the editorial cartoon implies. Indeed one of the three persons working on the project, (I am not the only person working on the project as the editorial suggests) is an Associate Dean of the law faculty.

It is unfortunate that the author of the editorial did not have an opportunity to talk with Mr. Bridges before publishing the editorial—it may have prevented the publication of inaccurate information.

I would appreciate the publication of this response.

Janet E. Mosher
Assistant Professor
Faculties of Law and Social Work

Law 2

Your editorial, "Law Ignores Women" of Thursday, March 19, 1992, is based upon some serious factual errors. Your premise, namely that "there is not a single law school in Ontario that teaches anything about battered women in domestic situation" is simply wrong.

Violence against women was the subject of an entire week of first year classes at this faculty during which virtually all other courses were suspended. In addition, family violence is dealt with in Family Law and in other courses where relevant. Spousal violence is a serious problem in our society and is recognized as such by the Faculty of Law. There may well be those who say we should be doing more on the subject, but to allege that we ignore it is both inaccurate and unfair.

While we encourage your interest in important social and legal issues, we suggest that next time you get your facts straight.

Robert J. Sharpe
Dean of Law
Carol Rogerson
Associate Dean
Joan Lax
Associate Dean

Who cares?

Who supports OFS/CFS? We don't.

What is the significance of the fact that practically every student organization on campus (or so we were told) supported joining OFS/CFS? What is the significance of OFS/CFS employees getting paid to spend their time deluging the campus with propaganda, pestering students with buttons, pamphlets, and a false sincerity which barely concealed the fact that they had made a job of keeping their jobs? What is the significance of the meager attendance at all events connected with issues which the campus media would have us believe the student body is obsessed with? What is the significance of the plebiscite to join the OFS/CFS being "overwhelmingly" defeated (to borrow *The Varsity*'s term) by the student body despite the fact that the campaign against the OFS/CFS was comparatively negligible (consisting of that renegade Guo and a few other seeming malcontents)?

Simply put, the media, student organizations and activist groups on campus who claim to represent the interests of students don't.

Dave Murphy
Woodsworth

Law 3

I am writing in response to the editorial in the March 19, 1992 edition of *The Varsity*. In this editorial you express considerable anger with the legal profession in general, and law school in particular. In many ways, this anger is warranted. As a first year student at the University of Toronto Faculty of Law, I can attest to the fact that we have more than our share of misogynists, racists and homophobes. In addition, aspirants to the legal profession are often intolerant of alternative points of view and frequently choose to turn a blind eye to issues which should, in my mind, be of central importance. In these respects, I would suggest that law students and members of the legal profession are representative of society as a whole.

While I would agree, however, that law schools and the legal profession must be implicated in the ongoing war on women, I must take issue with much of what was said in the editorial.

Contrary to your stated "fact", there is at least one law school in this nation which teaches something about battered women — this school is U of T. Every student, as a mandatory part of their first year education, is required to take a week long course which attempt to provide a feminist perspective on law.

See Back Talk, page 13.

Varsity Letters Policy

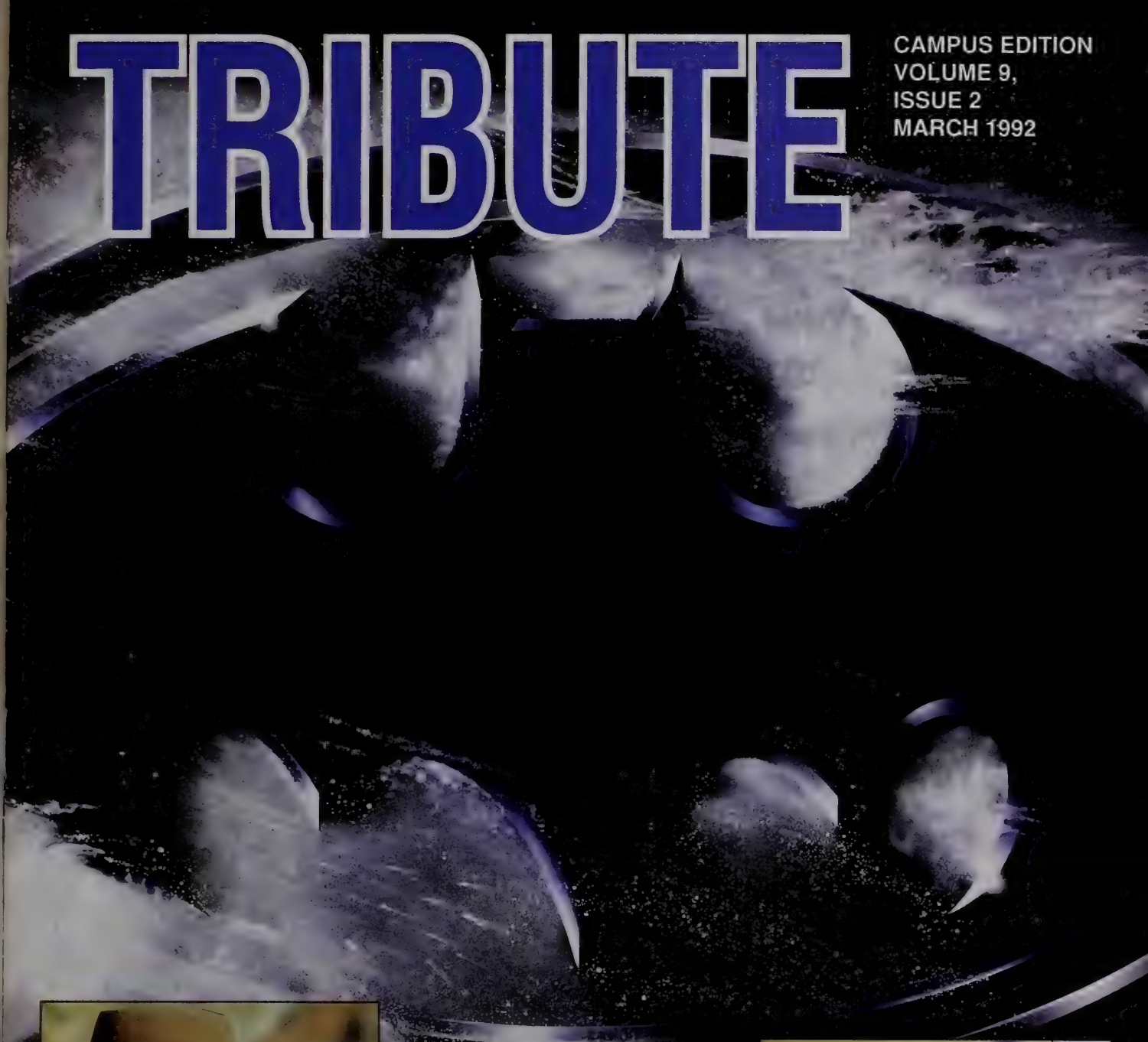
The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

TRIBUTE

CAMPUS EDITION
VOLUME 9,
ISSUE 2
MARCH 1992





UNFORGIVEN



A CLASS ACT



LETHAL WEAPON 3

FROM THE ACADEMY AWARD-WINNING DIRECTOR OF ROCKY AND THE KARATE KID

A boy, orphaned in a land he loved.
In harmony with a people that were not his family.
Challenge developed his fists. Outrage awakened his courage.
In the struggle for change...In the pursuit of freedom...
One person can make a difference.



STEPHEN DORFF JOHN GIELGUD MORGAN FREEMAN

THE POWER OF ONE

An exhilarating epic of a triumph of the heart.

COMING SOON

LETHAL WEAPON 3



When trouble befalls Det. Murtaugh (Danny Glover, right) a week before retiring, trusty partner Det. Riggs (Mel Gibson) steps in to lend a hand.

THE RETURN OF ACTION FIGURES GLOVER AND GIBSON

The big and small screens have featured a number of popular crime-stopping duos over the years, including Batman and Robin, Sherlock Holmes and Dr. Watson, Simon and Simon, and Riggs and Murtaugh.

While that last pair of names may not exactly roll off the tongue, L.A.P.D. Detectives Martin Riggs and Roger Murtaugh have been among the most successful movie teams, nabbing close to $75 million in North America alone from *Lethal Weapon* and more than double that amount from *Lethal Weapon 2*, making it one of the most profitable sequels in Hollywood history. They should be able to add considerably to that impressive tally with **Lethal Weapon 3**, a picture that reunites not only Mel Gibson, Danny Glover and Joe Pesci, but also director Richard Donner and superproducer Joel Silver.

According to the closely guarded script, the third *Lethal Weapon* finds Detective Murtaugh (Glover), just one week away from retirement, looking forward to finally spending some time with his wife (Darlene Love) and family (Tracy Wolfe, Damon Hines and Ebonie Smith). But lest Murtaugh get too comfortable with the idea of hanging up his badge, there are a couple of glitches in the way. For instance, a cache of illegal firearms has disappeared from a police lockup, only to resurface in the hands of street-gang members.

And then there's a more persistent obstacle. After years of pulling each other through tough scrapes, Detective Riggs (Gibson) isn't prepared to let his longtime partner off so easy.

Considered to be the last in the series, **Lethal Weapon 3** will certainly be taking the trilogy out with a bang. A key sequence involves the actual detonating of the old Orlando, Fla., city hall. Sparks should also fly with the return of Oscar-winner Joe Pesci as the scene-stealing Leo ("okayokayokayokay") Getz.

New to the *Lethal Weapon* ensemble are Rene Russo (*Freejack*) as a detective whose unorthodox style and method could give Riggs a run for his money, and Stuart Wilson as an ex-cop who uses his know-how for corrupt purposes.

The years between 1989's *Lethal Weapon 2* and **Lethal Weapon 3** have been kind to its stars. Gibson, in a dramatic change of pace, took a career risk as the lead in Franco Zeffirelli's *Hamlet*, and won some newfound respect as a serious actor from those critics who were seemingly unaware of his extensive stage background. With *Hamlet* following back-to-back work in *Bird on a Wire* and *Air America*, Gibson took some well-deserved time off to be with his family.

Glover, meanwhile, has been working nonstop in the intervening years, on such diverse films as *To Sleep With Anger*, *Predator 2*, *Flight of the Intruder*, *A Rage in Harlem* and, most recently, Lawrence Kasdan's *Grand Canyon*, for which he received great critical acclaim. The 1990 inductee into the Black Filmmakers Hall of Fame is only just beginning to demonstrate his impressive range.

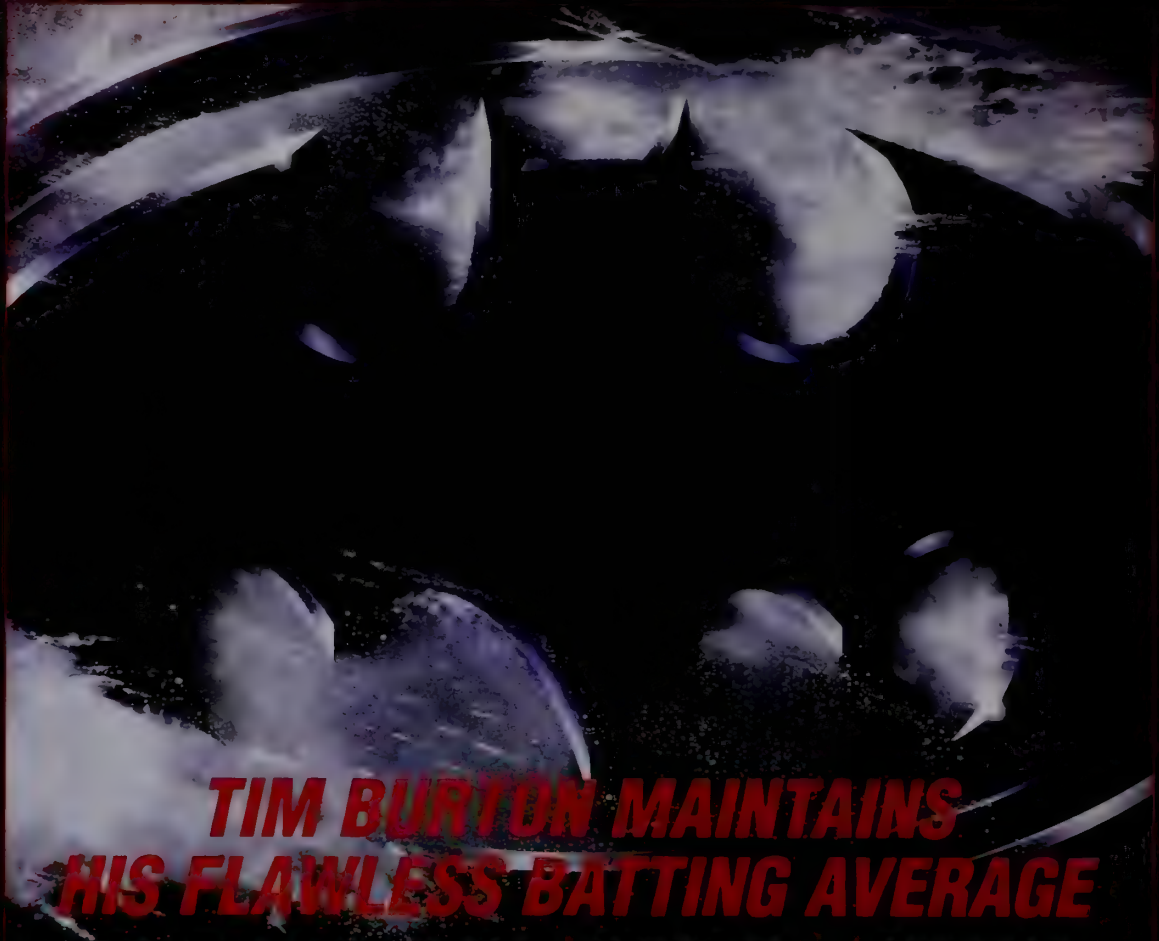
Likewise, Pesci has gone a considerable distance since the last *Lethal Weapon* outing, walking off with a best-supporting-actor Oscar for his portrayal of a terrifying mobster in Martin Scorsese's *GoodFellas* and winning millions of new fans as a bumbling thief in *Home Alone*. Most recently he received plaudits for his manic performance in Oliver Stone's *JFK*.

With Gibson, Glover, Pesci, director Donner and producer Silver pooling their respective talents, **Lethal Weapon 3** stands poised to be a lethal summer hit.

— Michael Rechtshaffen

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BATMAN RETURNS



TIM BURTON MAINTAINS HIS FLAWLESS BATTING AVERAGE

Look up in the sky: the ghostly image of a bat projected against the night clouds.

It's not only a signal summoning help for the good citizens of Gotham City, but a symbol that the caped crusader is once again on his way to entertain movie fans around the world.

Yes, with **Batman Returns**, the Dark Knight again takes to the streets and rooftops of Gotham, in one of the summer's most eagerly anticipated sequels.

The first *Batman* movie in 1989 earned over $250 million in North America, with another $155 million from foreign box offices, making it history's sixth-highest-grossing motion picture. The film's video release was also one of the most successful ever, virtually guaranteeing that DC Comics' original hero of the late 1930s would soon return to the silver screen.

Director Tim Burton is back, as is Michael Keaton reprising his role as the title character, along with a host of those familiar and much-loved characters from Alfred the Butler (Michael Gough) to Police Commissioner Gordon (Pat Hingle). But what the fans are most curious about are not the similarities but the differences between this film and its predecessor.

Gone is Jack Nicholson's leering Joker. Ditto Vicki Vale — Batman's love interest as played by sultry Kim Basinger. What we have instead is not one but two archvillains — the nefarious Penguin (as played by Danny DeVito) and the mysterious Catwoman (Michelle Pfeiffer), a ferocious femme fatale just waiting to get her claws into our vigilante crimefighter.

At press time, plot details remain shrouded in secrecy, but one can only assume that this devilish duo will be double the trouble for our man in black.

Perhaps the best news is that Tim Burton is back in the director's chair to ensure that his unique and unusual vision of the hero is preserved and expanded upon.

As a major studio director, Burton is batting four-for-four, with *Pee-wee's Big Adventure*, *Beetlejuice* (in which he directed Michael Keaton for the first time), *Batman* and *Edward Scissorhands*. All have found wide audiences and critical praise by creating their own strange, compelling universes.

Originally trained in animation, Burton worked on such features as *The Fox and the Hound* and *The Black Cauldron*, as well as his own pet projects, including *Vincent* (an homage to Vincent Price) and *Frankenweenie*, in which a young boy brings his dead dog back to life.

His live-action career took off in 1985 with his first full-length feature, *Pee-wee's Big Adventure*, and then three years later he directed *Beetlejuice*, with Keaton starring as the manic and macabre spirit.

Keaton, too, made his name in the '80s. From his dramatic role as a substance abuser in *Clean and Sober* to the terrifying tenant in *Pacific Heights*, this popular and personable actor has demonstrated his diversity. And while some devoted Batman buffs initially questioned his casting as their favorite hero, his actual performance soon dispelled any doubts.

Also having worked with Keaton before (in *Johnny Dangerously*) is Danny DeVito. From his role as Louie DePalma, the nasty cab dispatcher in the hit TV series *Taxi*, he has parlayed his diminutive stature into an impressive body of work, not only in such movies as *Romancing the Stone* and *Twins*, but also such dark comedies as *Throw Momma From the Train* and *The War of the Roses*, in which he both starred and directed.

With celebrated performances in *Dangerous Liaisons*, *The Fabulous Baker Boys* and *True Russia House*, Michelle Pfeiffer has proven herself one of today's most accomplished actresses. And as Selina Kyle, alias Catwoman, you can expect her to hold her own against the likes of both Keaton and DeVito in **Batman Returns**.

Add a number of other strong supporting performances by Christopher Walken, Michael Murphy, Vincent Schiavelli and Jan Hooks, among others, then mix in a crew of Hollywood's top set designers, costume designers and special effects wizards, and you have the makings of a summer blockbuster.

— **Richard Judge**

UNFORGIVEN

Clint Eastwood is back in the saddle again. The last time The Man With No Name went the western route was in 1985's *Pale Rider*. Again serving as star, director and producer, Eastwood now returns to the wide open spaces for **Unforgiven**, a period drama also featuring Gene Hackman, Morgan Freeman and Richard Harris.

Eastwood plays William Munny, a farmer with a past. A former outlaw and killer, Munny has promised his wife he will mend his ways and even after her death, he continues to earn a meagre but honest living farming the prairie. But then his past comes back to haunt him, when Munny is asked to form a vigilante group to avenge an assault on a woman of ill repute in the town of Big Whisky. He rejoins his former partner, Ned Logan (Freeman), and confronts the town's corrupt sheriff (Hackman) who has brutalized a bounty hunter (Harris) to discourage further revenge-seekers.

Playing the part of the fictional town of Big Whisky is Longview, Alta., with a population of several hundred and located approximately a half-hour's drive southwest of Calgary. For the most part, the close-knit community enjoyed playing host to the big Hollywood motion picture last fall. In addition to constructing a detailed late-19th-century Wild West set, the filmmakers pumped serious dollars into Longview's coffers, from the 10-room Twin Cities Hotel to the local gas station to the town butcher shop that supplied the production with $400 worth of beef jerky.

While Eastwood's western roots go back to the late 1950s and TV's *Rawhide*, his first big break in movies saw him saddled with a decidedly non-equine animal, namely a slimy "gill-man" in *Revenge of the Creature*, the 1955 sequel to *The Creature From the Black Lagoon*. His next motion picture role brought him significantly closer to his favored mode of transporation — playing opposite a talking mule in *Francis in the Navy*.

Eastwood's career took off a decade later thanks to a trio of "spaghetti westerns" directed by Sergio Leone. *A Fistful of Dollars*, followed by *For a Few Dollars More* and *The Good, the Bad, and the Ugly*, established Eastwood as the quintessential tight-lipped western hero — a natural successor to Gary Cooper and John Wayne.

As the story goes, Leone originally wanted James Coburn for the lead in *A Fistful of Dollars*, but would have had to pay him a similar amount. After seeing an episode of *Rawhide*, Leone contacted Eastwood's agent who, in turn, called the then 33-year-old actor with the proposal, "Would you like to go to Europe and make an Italian-German-Spanish coproduction of a remake of a Japanese film in the plains of Spain?"

Eastwood initially replied, "Not particularly," but had a change of heart because he had never been to Europe and his wife wanted to go.

He would continue along the dusty trail in such memorable oaters as *Hang 'em High*, *High Plains Drifter* and *The Outlaw — Josey Wales*.

The Eastwood screen characters, according to the six-foot-four native San Franciscan, "are usually calloused men with a sensitive spot for right and wrong" and his **Unforgiven** character is no exception. After almost 40 years in the business, however, he still dislikes being the focus of attention.

"Maybe being an introvert gives me, by sheer accident, a certain screen presence, a mystique," the thoughtful Eastwood reasons. "People have to come and find out what's inside me."

Don Siegel, who directed Eastwood in several movies including *Dirty Harry*, once summed up the actor's understated approach rather succinctly. "The hardest thing in the world is to do nothing," said Siegel, "and he does it marvellously."

— Michael Rechtshaffen



WITH COWBOY JUNKIE CLINT EASTWOOD

Two aging gunslingers (Clint Eastwood, left, and Morgan Freeman) come out of retirement to avenge the assault of a woman in Big Whisky.

A CLASS ACT





RAPPERS KID 'N PLAY GET TOP MARKS FOR COMEDY

Been to any good house parties lately? Kid 'N Play fans can say yes to that. The rap duo from Queens, N.Y., starred in the Hudlin brothers' film *House Party* in 1990 and its sequel, *House Party 2*, in 1991. Both films did hip-hop business at the box office and left the door wide open for the two homeboys to do more pictures.

Enter **A Class Act**, Kid 'N Play's latest film. It's about two high-school students whose school records get switched because of a clerical error. One is a straight-A student, the other a smart-alec party animal, and the two decide to use the mix-up to their advantage.

Kid is actually 28-year-old Christopher Reid and Play is 30-year-old Christopher Martin. They started hanging out together while growing up in the East Elmhurst section of Queens. When they met, rap was their bond. They saw it as the perfect way to express themselves and, as Play says, "it makes you popular with your peers and the young ladies." Although they were originally involved in their own projects — Kid was known as Kid Kool Out and Play was Playboy MC — they decided to team up, combine their nicknames and head for Hollywood.

After pounding the pavement for a couple of years, the two rappers got a deal with Select Records and released their debut album, *2 Hype*. The record sold a million copies in the U.S. and Kid 'N Play earned rave reviews for their innovative hip-hop sound and outstanding self-choreographed dance routines.

The duo's career really took off in 1990 when Kid and Play starred in the surprise hit *House Party*. In that film, Kid plays a teenager who gets grounded on the night of the biggest party of the year. So he sneaks out of the house and spends the entire night trying not to get caught by his dad. *House Party* was made for $2.5 million, but grossed an astounding $27 million, making it the most successful small-budget venture of the year. The film was released at the same time as Kid 'N Play's second album, *Funhouse*. While the film racked up box-office receipts, the album climbed the charts, and suddenly, the rap duo was everywhere.

With one successful *House Party* under their belts, Kid and Play decided to throw another one, and in the fall of 1991, *House Party 2* hit the theatres. This coincided with the release of their third album, *Face the Nation*. The album had a much harder street edge than any of their previous work and was full of soul power.

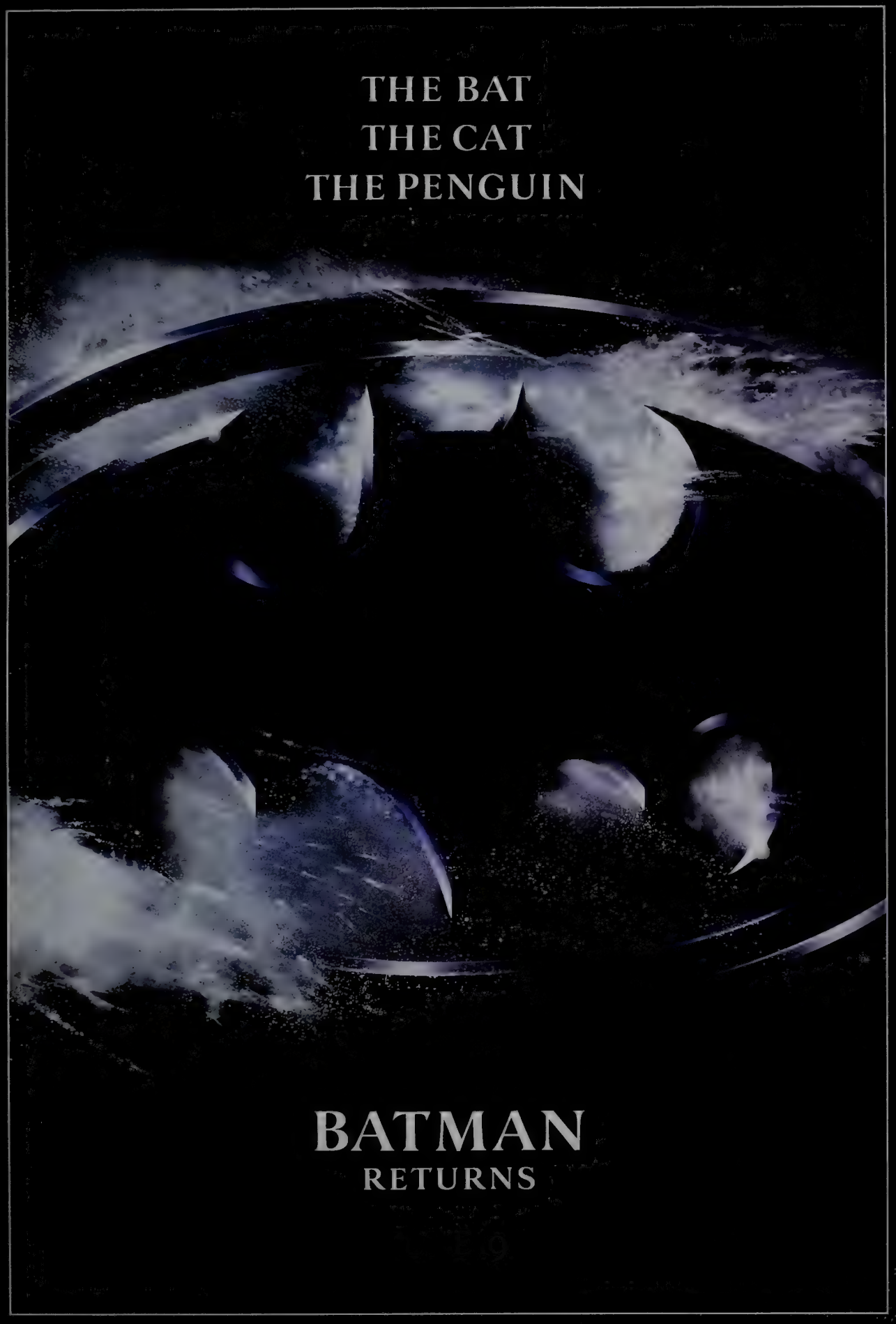
Now, with the release of **A Class Act**, Kid and Play are once again lighting up the silver screen. Kid plays Duncan, an Ivy League contender who needs to pass phys ed to get the scholarship he wants; and Play is Blade, a homeboy from the ghettos of L.A. who wants to break free from his reform-school past. When the school mixes the two up, they try to use the problem to help each other out.

But soon they find it almost impossible to keep the secret from their friends and families, not to mention their girlfriends. The elaborate charade unfolds in a rapid-fire series of comic twists and turns — all in the inimitable Kid 'N Play style.

As far as future plans are concerned, the duo would like to do more movies, but they're realistic about their limitations. As Play says, "no one wants to see [us] doing Shakespeare." While they wait for the next opportunity, Kid will be busy looking for a house to buy, and Play has opened up a hair salon in Queens and a clothing store called IV Plai.

— Laurie Hibberd

During this comedy, Kid swaps his trademark "high-top fade" hairstyle (inset left) for baby dreads (top right) when his character, a book-worm, switches identities with another student (Play), a party animal.


THE BAT
THE CAT
THE PENGUIN
BATMAN
RETURNS



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ANIMATION MEETS LIVE ACTION IN THIS RALPH BAKSHI FANTASY

COOL WORLD

When a cartoonist finds himself trapped in the two-dimensional "Cool World" he created, he runs up against the local police detective (Brad Pitt, top) and Nails, one of the 2-D "doodles."

It began back in the early 1970s with the outrageous birth of the films *Fritz the Cat* and *Heavy Traffic*, both of which have since been acquired by the Museum of Modern Art in New York City.

By the late '80s, it was rock videos like the Rolling Stones' *Harlem Shuffle* and the surreal remake of Mighty Mouse that had many members of the original video generation once again tuning into Saturday morning cartoons, this time with their kids.

For those 20 years, Ralph Bakshi has always been in the avant-garde of animation. While the huge studio empires adopted a more mainstream approach, Bakshi was content to be a maverick, maintaining his own unique and independent vision. Now, with his direction of the upcoming release, **Cool World**, he'll likely find a warm reception from both old and new fans alike.

Cool World stars Kim Basinger, Gabriel Byrne and Brad Pitt in what is billed as an "exotic adventure" combining live action and animation.

Byrne, late of *Miller's Crossing*, plays cartoonist Jack Deebs whose daydreams and late-night fantasies become realities as he drops out of Las Vegas and into the two-dimensional world he's created. No, Toto, this isn't Kansas anymore — and it isn't Toon Town either. It's "Cool World," a city that's a living, breathing character of its own "where buildings move and shake and talk and smoke and cough," says producer Frank Mancuso Jr.

It was Mancuso (*Internal Affairs, He Said, She Said*) who conceived the project nearly two years prior to its beginning principal photography in Las Vegas in 1991. He teamed up with Bakshi and, together with production designer Michael Corenblith and artist Barry Jackson, they created an odd otherworld that Deebs soon discovers he didn't invent but has only tapped into subconsciously.

In fact, just beyond the border of Cool World lies another dimension entirely — "Sweet Town," possessing the style and look of the '50s. Patrolling both neighborhoods is Harris, a hard-bitten police detective fresh from the battlefields of the Second World War who prefers Cool World to his previous existence.

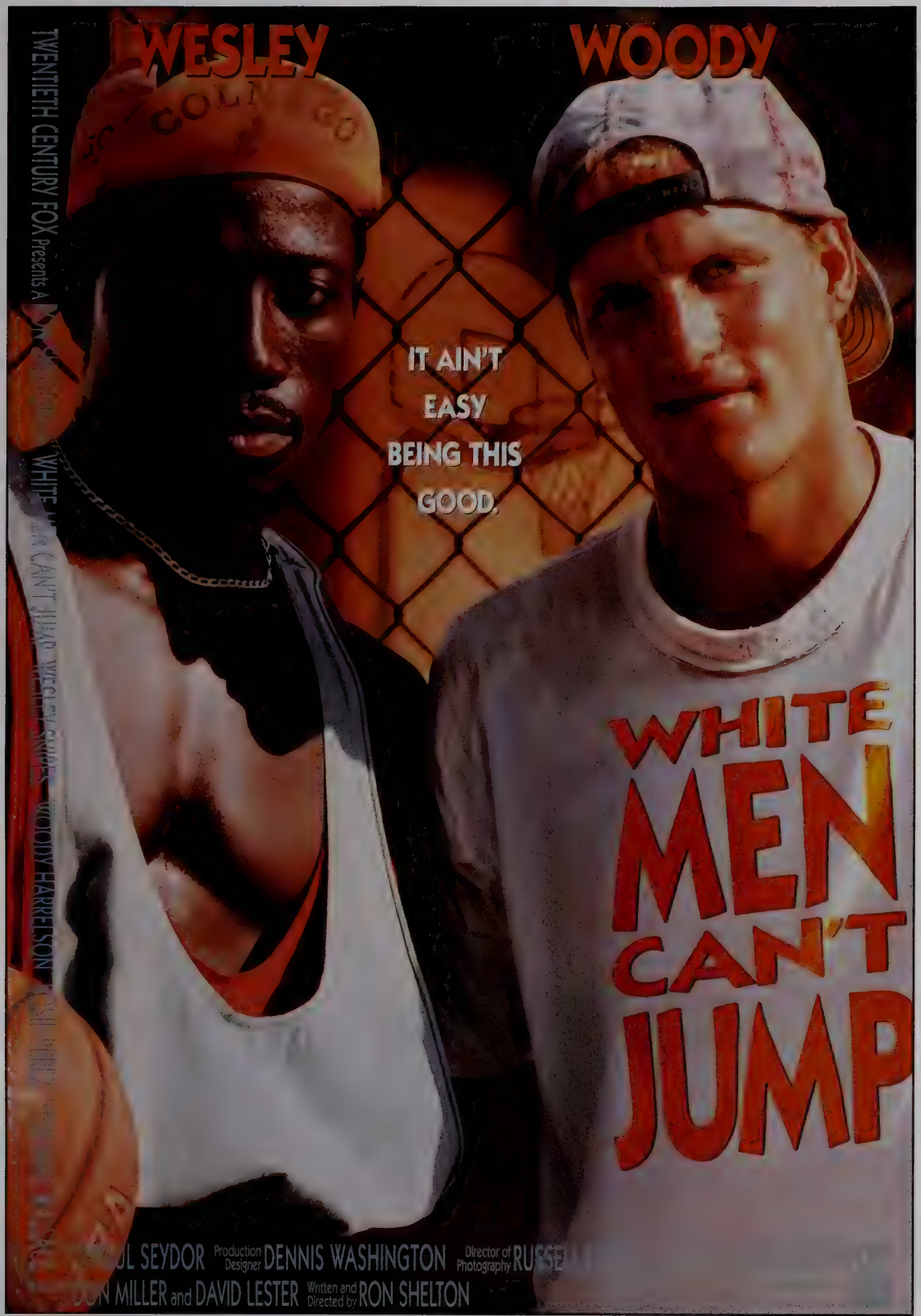
Besides Deebs, Harris is the only other character to have passed through the barrier between the humans and the "doodles," the 2-D entities that populate the fantastic realm of Cool World. Harris is played by Brad Pitt, who drew good notices for his work as the young cowboy/con man who hitches a ride with Geena Davis in *Thelma & Louise*.

Kim Basinger, who vamped as Vicki Vale in *Batman* and sent temperatures soaring opposite Mickey Rourke in *9 ½ Weeks*, plays Holli Would, the seductress who lures Jack into his wildest dreams come true.

For Bakshi fans who can't get enough of this director's slightly skewed and decidedly more adult view of the world, a trip to Cool World will no doubt be a very cool trip indeed.

Cool World opens in theatres across Canada this summer.

— Richard Judge



OPENS MARCH 27 AT SELECTED THEATRES



PATRIOT GAMES

HARRISON FORD -NO STRANGER TO DANGER

When moviegoers last saw CIA analyst Jack Ryan, he'd written perhaps the last act of the Cold War, negotiating the defection of a Soviet nuclear submarine crew virtually by mental telepathy. That was *The Hunt for Red October*.

The Soviet threat no longer exists, but Jack Ryan, techno-author Tom Clancy's popular hero, is back on the big screen in **Patriot Games**, based on another of Clancy's best-selling novels.

With billions of dollars in box office, most of it in the action-adventure genre, Harrison Ford (*Star Wars, Indiana Jones*) seems a natural to play the canny CIA operative. Other people must think so too, since Ford has signed on to portray the character through at least three movies (the others being adapted from two other Clancy million-sellers, *Clear and Present Danger* and *The Sum of All Fears*).

The combination of superstar Ford and an exciting adventure story would seem to ensure box-office magic, but the characteristically humble actor is more cautious. When asked about his ability to "make" a film, Ford told *Inside Hollywood* magazine, "There are a lot of bankable actors around. It's the luck of the draw that some of the films I've made were as successful as they were. I'm not so modest that I don't think I had some part to play in their success, but there were certainly many other highly talented people involved."

A major difference between *Red October* and **Patriot Games** is that Jack Ryan the hunter is now the hunted. The plot jumps nimbly from yesterday's bogeyman (the Soviet Union) to today's — international terrorism. And author Clancy deserves credit for being one of the few Cold Warriors who's found a way to stay relevant in the new world order.

The film opens with Ryan thwarting the kidnapping of a member of the British Royal Family by a radical terrorist group. Good for the Royal Family, but bad for Jack, who becomes the target of an enraged and vengeful bunch of murderous boyos (among them Patrick Bergin, who earned his villain's stripes playing Julia Roberts's brutalizing husband in *Sleeping With the Enemy*).

It's not just Jack who's placed in danger, however, but also his family in **Patriot Games**. Anne Archer (*Fatal Attraction*) and Thora Birch (*Paradise, All I Want for Christmas*) costar as Ryan's terrorized wife and daughter.

It helps that Ford is a fan of Clancy's, but since he's not one to rely only on a script for background, Ford would feel obliged to read his books in any case. "It would be like trying to play Jesus without reading the Bible," he says.

This film work is serious business to Ford, after all. "I want the opportunity to collaborate and participate," he says of the transfer of Clancy's books to the screen. "When there are things you can sway, I think it's appropriate and necessary. It's me on that screen."

Patriot Games opens in theatres across Canada this summer.

— Jim Slotek



BOOMERANG

Eddie Murphy stars as an up-and-coming cosmetics executive who steps off the fast track to pursue the woman of his dreams (Robin Givens).

EDDIE MURPHY COMES BACK TO COMEDY

Even his laugh makes us chuckle — Eddie Murphy's comedy is such a hit with audiences that he's one of the few performers who's been able to parlay TV success into feature-film stardom.

In fact, Murphy's legion of fans has ensured that each of his movie efforts — from his debut, opposite Nick Nolte, in *48 HRS.* right through to its sequel, *Another 48 HRS.*, with the likes of *Trading Places*, *Beverly Hills Cop* and *Coming to America* nestled in between — has been a box-office mother lode.

And now, after a big-screen absence of two years, Murphy's poised to do it again. This time out, the movie is called **Boomerang** — and it stars Murphy as a hotshot marketing whiz with a successful cosmetics firm. Conceived by Murphy, the screenplay is by Barry W. Blaustein and David Sheffield and it's directed by Reginald Hudlin (who, with his producer brother Warrington, crafted the phenomenally successful *House Party*).

In **Boomerang**, Murphy's character has it all — money, women and career — but he still burns to be top corporate dog. And that's where the plot takes its twist.

Despite the fact that fortune seems to have smiled on him in every way, Murphy's character finds himself pitted against the lovely Robin Givens in a race for the executive suite. Perversely, he becomes much more interested in her than in success itself.

But his interest isn't reciprocated by Givens's character, and the presence of a number of more attentive ladies (Eartha Kitt, Grace Jones and Halle Berry) just serves to exacerbate his frustration.

"He becomes obsessed by her," producer Brian Grazer told *Premiere* magazine. "His life begins to unravel and he starts to deteriorate. He ultimately becomes subservient to her. She's not being Machiavellian. She's just unattainable. She wants what a man wants. She wants success at her job and respect as a human being."

These are things Murphy has sought after in his own life. A middle-class kid from Brooklyn, N.Y., Murphy first stepped on stage at age 15 and didn't really start carving a niche for himself until he landed a gig on the hit comedy series *Saturday Night Live*.

Now, from his luxurious digs in Englewood Cliffs, N.J. — a posh compound called Bubble Hill — Murphy is, quite literally, the lord of all he surveys. And he handles his enormous success and its inherent problems with a mature, level-headed attitude not often found in Hollywood.

"The only way I keep my sanity," he once told *Rolling Stone* magazine, "is [with] the realization that every problem I ever had in my life, no matter how huge, right up to this moment, has worked itself out.

"Think about it: That problem you thought you'd never get out of is behind you now. It doesn't make any sense to worry about it."

In other words, don't worry, be happy — which is how Murphy's audiences feel after watching his unique brand of humor.

Boomerang opens in theatres across Canada this summer.

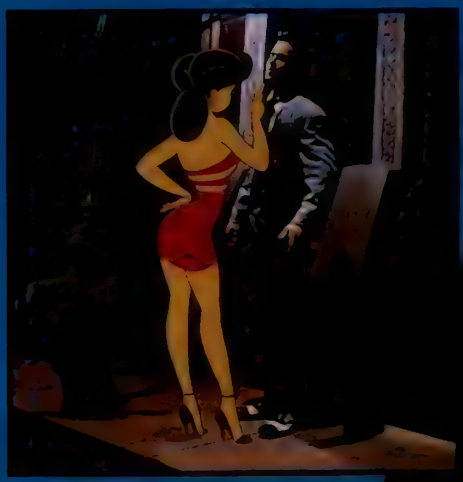
— John Coulbourn

TRIBUTE

CAMPUS EDITION
VOLUME 9,
ISSUE 2
MARCH 1992



PATRIOT GAMES



COOL WORLD

BOOMERANG



Mark Lyall

All Fashion All Action

Inside:

When track pants become your life, page S2

Original gangsta fashion parables, page S2

Hair dying facts-o-rama, page S4

The truth about all-black clothing, page S5

Body hair yuck up, page S7

and so much more...

When your style meets your parents: a brief discourse

BY HAL NIEDZVIECKI
Varsity Staff

When I get off the plane, Christmas break burnout home to Mom and Dad suburb cable paradise off the plane, Mom's first words to me are "Hal, I'm embarrassed to see you!"

Gone, immediately, is the promised peace and tranquility, "come home baby, we miss you so much, you can sleep all day." It is lost almost as soon as that last bit of Toronto dust is madly swept off the entrance foyer by Dad, exclaiming, "Do you have to be so messy?"

For the most part our parents love us, I think. At least my parents love me. Like me? But it is always cruel to discover that the paternal bonds between child and parents can be shattered by the simplest, most natural, most unoffensive aspects of one's being. Namely, fashion.

"Hal, I'm embarrassed to see you" means, coming from my mother, just that. She is, literally, embarrassed to be seen in my presence when I get off the plane for Christmas break. I suppose I should try to more fairly represent her side of the story.

Picture it, styled, svelte, hair just dyed enough to avoid gray, but certainly not tacky, not platinum or glow-in-the-dark, she stands, waiting for the plane to land. Make-up is perfect, the business suit look perfectly complementing her shade of lipstick, all speaking in a cohesive executive image, that of cultured middle-class importance. She puts a premium on her looks, on the people she works with's looks, on the neighbors' looks, on the outfits of the world.

Then I climb off the plane, crusty-eyed from a brief and hung-over snooze. My hair sticks up in long greasy curls, a medusa's dream. My tongue is so dry that my greeting — "Hi Mom!" — sounds like I'm choking on last night's final spilled toast. Yesterday's clothes stick to my over-weight body, fear-of-flight sweat an effective adhesive.

My shirt, a blue and white flower pattern (twenty-seven fifty from Urban Outfitters). My pants, (So old that price and store are irrelevant) dirt brown and too short on me with the leg cuffs ripped from where they got caught in my bicycle gears. My shoes — black leather with a fancy pattern (Eighty odd dollars at Shoe City) — have been made unrecognizable by the Toronto winter whose snowy elements I refuse to give in to by purchasing boots. Finally, my trench coat, black with grey stripes, no lining (free, given to me by my next door neighbor) also a victim of bike gears, attrition and the dangers of heavy drinking on a regular basis — vomit, stale cigarette smoke, serious grunge.

I will say that I thought myself to be looking pretty darn good. I'd washed my face after all. Teeth brushed with that last bit of my roommate's Crest. But Mom, she was tempted to put me on the next flight back to TO. Wouldn't let me sit on the leather seat of her Audi until she covered the passenger side with a towel.

We argued over my hair, my pants, my shoes and my coat. The shirt, I guess, was passable. I tried to tell her that I couldn't give a shit about what the neighbors would think or how Janet's son Howie at Harvard came home with sweat-shirts for every member of the family. Needless to say, I came off sounding like a rebellious dickhead who craved parental

See suburbs, page S6.

The sad tale of a B-boy's lost fashion

Excursions on original style

BY J. ALEXANDER FERRON
Varsity Staff

Spring 1986

We were the originals. My boy Jay, my boy Cary. The originals. Rebels at thirteen years. In the schoolyard we'd meet. Cary had the ghetto blaster. I brought the bootleg tapes. Every day we'd rock Boogie Down Productions and play basketball. After lunch me and Jay would strut into business class. We had the "Dragon Lady". Ms. Minardi (I've since learned that every school has their designated "Dragon Lady").

No one liked our styles. Drip-drip jheri curl, froot-loop boot wearin' punks would start mocking us. I had a radio show on the school's closed circuit system. Punks got mad when I played P.E's "M.P.E." They complained to the teachers. Why didn't I play DeBarge, they asked? Punks didn't know. They couldn't know. Caledon chumps pushed



Mark Lyall

Alex Ferron is a seriously deluded individual.

sleeping cows over for fun.

You knew who we were then. Sweatshirts and Lee jeans. Hair cut short with a couple of lines — for soul. Pops didn't like me playing the "cool-boy". I dropped out of the school band. Teachers gave me bad reports. They said I was "arrogant". So what. So what if they didn't want to hear "The Bridge Is Over" twice a day. Like Run D.M.C. Jay, Cary and me were the Three Man Riot. Yankees caps, Orange and Blue Adidas Ewings. Jheri juice Janet Jackson punks could step the fuck off. We were the original B Boys.

Summer 1989

"Why is that? Is it because we are the minority?/Well Black kids follow me." Scott LaRock has been dead for two years. Times changed. Useless barber started charging five dollars extra for a cameo cut. Like Big Daddy Kane, I got my friends to style my head. Viper did mine. I got a crown cut in the back of my head. My name was now The Ruler. Jay sold out to girls and started listening to house music. Cary opened up a skate park, went to Concordia and started pumping Suicidal Tendencies from his '74 Cutlass Supreme.

In the dayz of wayback, they'd call my new boys a "fast crowd". What was left of them. Most of my friends were doing bids in Metro West. The ones that were left played basketball for the school. I was too proud to be a "manager".

There were many followers, no leaders. In the lunchroom I'd play "Straight Outta Compton". Why are you always playin' that stuff, they asked. Why all the swearing, they asked. Sixteen years and I was angry. I put lines in my eyebrow to show this. I watched *Shaft* and *Scarface* at least twenty times in three months. No one remembered the originals. Bitter, I was.

Jheri curl punks shaved down to a natural. They loved "rap" now. Yes, they loved the Fresh Prince. New Funk Rebels started wearing acid-house gear with happy faces plastered all over it. "Cool boys" started getting Detroit Red conks. I was defiant. I read *The Autobiography Of Malcolm X*. I wore Nike Air Force III. I wore New York Giants sweatshirts. I wore acid-washed jeans. KRS ONE's philosophy was my philosophy. We were both overseen by Scott LaRock.

Spring 1990

I sold out. Hormones told me *GQ* was my new guide. Baseball cards and women were my main passions now. Dusty BDP bootlegs called my name. I tried hard to ignore them. I thought I should get an earring. A big round gold one. I learned to dance. Girls liked that. Perhaps that rap stuff was a little too threatening. Perhaps I has "grown out" of it. Moms was happy. She always thought I looked like a "bum".

I hung out at the arcade. Shirt and tie and Dockers and wingtips with the poolstick in my hand playing the role of the mack daddy hustler. I had forgotten the originals. Brothers just back from The West scorned me. Women knew I was a poseur. My rope chain turned green and black. I stopped wearing hats and my ears almost froze off.

I wanted to "fit in". I wanted to integrate. I spent days shopping for the "right" sweater. *GQ* said women liked cologne. The free samples in the magazine didn't last long. I spent good money on cologne. My own special scent. Clothes and cologne and money and women and cars and clothes... I was a lost man. I put my clothes in the dryer. They shrank. I heard Scott LaRock. Shaved my head bald. Sweatshirts and khakis and hiking boots. While the others laughed, I got my soul back.

Winter 1992

Every one's a B Boy now. Even girls. They all follow in the footsteps of the originals now. Some come up to me. They want to know who I know. Am I selling? Where do I hang? I tell them I go to U of T. They tell me I look too dumb to be going there but to keep it up anyway.

Jay said he wanted to be a cop because he wasn't too smart and he could beat people up. Legally. I think he's at cop school now. Cary graduated. Sold his '74 Cutlass. Now he kicks rhymes under an assumed name. Originals. I still wear the uniform. I use big words now. My fashion is austere. My fashion is Spartan. Sometimes I wear jeans and a sweatshirt with a t-shirt under it and a knit hat. Sometimes I wear jeans and a sweatshirt with a t-shirt under it and a baseball cap. I always wear hiking boots. The Original Way.

"Yes KRS ONE is the teacher because just as those rappers came before me, I came before you... Not repeating the same old style but creating new styles to advance rap music and hip-hop culture. This new generation of rappers has never rocked the mic in a school park; has never been shot at 'cause you were lip synching or jumped by Brooklyn or Bronx for wack lyrics... Yes KRS ONE is the teacher because I've been to real MC battles where the loser gets beat down and robbed! Before Yo! MTV Raps, before Arsenio, before sampling, BDP made its mark worldwide and will continue to smash the sucker MC."

- KRS-ONE, 1992

It's track-pantorama

BY ED RUBENSTEIN
Varsity Staff

So you like blue jeans, eh? You think they're the ultimate in comfort and fashion. Think again. No, I'm not talking about leisure suits, though those are awful nice. I'm talking trackpants. I'm talking sweats. I'm talking high-class duds. Definitely high-class.

A wise beer commercial once said, "what you wear, it doesn't matter." Fools! Clothes are everything. If you look good, you ARE good. That's where sweats come in. If clothes were McDonald's, then trackpants would be Big Macs with an extra dollop of secret sauce.

Versatility:
Sweats can be used for everything and anything. Be it hiking on the highest mountain or making that long trek from the pit of your sofa to the beer fridge, you'll be just spiffy in your trackpants. I laugh at those who think that the sweat in sweatpants actually means something. Go on, loaf around... it'll be better in trackpants. And remember, you're always ready for road hockey.

Comfort:
Who needs tight pants to keep your butt in place? Let it hang. Relax. Be free...be truly free. The baggy look is always "in", so not only do you feel good, you look good too. It's the next best thing to being naked, believe me.

Easy Upkeep:
Throw away that iron. Trash that lint-master. Those days of fiddling with you clothes are over. Sweats just hang there. Sleep in them without worrying about wrinkles. Can't do that in a suit can you? Drip hot-mustard on them if you like. Wash them in cold water, wash them in hot water or don't wash them at all...who cares, they're only trackpants. As for wear and tear: the actual life-span of a pair of sweats is only slightly less than that of nuclear waste. When you got trackpants you've got a friend for life.

Variety:
Not only do these leggings come in every colour of the rainbow (plus some which really should be included) but the decal possibilities available are all but endless. Get your favourite post-secondary learning institution logo on your leg, or perhaps a Mutant Ninja Turtle on your derierre...the only limits are your own. Live a little. Go crazy. Don't be afraid

See sweats, page S3.



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DURHAM COLLEGE

The virtues of the clog, too great for the masses

BY MATTHEW KAMINSKY
Varsity Staff

When I rise in the wee hours of the morning, and go through your daily rituals of preparation for the ordeal of a day spent in the classroom, there are numerous important questions which confront me. After I have decided that yes, it is in my best interests to get out of bed at all, I alight from bed and reveal the dreariness of my room by tugging aside the garbage bag which serves as my curtain. My mind then turns to the pounding in my skull- is it a hangover? No, its just a neighbour manifesting his unaccountable obsession with the music of Pavoratti by singing Verdi in the shower.

Then, I recall that it has been a week and a half since my last shower. There is no hot water to be found within a three block radius; after tentatively sticking my nose beneath my armpit, I draw in a snatch of air, and realize that today will have to be the day. Twelve seconds later, I emerge, shivering from the frigid chamber of horrors that I must brave to unsheath myself from the scabbard of grey and black grime that has replaced my skin as the point of contact between me and the clear clean air of Toronto.

When walking back down my hallway, slinking beneath the ducts that jut at random intervals from the ceiling en route to my room, the one bright light in my life suddenly appears before me, right beside my duvet(which was discarded after an untimely explosion of the toilet in the apartment above mine led to a flood of unsavoury smelling water permeating my futon and comforter).

Paragons of foot-wear let your feet breathe.

My clogs: black leather on stiff cleanly carved wood, imported from Germany, admirably crafted, elegant, comfortable, the epitome of stylishness. When I see them, the most important, the pivotal, question of my existence spins up to me from the clogs. Should I expose these twin Venus' of the world of footwear, to the elements of the harsh Canadian winter? Would it not do a disservice to the clogs, and to myself, to allow these paragons of beauty to be treated like any other shoes. Could I survive the transition of these items of unsurpassed beauty into faded, salt-ridden, wrinkled old harridans?

Up until today, I have never worn my clogs- I have let them stay in my house, safe from the forces of nature which could make a mockery of their unsullied virgin surfaces. I have restrained myself from bringing them into the world at large, and basking in their reflected glory. I only hope I can continue to have the courage to preserve the exquisite grandeur of my clogs. At times, I feel a duty to share these treasures with the unenlightened masses, to show the alienated cogs in the wheels of modern industrial society what life could be like. The revelation of the divinity of the clog could be put to inappropiate uses, however, and I look to the example of a Muhammed or a Christ. I wonder, would they reveal their versions of what is beautiful today if they had known how their messages would be abused?

I go to class, and I look around me. Sometimes, when I am in the bathroom, I see men preening themselves in front of the mirror, ensuring that every hair is in place. There is a man who wears fine and expensive looking sweaters, a different one every day, to class. There are women, who always sit by the front of the classroom, with long hair kept in place by mousse, and colourful hairbands. They wear make up, and in the summer, when they are wearing shorts, I can tell that they shave their legs. If only they knew about clogs.



Mark Lyall

Clogs were in, then they were out, and now...

Dressing for jazz is a difficult thing



BY C J WREN
Varsity Staff

Jazz performers don't usually trot out on stage wearing t-shirts, jeans with stylishly-absent knees, and sneakers. The men tend toward silk shirts, the women black dresses. So Molly Johnson changes her Infidels garb for a posh frock when she sings standards. And Harry Connick jr. wouldn't dream of crooning in anything less than Armani-esque attire.

Depends where you go, don't it?

Do you need to dress up to do jazz? The answer appears to be yes. Remember, this music follows the tradition of Ellington and Armstrong — classy guys, not angst-ridden rebels. Do you need to dress up to listen to jazz? The answer to this, as to all eternal questions, is it depends.

If you're sitting in your room, tuned into The Jazz Scene on CJRT, feel free to wear anything — or nothing. If you're seeking live jazz, your wardrobe selection requires more thought: different guises for different jazz rooms.

Take the Montreal Bistro or George's Spaghetti House. Here in the land of acrylic sweaters and, more importantly, reasonably priced beverages, casual mode is fine. When moving along to the more upscale Top O' The Senator, choose black.

For the pretentious Bermuda Onion, you may have to leaf through the pages of Toronto Life Fashion to get the idea: picture men with Rolex watches and women with big hair; consider that a pint of dark ale is an outrageous — why don't you take a pint of my blood while you're at it? — $6.40. If you're offended by fur coats, don't leave your can of spray paint at home.

To prevent excessive rubbing together of neurons, simply opt out of the decision-making process. Surround yourself with a crowd of similarly dressed friends. That way you'll feel comfortable even though you may be committing a collective, fashion faux pas.

Fashion hints provide ten reasons to...

Never change your underwear

1. You're not getting any sex anyway.
2. You don't drive.
3. You have no clean ones.
4. You don't wear any.
5. You don't want to see what's down there.
6. They are stuck to you.
7. Reduce, Reuse, Recycle.
8. It's really a bathing suit.
9. Your underwear reduces your sperm count.
10. Because it feels good.

Always buy Vogue

1. For the articles.
2. Secretly, everyone does.
3. It won't recycle, it'll stay forever
4. It isn't Sassy.
5. To decide if thong panties are you.
6. It was a top-selling single.
7. Free shit that smells nice.
8. To find out what the fall fashions are, in spring.
9. Up to date royal family coverage.
10. Thickest one around, makes the best doorstop.

Sweats: lend 'em, love 'em

continued from page S2.

imagination, the results might even be surprising. Needless to say, with this wide variety of looks trackpants go with anything, be it sportcoat or duckboots.

Lendability:
With the use of drawstrings, and the more recent invention of elastics, trackpants are a one-size-fits-most commodity. Thus, lending and borrowing are not only easily done but also actively encouraged. Think about it: no matter where you are, if they've got trackpants there then you've got something to wear. Try trading sweats. They are, after all, collectable (See Variety) As a matter of fact, only X-Men comics and Wayne Gretzky rookie cards out-traded sweats last year.

So there you have it. Trackpants: comfortable, versatile, a good investment and, of course, fashionable. The wave of the future, I tell you. Just wait 'til Calvin Klein catches on.

A different shade of hair

How high-school scars the scalp



Change your hair, change your life.

BY NAOMI KLEIN
Varsity Staff

I don't know if this is one of those universal high school phenomena like experimenting with bulimia, drinking and driving and dry humping on the living room couch, but I'm gonna risk it anyway.

At my high school, on the first day of grade eight, all the kids in my class miraculously appeared with the same hair colour: Sun-In colour.

Sun-In, for those of you who grew up in towns without drug stores, is America's response to Nazi Germany. This product shamelessly capitalizes on the overwhelming social pressure to be blonde during the months of July and August. With the noxious solution saturating their hair, unsuspecting pre-teens are instructed to go outside and bask in cancer-causing rays and proudly watch their hair turn Sun-in colour.

Sun-In colour is orange — even if it tells you it's blonde or brown with red highlights or whatever else on the label. And it's not even orange like Geena Davis and Susan Sarandon in *Thelma and Louise*. It's a brassy orange like Ronald McDonald — orange with bits of other colours because the sun didn't make it "in" evenly.

Students were exhilarated (the previous summer had only brought acne). Parents were steamed — particularly parents of boys (the Sun-In phenomenon transcended gender boundaries). Teachers were mildly put off but primarily disinterested and burnt out by their crummy jobs and unrealized potential (it beat the hell out of the head lice the summer after grade four).

By November, pretty much everybody had recovered returning to their search for sexual gratification through three layers of clothing. Except me, that is.

Never one to withstand even the slightest hint of peer pressure, I succumbed to the Sun-In craze myself. But unlike my peers, I was still putting Sun-In in my hair two years later. You see, in fine print on the bottom of the container it says that the lightening effect could also be activated by the heat of your hair dryer. I was hooked. I used it every morning. No more brown hair for me, I was a summer blonde *all year long*.

I eventually graduated from Sun-In to more permanent over the counter bleaches. One turned my hair grey, one held hints of green (peroxide reacting with chlorine) and once I even bleached my dark brown eyebrows blonde (orange). My friends loved it. I was looking good.

Anyone who has had even a transient relationship with hair dye knows its effects are more than cosmetic. In my case, I became so strongly identified with my new hair colour that by grade nine I started to feel persecuted on the basis of it. "You think I'm a dumb blonde," I'd say, like a dumb blonde. I tried to change their minds.

It never occurred to me to change my hair.

It didn't occur to me, that is until I reached grade ten. Having discovered the enormous power of perceptions yielded by these magic bottles, I decided to shift to a more serious look — one to go along with the better grades I intended to achieve. I would change my hair and again change my life.

I would dye my hair "natural."

I studied Clairol colour charts like other kids studied algebra. My natural hair colour, I convinced myself, could only be found in boxes boasting "deep dark auburn" or "redwood brown" — I couldn't decide. My parents took out the photo albums in a vain attempt at convincing me that there was never even a hint of red in my hair or in the hair of anybody remotely related to me. But I knew that I was meant to have auburn hair.

"I am an autumn person" a fifteen-year-old me declared with conviction. Walking through the leaves, riding horses, wearing "earth colours" that would be me.

And it was me — only better.

Having finally discovered my true hair identity, I focused my energy on making my brown eyes as true an expression of my inner self as deep dark auburn hair. Green contact lenses, it seemed to me, were the inherent right of any self-respecting autumn person.

Meanwhile, my reputation as a hair dye expert began to flourish. I gave free consultation. "Just do it. If you don't like it you can dye it back." or "Use L'Oreal. It's a little more expensive but you're worth it." Parents dreaded me. My peers admired me. My hair — which was so damaged it repelled water — became legend in certain parts of Montreal.

Some hair dying advice: "Just do it, if you don't like it you can dye it back."

This kept me busy until the hottest day of the summer after graduating high school when my extremely blonde boyfriend decided to dump me — for a blonde. I remember it well. My seventeen-year-old eyes streaming with tears, I looked around the city to see a sea of blondes. And everyone was having more fun than me.

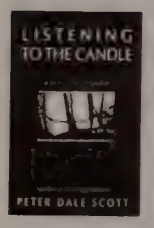
While my tactless father blasted *I'm Gonna Wash That Man Right Out of My Hair*, I reached for the peroxide one last time.

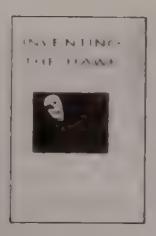
My desire to be blonde wasn't completely purged by that unhappy summer, and I admit that I haven't seen my natural hair colour since grade eight, but now I stick to semi-permanent rinses and abide by one strict rule: no peroxide. Sometimes it's a little lighter, sometimes a little darker and sometimes the red looks purple in direct sunlight.

Now that I'm at university, I try not to draw too much attention to my chameleon-like hair. "The sun lightens it" or "No and why are you objectifying me?"

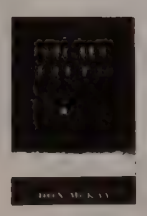
Sure this kind of attention paid to one's appearance is frivolous and vain but even the best of us still harbor some attraction to mainstream commercial culture. If we didn't, we wouldn't all watch *Beverly Hills 90201*.

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Wear all-black clothes, be a freak drunk loser

BY KRISHNA RAU
Varsity Staff

Wearing black should not be a fashion statement. It should not be something done when going to a club to look cool.

Wearing black is a lifestyle, or perhaps more accurately, a state of mind. When you wear black, you should be saying "I'm having a really bad life, and if you look at me, I'll crush your head like a grape."

You should wear black because you want to intimidate people, scare people, and run roughshod over their feelings and sensitivities.

You should look like you're willing, even eager, to kill somebody at the slightest provocation. In other words, if you're going to wear black, you have to be able to wear it with conviction. You have to mean it.

Unfortunately, society has gotten away from the original rationale for black clothing. Today, everybody and their dog wears black, and it has cheapened and degraded the entire process.

There are, in fact, some basic requirements for wearing black, and whole groups of people who should be prohibited from ever doing so.

If you wear black you should be brusque, curt, opinionated and arrogant.

First, in order to wear black, you have to be in a bad mood — pissed off, depressed, morose, preferably drunk. This mood should have extended over the course of your entire lifetime, from the time you first refused to voluntarily leave your mother's womb. It should show no signs of changing at any point in your life to come.

You should be brusque, curt, unfriendly, opinionated, arrogant, self-centred and rude. You shouldn't care what anyone thinks of you, because after all you don't want to be there, or even alive. You should spend a lot of time alone and drunk or stoned. If you go out, you should sit in a corner by yourself. If you go out and get drunk, you should sit in the corner and cry. Talking to people is completely out of the question.

This mood should extend to the music you listen to and the clubs you visit. Joy Division, Bauhaus, The Birthday Party, Ministry etc. are in. Bryan Adams, Madonna, Cher etc. are right out. The Rivoli, the Night Gallery, the Matador and booze cans are in. The Skydome and Maple Leaf Gardens are out, out, out.

People who are friendly, outgoing and easy to get along with should never wear black. If they do, they're charlatans, poseurs and fakes.

Second, you should be big and tall. Black clothing does indeed discriminate on the basis of size. If you're genuinely going to scare the hell out of people, you have to have the size to be able to wear black with conviction.

Numerous studies have shown that black clothing increases aggressiveness. Sports teams that wear black uniforms play with more hostility, take more penalties and maim their opponents more than other teams.

But this does not mean that black clothing is a testosterone-driven preserve of the male dickhead. Sure, the ability to wear a week's worth of beard helps, but women can be equally, or even more, terrifying and aggressive in black clothing. They just have to be tall.

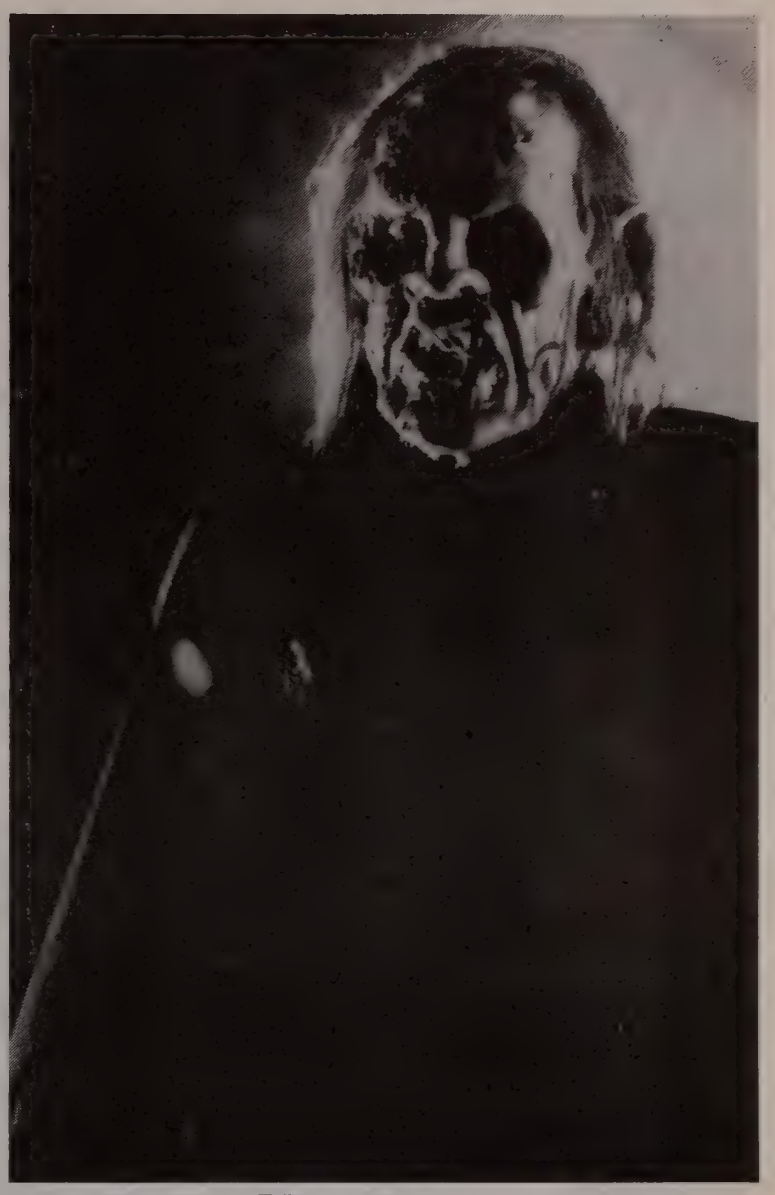
People who are short just can't carry it off. People who wear black because they think it makes them look lighter should be shot.

People who wear black should only know of morning as a rumour. They should never actually be up to see it. Sunrise simply doesn't exist, except on days when you're staggering home after a 12-hour drinking bout. Night is the time when God (had there been one) intended black-wearing people to haunt the streets. Were people intended to be abroad during the day, it would have been one hell of a lot darker.

People who wake up early in the morning, and are happy about it, should be forced to wear nothing but white.

People who wear black get quickly frustrated with people's stupidity and give up on things very easily. They're usually very rude about it.

Fuck you.



Krishna Rau, Varsity Editor.

Fashion TV consuming the art of cool

BY TERENCE DICK
Varsity Staff

Man, don't tell me I don't know nothing about fashion. I watch *Fashion Television* OFTEN! Let me tell you, I know the difference between haut couture and rack-mounted wholesale fashion hype. I can I.D. a straight-outa-design school, downtown T.O. frock skirt in a second. I can tell you Yves St. Laurent is a genius, though I'm doubting it evermore wall-eyed and frittering he gets (sorta like Crispin Glover's dad, which must be why Yves has never been on Letterman).

Anyway, that old school stuff turns rotten real fast. Is it just me or is Chanel going dangerously violent in their emergent clash of mock-retro structured styles torn to cartoonishness (early eighties New Wave [American style] post-Manga)? You know what I'm saying? Is Karl Lagerfeld behind it? I never trusted the guy. Sure you expect a lisp among the junior coterie hanging like teen age girls around their pins'n'needle superstars, but Karl, baby! You're letting your past catch up with you. And that fucking pony tail has got to go. The bullshit combination of Tarzanian virility and long-flowing femininity never passed mustard with me, boy. Take a line from Calvin Klein and stick with an old traditional look which sets off the models when you make that final prance down the runway at the end of the show. One has to do as much to distinguish oneself from the throng of mannequins as one can.

Which gets me thinking that these supermodels have crazily subverted their own logical existence as rack-mounts by gaining this odd adoration for what is basically a two-dimensional representation. Every time there is an article on Linda Evangelista (and thus the scatter-shot effect hits her general community), models (voiceless, flat and basically incapable of movement) are given a depth that defies the physics of *Flare* magazine. The thickness of a page does not withstand the character development. Is that why so many of them plan to eventually get into acting?

Fashion subversion must start at home, or how to defy the physics of *Flare*.

Now if you ask me, the high point in fashion history so far is circa 1950, Western civilization. Check out any news reel of the masses at the time. They are all dressed the SAME. Everyone is wearing a hat. All the kids look the same. The boys all have shaved heads and the girls have that generic shoulder length with bags 'do.

I just saw this movie about mental institutions in the '60s, *TITICUT FOLLIES*, and everyone in it dresses the SAME. And, aside from the horrendous conditions at the hospital and the fact that they're being maltreated (but that's another story and just go see the movie if you want to hear it), they look pretty cool. It used to be all a guy ever needed was a baggy pair of pants, a couple of rumpled shirts and jackets, and a pair of simple black shoes (Fucking Converse high tops came only in black and white then.) And you could face the world.

Now we have as much choice as women have always had. If it was for something important it would be okay because I like diversity more than anyone, but when you're talking clothes, which are pretty utilitarian if you ask me, all you end up with after choice is BAD DRESS SENSE. And you get things like acid wash and baggy ass jeans and leg warmers and sweat bands (Mark Knopfler?!) and turtlenecks and hip-huggers and stretch fabrics and biking shorts and clogs and lederhosen and jump-suits and track suits and sweat pants and duck shoes and Addidas shorts and tank tops and berets and terry cloth and ties and overalls and denim shirts and woven belts and bikini briefs and Suzy Shier suits and big running shoes and fanny packs (especially when worn at the front) and patterned shoelaces and hair spray and big hair (or any kind of STYLE-hair) and baggy disco shirts and weight-lifter pants and kaftan scarves and non-functional sunglasses and tour t-shirts and designer label clothes and t-shirts with pockets on them and jeans with rips in them and bolos and dressy cowboy boots and bondage wear and tight pants and anything with a thong and Speedo bathing trunks and mesh shirts and velour and anything yellow and anything I was forced to wear as a child because we couldn't afford what the other kids had, so they laughed at me and anything I can't afford now, not that I'd even want it.

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The steel-toed suburbs

continued from page S1.

guidance to be set on the path of righteousness once again.

So, over the vacation, my old possessions, my trade-marks of hip apparel, mysteriously disappeared as I showered. I was dragged to Morty, my father's thirty dollars an appointment hair-stylist. An invitation to be taken out to lunch by Mom turned out to be a treacherous maneuver to force me to the mall. By the time I got back onto the plane I looked like some frat boy whose dream was to win the chugging contest and get into law school.

Certainly, it is a comment on myself that I allowed this to be done to me. I didn't rebel, and the reason for that was because, as every teenage long-haired freak has said for some time to their parents, "I don't care. Leave me alone." And the truth was, who cares what you look like? Especially when you know that a couple of days after returning from your forced make-over, you will return to your previous fashion statement existence. Your new pants will rip and become your old pants. Your new shoes will develop the salt stains and slush water marks of your old shoes. Okay, maybe the soft but warm ultra-expensive green coat with warm fur collar will never metamorphosis to be that ageless trench-coat, but hell, you've got to make some concessions to the weather. Getting old, after all.

So I didn't care all that much about what was being done to me, especially since, except for these aforementioned trips, I never left the house. Nobody saw me anyway. Nevertheless, somewhere, nagging on the sodden netherworld of my mind, I wondered what was this urge to look like everyone else syndrome that so plagued the suburban world of business people and their shiny happy cars? Were my parents guilty in some way of going along, of accepting values that they found imposed upon them? And if that was the case, was I, then, wrong in not caring, in allowing them to do what they wanted to me just to pacify them in what I believed was not such a big deal anyway?

The truth of the matter is we all have certain fashion foibles about us, things we wear and ways we wear things and how much we choose to care about these foibles often defines how much we plan to play in the run-ways of the fashion world. Nobody can be faulted for looking a certain way, or changing their looks to make somebody else happy. If the whole world wore the same clothes, maybe we'd all be a lot less self-conscious.

Middle-class parents are not likely to accept the intellectual self-styled punk esthetic ramblings of their university attending child. Me and Mom, we will be in battle about these issues until steel-tip black workboots (15 dollars, Noise in Kensington) come back in fashion in the land where public transportation is an insult, and baby-sitters earn upwards of twelve dollars an hour.



How'd ya like a boot through your Mercedes? Mak Lyall



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All Fashion All Action

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I've got them Nike on my shoes can't get it off blues

BY JON ELSBERG

I see God in my dreams. He's watching me slide down a muddy mountain side. He sees me in a twelve-year-old girl's body. He watches me eat live moles whole. He invites me upstairs in his delapidated townhouse to chat. He looks just like George Burns. His voice is not that of James Earl Jones. Expectations crushed.

Chin sees the woman. The white-demon woman who does not speak. She has no past. Perhaps she is a spirit come to trap him for a century out of time —to save him from the world of mid-nineteenth century Washington state. An unfortunate place for a kidnapped Chinese. Attempting to safely escort Sarah Canary anywhere away from the backwoods road greatly displeases Chin. He wants to be with his uncle. Not avoiding drunk white-demons; not befriending a large-footed suffragist; not thinking for B.J., an apprentice psychiatrist and escaped loonatic.

Yet and still, Karen Joy Fowler's novel *Sarah Canary* ought to please the reader no end. The book retains a sense of quiet despite the noise; a smooth texture despite the action. It reads like simple, pleasant narrative, reserving its emotional and intellectual kick for afterthought. Fowler calmly moves from character to character giving each just enough rope to hang themselves on their own prejudices. Never though do we get inside Sarah Canary, the epitome of enigma. Could she be a temptress spirit? A murderer fleeing? (Is her single dress a fashion statement?) Fowler has created a novel of great revelation and emotion. Much the same as Katherine Dunn's *Geek Love*, this novel is thoroughly delightful to read, and intensely thoughtful in retrospect.

A brief book review becomes a fashion treatise. By all means, do read on.

Which obviously leads to the question, "what is wrong with our society?" My friend Sean "Fly" unknowingly offers an answer with his history of dare-devilry. This man who walks the edge of a fourth floor roof in flip-flops following a snow and ice storm. Hurtling over the edge on the way to a 52 pint blood transfusion, his shrink offers the explanation that all risk taking originates in subconscious suicide wishes. Fly eats it up. I try to dissuade him, telling him it could have been an accident; but this is all for naught and in vain. He has met his sub-conscious in a psychiatrist's office, and it wears all black.

Wherefore so much black clothing? Does it mean anything to anybody? Does it say anything? Does it represent the lack of meaning? Isn't it just a bit dull after all these years? Certainly I change nothing by venting my spleen, but it bulges and bloats and I open it for its own venting sake. Don't think I am done yet. Black clothing may irritate and clog up my spleen, but there is one more thing in the world of fashion that threatens to rip that organ from my body without the help of anesthesia. That, my friends, is clothing that advertises.

Indeed it is my firm belief that if not the actual cause of the downfall of everything decent in Western Civilization, individuals willingly advertising for soulless, thoughtless, feelingless corporations is certainly the most blatant symptom. This fashion style is explicitly related to and supported by television. Certainly one of the nastiest aspects of culture (if it can be named as such) today is television. I break no new ground by saying so. But what about TV bothers us so much?

We can easily see by reading a publicity release from Warner Brothers TV describing a new show, *Human Target*. We get a hint of the intellectual depth of the show by noticing that a full seven eighths of the release describes not the characters but the nifty electronic gadgetry they will use. In fact, the only description of character that we get is that the main character, Chance, is "a man for hire who fights injustice," and that he has a "loyal team." Even if at this point we don't catch on that this show has ABSOLUTELY NOTHING to offer besides special effects, such a fact is rubbed in our faces when executive producer and co-creator Paul De Meo remarks that Chance's ship is "a trademark for the show that would almost be treated as a character itself." Not only do these people not care about the humans as characters, but they want the machines to be on an equal (albeit desperately low) character level. We're not even talking about a machine like Star Trek's Data that thinks and acts. This is simply a "wedge-shaped futuristic airplane." I can say no more.



Disney's moniker can be on your outfits.

That is, about the show. What I am trying to get at is that clothing that advertises for huge corporations like Coca-Cola, Budweiser, Nike, the Hard Rock Cafe, Disney, etc., only supports crappola like that new TV show. They are one in the same. All of these companies produce shit like *Human Target* and not only do people purchase said shit en masse, they are proud of that fact and show it off to the world.

I declare that it is time for a fashion revolution. When people buy corporate clothing and sing corporate jingles they unwittingly choose corporate sides becoming slaves and grunts in corporate warfare. Paint over your t-shirts and sweatshirts and baseball caps. Attack your sneakers with knife and scissors. (I have found in the past that the Nike symbol is never an integral part of the shoe structure. Five minutes with a sharp implement and you too can free yourself of personal corporate sponsorship. "Just Do It!")

Better yet, don't buy big name items. Stop wearing the same boring NewWavePunkArtAesthetic designs. Stimulate the mind. Create your own personal clothes aesthetic. If we are lucky, we just may hasten the process of driving these companies out of business.

On appreciating hair, lots of it

BY RAPHAEL LEWIS AND SPARKY NELMOD

Hair exists from the neck up. In the world of fashion, there would be no greater faux pas than to expose an unruly tuft of crotch hair during an Armani exposition, or even to accidentally forget to pluck a rogue nostril hair.

But everyone is cognizant of the fact that hair grows on the entire body. The question is, why is there such an incredible collective revulsion toward follicles that reside in a woman's armpit or on a man's back?

The answer to this question is by no means simple. In a New Yorker interview, Sigmund Freud stated quite plainly that "ze uman condition iz von uf great coplexity. Personally, I prefer peoples mit no hairs." He was later imprisoned for impersonating a lamppost.

Madonna rocked the fashion world ten years ago by showing off her bushy armpits to an audience of sophisticated Penthouse readers. The nudity didn't seem to surprise anyone. Everyone knows that even famous people get naked. In fact, I've seen more famous people naked than any other kind of people. But the hair! High school cafeterias were abuzz with words like "grody" and "ick" that week. What should have been a breakthrough in mass acceptance of reality soon became a fiasco; Madonna grossed out everybody.

"Them Europeans is free and open," my neighbor once told me, "They're always sunning in the raw. Not only that, they got hairy armpits, even the ladies." He was later mauled by a mob of angry squirrels who mistook him for a crouton. But his point still rings in my ears. Dem Europeans are more open. Maybe it's because everyone is hairy (I know I am). Or maybe the brutality of two world wars brings people down to Earth. Either way, they know they have hair.

Yes, the denial of hair is truly symbolic of national attitudes. In a survey conducted by CBS/New York Times last April, 26% of the people polled said they preferred margarine to butter. More impressive, though, is the fact that 87% of all Canadians have found hair in their soup. This may be due to the rise in popularity of Campbell's Beef-n-Hair soup.

Is the problem with back hair one of society? Or is it just plain gross?

However, it seems more likely that a follicle in the meal is a sign of sub-standard hygiene and Neanderthal chefs who don't wash after using the facilities (in defiance of that little sticker on the paper towel dispenser).

Though it would be excessive to call this attitude "racist", it seems worth mentioning that body hair has been phased-out in an attempt to create a version of human evolution that has been artificially accelerated. Models are predominantly hair free. But they certainly don't represent the population accurately. This would not be an unacceptable state of affairs were it not for the mass insecurity created by the fashion and mass-media industries. For example, I looked like hell in a bathing suit that Kathy Ireland looked swell in. You won't catch me on Wai KiKi in anything but burlap.

The great irony is that people want lustrous, flowing hair on their heads and none on their backs. What happens to people like me who endorse the opposite scenario? Am I a pariah merely for being born different? I'll leave you to decide. As Don King said, "Hair today, gone tomorrow."

I'll leave you with a famous Zen parable:

"People who pay to have hair removed have less money than those who had the same amount as them before the operation and decided they liked their bodies just the way they were and then didn't spend anything until the post-operation celebration held by their newly hairless counterparts."

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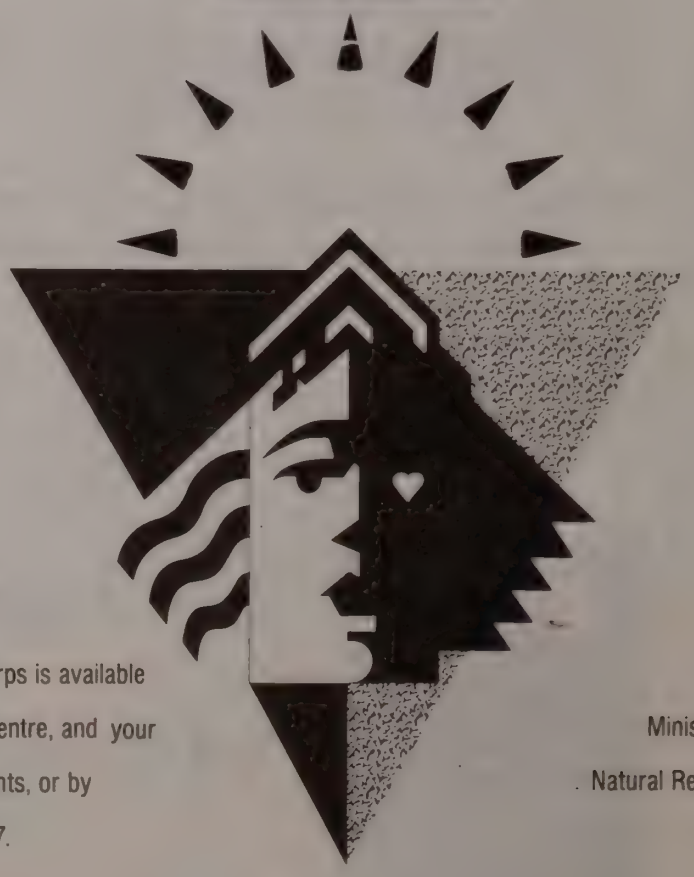
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back talk ... letters to the varsity

continued from page 4.

This year, this mandatory course dealt exclusively with the problem of violence against women and ways in which the legal profession can respond to this problem. This week was a very powerful and productive experience for many students.

Furthermore, most first year students have at least one female professor. Several of these professors attempt to bring a feminist perspective to their particular topic, nobly seeking to broaden the first year law student's admittedly impoverished perspective.

There is also an active Women and the Law chapter here which coordinates a series of workshops featuring an impressive array of scholars dealing with women's issues and the law's response to them.

The writer of the editorial speaks of an "indifference that borders on active hostility," which is apparently present in the legal profession and by implication, runs rampant amongst the faculty and students here at U of T. With all due respect, I must say that this statement does more to betray the writer's ignorance than it does to describe the true situation. Contrary to popular belief, we law students are a diverse group.

As an undergraduate in English and History, I learned nothing in my classes about feminist theory, let alone the situation of women in society. What I did learn was the result of my own interest and the interests of my friends. Here in the faculty of law, I am required to learn about issues which are too often left to women's studies programs where they only receive the attention of those who are already informed and active.

I am not an apologist for legal education or for the legal profession as a whole — far from it. There is a great deal that is wrong with the law's response to violence against women and *The Varsity* is to be commended for pointing fingers in an appropriate direction. However, it would be appreciated in the future if this finger-pointing were well-informed and productive.

In closing, I would like to remark that I find it almost tragic that an earlier discussion of the air-conditioning problems at the new Law Library (in a previous *Varsity*) warranted several interviews with students and faculty, but an article and editorial on the much more important issue of violence against women was deemed unworthy of such in-depth reporting.

David Foulds
Law I

Freedom

Contrary to the header (Prof seeking academic controls) of Krishna Rau's March 23 front-page article, the Society for Academic Freedom and Scholarship (SAFS) is just that. If we had intended to "seek academic controls", then we would have named it, perhaps, the Society for Academic Controls (SAC). But apart from the confusion that the SAC acronym would have caused with the big SAC (which does exert considerable control), it would have caused a more serious confusion about the real goals of the SAFS.

We seek academic freedom rather than the controls that various politically-correct collectives are urging on the university community. The charge of "corrupting the youth" has been raised by collectives ever since Socrates first defended the principle that, especially in education, all opinions should be open to critical examination. That principle still needs defense, but SAFS's defense will proceed along the lines of open discussion rather than through attempts at control, indoctrination or intimidation.

John Furedy, Psychology
Member of SAFS Board of Directors

Racism

While wearing festive green on St. Paddy's day, I was studying in University College's Laidlaw library. St. Patrick drove the snakes out of Ireland, but it would appear that racism is alive and thriving at UC.

Much to my dismay, I noticed the horrid and nefarious mark of the Swastika proudly displayed on the pillar of section eleven at the back of the library. Printed on the sign that read "Please do not Reshelve" was a large Swastika captioned by the words, "Jews. We kill you all." Additionally, the bottom half of the pillar was grafittied with a large and prominent Swastika.

The Swastika is not only offensive to those of Jewish descent but to ALL freedom loving peoples, indeed all of civilized humanity as well. It is a symbol of bigoted, racist intolerance which has absolutely no place adorning the walls of Laidlaw Library.

I strongly encourage anyone who is participating in such nefarious activities to cease and desist your hatemongering vandalism of Laidlaw Library immediately. Because one day, you will be caught in the act by some freedom loving defender of humanity and you'll find yourself in trouble.

Sean Kerner
UC II

OPIRG

The Ontario Public Interest Research Group-Toronto would like to thank the part time and full time undergraduate students for voting yes in support of OPIRG in the recent referenda. In light of the recent controversy, OPIRG would like to confirm that they will be holding campus-wide elections for the Board of Directors in the fall of 1992. We feel that these elections should be accessible to all students and therefore held in the fall and not in the upcoming exam period.

We will be holding our customary Board elections this spring at the Annual General Meeting on April 30, 1992 for a Summer Advisory Board. As in the past, positions on the Board are open to graduate students and OPIRG members. We would like to encourage OPIRG volunteers as well as any other interested individuals to partake in these elections. Undergraduate students and community members who wish to join OPIRG Toronto may do so by paying a $5 membership fee. Graduate students and OPIRG members who are not interested in holding a Board position are encouraged to vote on the day of the Annual General Meeting from 11 am to 3 pm at the OPIRG office and from 6pm to 8pm at the Bissel Building after the AGM. Details regarding this meeting will be posted or can be obtained from the OPIRG office.

Elected representatives will constitute an interim Board to serve until a newly elected Board assumes responsibility in the fall. The interim Board will play an advisory role to establish the infrastructure to facilitate the influx of new funds and constituencies. All decisions made by this Board are open for revision when the new Board is elected. Currently Board members contribute approximately eight hours per week. However due to the complexities of the upcoming transitional period, positions may require greater commitments. Board "Rights and Responsibilities" may be obtained at the OPIRG office.

There has been expressed concern that the summer Board would establish the agenda for the academic year. In the past, summer boards have outlined general plans, yet specific issues and projects depend on student input throughout the year. Some campaigns are carried over from previous years, some have resulted from summer research. We encourage students to present issues they would like to work on to OPIRG Toronto to complement the variety of campaigns currently underway. An interim Board will help lay the foundation for an easy transition to accommodate the desires of the new constituencies.

We realize that current controversy has inaccurately represented OPIRG, especially concerning the electoral process. We hope that this letter will clarify any confusion. Furthermore, we would like to thank the Graduate Student Union for their support and advice. Anyone requesting more information about the upcoming Board elections, the Annual General Meeting or the general workings of OPIRG are encouraged to call. Thanks again for your support.

OPIRG Toronto

Response

After reading Mallouh's eloquent article entitled "Posters" and the two responses, I felt compelled to respond. Like her, I also become angry when I see posters which advertise involvement in various groups defaced by rude and ignorant remarks. I'm also concerned about the two responses to her article.

Why all this censure? I feel the content of the two letters from both respondents to be unrelated to the thrust of Mallouh's article. I don't recall Mallouh mentioning once that she wished to silence or shut down men's rights groups. She is responding to threat and intimidation; she is using her right to protest guaranteed to everyone in our society. In fact she is trying to do more, since she is try'ng to alleviate widespread ignorance and stereotypical notions people have of femi..ism.

What both respondents have failed to recognize is the distinction between free expression of ideas and threat, intimidation, harassment and violence. It would be nice if the utopian system they conceive of were true in our society, namely, that everyone can exercise their equal rights to expression and that there are no power imbalances.

I see the comments on the defaced posters which Mallouh has quoted in full expressing a disgusting form of prejudice intended to threaten, humiliate, devalue and denigrate all women. Thus, one can't forget to place the perpetrator's "ideas" in the context of a patriarchal society where the change in women's status has only improved slightly at best.

Rob Teixeira

Attention Varsity Staff

don't forget, Handbook nominations close today at 5 pm

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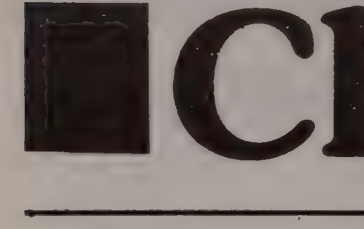


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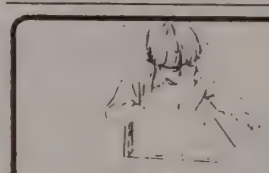
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VARSITY SPORTS
THURSDAY EDITION
MARCH 26, 1992

Allen MacDougall third time lucky with Brock Badgers in CIAU final

BY PATRICK HO
Varsity Staff

Wouldn't Allen MacDougall have looked good in a Varsity Blues uniform this season?

The former U of T guard was outstanding in leading the Brock Badgers to their first ever men's basketball national championship on Sunday.

MacDougall, regarded as one of the best three-point shooters in the country, led the Badgers with 25 points including six treys as Brock came from behind to win 77-71 over the Saint Mary's Huskies.

It was not MacDougall's first trip to Halifax for the CIAU championships. He had made the trek two times previously with U of T in 1988-89 and 1989-90.

His first time was in his rookie season under former head coach Gib Chapman, when the Blues finished fourth after losing in the semifinals to Brandon, the eventual champions.

Then the turmoil began.

With almost the same team back the next year — but with Ken Olynyk at the helm after Chapman left to be Athletic Director at the University of New Hampshire — the Blues finished a very disappointing seventh in Halifax.

It was an ugly year all around for Varsity.

Olynyk, the former head coach of the University of Lethbridge, walked in at the worst possible time. Ideally, a new coach would start off with a team that had just graduated more than a few of their starters. Instead, Olynyk was the new kid on the block on a veteran team used to Chapman's system.

"We were just an entirely different team even though virtually everybody was back," said MacDougall in an interview three months ago at Ryerson where Brock was playing in an exhibition tournament.

That year, the Blues had a miserable start as they tried to adapt to Olynyk's new system. They lost their first four regular season games after a less than spectacular exhibition season.

"He scrapped everything we did and put in a new system," MacDougall said with a trace of bitterness in his voice.

"We really gave it an honest try even though we were losing to teams we beat easily (the year before) like Queen's."

The Blues did recover to go on a ten-game winning streak and win the OUAA Central Section.

At the end of the year, MacDougall decided to transfer to Brock in his hometown of St. Catharines after a private talk with Olynyk.

"I really felt that my talents could be used elsewhere to their fullest," MacDougall said. "I just didn't find it very enjoyable playing at U of T."

MacDougall said Olynyk did not have confidence in the 6'3" guard's ability, but Olynyk disagrees.

"That's what he believed and his perception became his reality," said Olynyk. "But his perception may not have been how I saw it to be."

MacDougall flourished at Brock this season after sitting out a year playing under Ken Murray — CIAU coach of the year — developing into one of the best shooters in the country.

"I tell you, it makes a world of difference when the coach has confidence in you," said the fourth-year biology student.

"Ken Murray has basically given me the green light to shoot when I'm open and I don't have to worry about being pulled off the floor because I'm having a bad game."

The injury-riddled Blues might have made it past Laurentian and gone to Halifax this season had MacDougall and his shooting prowess been around.

"That's very hard to speculate," said Olynyk. "If he shot the ball like he did and played defence like he did, yeah, he could have helped us."





U of T coach, Ken Olynyk, contemplates what might have been if MacDougall had stayed

Scott and Dunn athletes of the year, says Ted

BY TED GRAHAM
Varsity Staff

The athlete of the year at U of T is given by the T-Holders' Association. Last year's women's winner was Kim Crawford (Fencing, Track and Field) while the men's winner was Chris Morris (Football). This year's nominees for **Female athlete** are:

Intercollegiate Awards

Suzanne Deschamps - Volleyball (Medicine III)

In top five of all statistical categories for the OWIAA East division...led the Blues to their second appearance at the CIAU championship...second team all-Canadian...OWIAA league all-star and OWIAA tournament all-star...twice named U of T athlete of the week.

Andrea Papamandjaris - Swimming (Trin IV)

Two gold medals at CIAU's...three individual gold medals at the OWIAA finals...two bronze medals for Canada at the World Student Games.



Denise Scott

Denise Scott - Basketball (PHE IV)

National team member...first team all-Canadian...OWIAA league and tournament all-star...MVP in three tournaments (Toronto, York, McGill)...numerous tournament all-stars...twice named U of T athlete of the week.

Claire Thurgur - Field Hockey/Indoor Hockey (Vic II)

Member of three OWIAA championship teams...OWIAA first team all-star (indoor and outdoor)...CIAU first team all-Canadian (outdoor)...second in scoring in the OWIAA conference...member of national team.

Ted's prediction: Put your money on **Denise Scott**. Her stellar record and dominance on the court make her the odds-on favorite.

The nominees for **Male athlete** are:

Deke Botsford - Swimming (Meds V)

Gold medal for Canada at the World Student Games...four gold medals at the OUAA championships...all-Ontario for four years...all-Canadian for two years...ranked tenth in the world...winner of numerous national medals.

Marc Dunn - Volleyball (PHE V)

Just finished a three year career with national team...five time OUAA all-star...first team all-star at all five tournaments the Blues appeared in...first team all-Canadian...CIAU player of the year.

Mark Haarman - Hockey (Education I)

Fifth season with the Blues...spent two seasons ('89-90 and '90-'91) as the top scoring defenceman in Canada...team captain this season...all-Canadian...OUAA first team all-star...rated top defenseman in the OUAA by league coaches.

Brian Hall - Cross Country, Track (Vic V)

CIAU Gold medal in the 1500m...CIAU Bronze in the 4 X 800m...all-Canadian...OUAA Gold in 1000m, 1500m, and 4 X 800m relay...named athlete of the meet at OUAA championships...second team all-Canadian in cross country.

Ron Watson - Swimming (PHE III)

CIAU National Champion in the 200m individual medley for the past three years...World Cup medalist...won five Gold medals at the OUAA championships...World Student Games finalist...member of Pan-American Games team last summer.

Rob Wilson - Basketball (New IV)



Marc Dunn

All-Canadian (only the second U of T player to be chosen)...MVP of OUAA East (second consecutive season)...led the CIAU in field goal percentage (78.6 per cent) in 14 league games...co-captain...two tournament all-star awards.

Ted's prediction: Botsford is a great competitor but he spends too much time competing internationally to be recognized as U of T athlete of the year. Mark Haarman would have wrapped up this award if the Blues could have pulled off a win over Three Rivers - but they didn't.

Essentially that leaves **Marc Dunn** who was recently recognized as the best volleyball player in Canada. U of T will probably translate this into the hardware that Dunn deserves.

Correction: Last Monday, I mistakenly had Sue Barzo as the winner of last year's Benson Award. Barzo was only nominated last year and thus my predictions are totally and utterly skewed.

See Monday's Varsity for those zany Harlem Globetrotters

(They'll be at the Skydome tonight and tomorrow night, 7:30 pm)

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FORSTER HITS THE SCREEN AGAIN

The VARSITY

VOLUME 112, NUMBER 51, MONDAY, MARCH 30, 1992

ALMOST DONE WITH THAT ELECTION STUFF, WELL, SORT OF, OK, MAYBE NOT

Board to take a year to redraft constitution

OPIRG defers their student levy

BY WYNNE HARTVIKSEN
Varsity Staff

OPIRG-Toronto won't be receiving a $4 levy from full-time undergraduates next year despite winning their referendum question.

In an agreement with SAC, OPIRG is deferring $120,000 of student funding until 1993. In the interim, they will revise their constitution to allow for representation of full-time undergraduates on their Board of Directors. The decision came after complaints that OPIRG broke campaign promises by refusing to hold open elections in April.

Sean Mattys, an OPIRG Board member, said this agreement will give OPIRG time to prove themselves.

"This is in response to concerns voiced by SAC and other student organizations about accountability," he said. "We have a whole lot of things to deal with. It allows us a bit of time to deal with the money coming in. There's lots of things to do to get a new constitution ready."

But Lennox Cadore, former assistant referendum coordinator for OPIRG, said the delay in funding would not have been necessary if the OPIRG board had simply agreed to run the April elections.

"The fact that the board is doing this is wrong," said Cadore."If they'd step down and run elections like they said they would, the money would have been there next year for people who wanted to do real work."

Problems began after OPIRG's referendum coordinator, Rob Carpick, resigned, citing the OPIRG board's refusal to run the elections after promising to do so prior to the referendum.

Mattys disagreed.

"In no way did I ever think it was possible to hold general elections in April. There's been a lot of misinformation. Rob acted unilaterally to a certain extent. He didn't get board agreement and spoke off the cuff."

But Cadore said OPIRG's problems are a direct result of the board's refusal to resign and hold the April general elections.

"The money won't be there for one year just because six people won't resign. That means one year of activism that could have been done won't be done," said Cadore.

"The fact that six people can hold up the efforts of all the people involved is a sham. They should think about what they're doing. They're pretty politically immature."

SAC president Peter Guo said the agreement would benefit both OPIRG and U of T students.

"I think it's a good compromise. It gives OPIRG time to adjust and prove themselves. It also gives university students time to make sure OPIRG lives up to their promises."



Batter up, it's that time of year again. *Mark Lyall*

SAC may hold re-election

BY NANCY HOWDEN
Varsity Staff

The recount is over, but there may soon be a challenge on the floor.

Bart Arsenault, Students' Administrative Council vice president and Elections Committee chair, presented SAC election results to the board last Wednesday. Farrah Jinha and Ferdinando Longo were ahead after the recount with 40 per cent of the vote, while Philip Howard and Anna Vlitas trail with 36 per cent.

"I believe the Elections Committee has tried to maintain the professionalism and integrity of SAC," said Arsenault at the meeting.

But Rick Martin, full time rep and SAC liaison to Governing Council, said there was a possibility of another election.

"There may be a procedural complaint which has to do with the acceptance or rejection of steps the Elections Committee has taken already. In short, I believe there's concern over holding another election," said Martin at the meeting.

Howard, runner-up for SAC president submitted a formal complaint to Arsenault last Friday, questioning the election's legitimacy and asking for another election.

"It is our view that the number and the seriousness of procedural improprieties raises grave questions about the validity of the outcome...We therefore demand a re-election as the only sound way of determining student opinion," said the letter.

Howard cited the security of ballots, the voting process, variance in vote tabulation, spoiled ballots, and the Chief Returning Officer as reasons for a re-election.

"I don't think either candidate could take office right now and know they had a credible mandate, and there are too many discrepancies," said Howard.

Martin added leaving the subject of another election until the next SAC meeting in April is impossible.

"Leaving an election until the April meeting is too late. This is what I mean in a dispute in procedure. It is not usual procedure (to hold another election) but it is a legal procedure."

The SAC board questioned the Election Committee's mandate in making procedural decisions.

"Rules and procedure are documented and we come up with solutions as things appear. We have circumstantial evidence and conflicting letters regarding slander and defamatory comments made during campaigning. But the reality is this is going to happen. The committee can't stop it or else everyone would be out of the campaign," said Arsenault at the meeting.

But Martin disagreed.

"The Elections Committee has dealt with it but someone has to decide what is appropriate in an election."

SAC will hold an emergency board meeting on Tuesday at 7:30 p.m. in the Galbraith Building, room 202.

English cuts PhD spaces

BY NICOLE NOLAN
Varsity Staff

U of T English master's students hoping to pursue a PhD say they've been hung out to dry by sudden changes in admissions standards.

Brian Corman, director of graduate studies in English, says the department was forced to raise standards for admission after an unprecedented number of students entered the programme last year. The number accepted this year was down by approximately twenty students from previous years.

But students say they were led to believe that U of T master's students with A minuses would be ensured admittance to the PhD level and were not told of any changes.

"I didn't find out about the changes until about a week before I was refused, and then it was only from other students," said one student who chose to remain anonymous. "I find it insulting that they didn't inform us of the changes."

But Corman said he announced the changes regarding admissions in October.

"We knew this was going to be a problem from the beginning of the year. It has been very public."

Graduate secretary Nancy Lindheim agreed, adding that there was no implicit understanding regarding admissions.

"Students were told that this was the case. I didn't write a letter to everybody but it was generally known. A minus is a minimum, not an absolute."

However, another student who was also not admitted, said Corman personally assured her, when she inquired, that an A minus average would be sufficient for admittance into the PhD programme.

"I had offers from other schools I was considering at the time. Corman knew I wouldn't come to this school unless I could get my PhD here. He told me I was assured of admittance to the PhD programme with an A minus average. I'm very pissed off."

The student — who did not apply to any other schools — said she feels the department misled her for recruitment purposes.

"It was a bait and switch, like when stores advertise sale prices and then charge you higher prices when you go to buy. They baited me into coming here and now they're telling me I can't be admitted."

John Leyerle, a professor of medieval studies and English and

See Students, page 3.

SAC prez given 'slap on the wrist'

BY NANCY HOWDEN
Varsity Staff

The Students' Administrative Council voted last Wednesday to censure its own president.

SAC had tabled the motion of censure at its meeting last month. But on Wednesday, Peter Guo received a 'slap on the wrist' from the SAC board. The board voted 16-10 with two abstentions to censure Guo for neglect of duty, abuse of authority and unprofessional conduct, according to the motion.



Prez or person Pete?

The motion passed only after one director's resignation was submitted to the board in camera.

Guo refused to comment on why the board member resigned.

"Frankly, as far as I'm concerned, I don't want to speak to you about this issue. I'd appreciate it if we didn't speak about it. If you go on allegations or whatever which so far have not been substantiated, it's really treading on thin ice," said Guo.

Rick Martin, full time rep on Governing Council and SAC liaison, said despite the month break between the motion and the vote, the vote was still necessary.

"There was a considerable length of time since the motion, but the board thought it was necessary for how future decisions are made."

Martin added he was still dissatisfied with Guo's performance since last month's meeting when the censure motion was proposed.

"Peter has yet to submit anything to the Committee on Homophobia like he was supposed to, and he also wrote an article against OPIRG without clarifying whether he was speaking on behalf of SAC or not."

Michol Hoffman, University Affairs commissioner for SAC, said she was surprised at the vote.

"Some would say it's personal. You hear stories: people want to 'get him', people want to 'lynch him'. But it's impossible to distinguish between Peter the person and Peter the president. The board is not censuring the office but rather the person in office, so it becomes personal."

But Diana Dobson, Women's Issues officer, questioned the impact of a censure motion this late in the year.

"Maybe the censure motion will have an effect but I doubt it. There have been a lot of leadership problems, so many that it's embarrassing to be a part of the organization. But now the board is finally accepting responsibility. It could clear the air and inspire confidence in people but I'm really discouraged by the whole thing."

Inside

U of T business school #1, page 3

Gays and Lesbians to protest Hollywood's homophobia, page 5

Deschamps and Botsford win Athlete of the Year honours, page 9

HART HOUSE

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April 10 **Hart House Jazz Ensemble**
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HART HOUSE RENOVATION PROJECT APRIL 20-AUGUST 31, 1992

The renovation of the Hart House locker rooms and the pool begins April 20 and is scheduled for completion by August 31, 1992.

ATHLETIC FACILITIES OPEN DURING THE RENOVATION PROJECT: the lower gym, the upper gym and track area, the weight excercise, and activities rooms will be open. The locker office will be temporarily located outside the lower gym (978-4747).

FACILITIES THAT WILL BE CLOSED DURING THE RENOVATION PROJECT: the Hart House pool will close Friday, April 17 at 11 p.m. Towel service will terminate and the locker rooms and showers will close Sunday, April 19 at 11 p.m.
If you wish to use Hart House Athletics during the renovation period, you are advised to come dressed for your workout from April 20 onward.

LOCKER/LOCKERETTE CLEAROUT

April 6-10 Please clear out your locker/lockerette in Hart House. Day locker service will be provided until April 19, 11 p.m. A refund of the $5 lock deposit will be made at the Locker Office.

April 10 After 5 p.m. locks and contents of lockers/lockerettes will be removed. Contents will be bagged and kept for pickup by members 9 a.m. - 5 p.m., Monday-Friday until April 16, 1992. Call 978-4747

Lock deposits will not be issued after April 16, 1992 at 5 p.m.

TEMPORARY LOCKER RENTAL - ATHLETIC CENTRE: You may use the Athletic Centre as an alternate facility where showers and locker facilities will be provided. During the period April 6 - May 11 and August 7 - August 31, members are asked to make use of day locker services. A locker/lockerette rental is available at the Athletic Centre for those who wish to rent an accomodation for the period May 11 - August 7, 1992, only.
For information regarding the Athletic Centre, please contact the Administrative Office on the main floor or call 978-7158, Monday-Thursday, 8 a.m. - 7 p.m., Friday 8 a.m. - 5 p.m.

HART HOUSE CHORUS

Sunday, April 5, 1992 at 3:00 p.m., The Great Hall of Hart House
An Apostrophe to the Heavenly Hosts - Willan, Five Folk Songs - Willcocks, Five Black Spirituals - Tippet, Epitaph for Moonlight - Schafer
John Tuttle, Conductor / Sarah MacDonald & Marta McCarthy, Asst. Conductors / Christopher Dawes, Accompanist

HART HOUSE CHESS CLUB PRESENTS CHALLENGE THE MASTERS!

April 10, 1992, 3:00 p.m. East Common Room
Five-master Oliver Schulte will play the general public in a simultaneous exhibition. If you don't lose, you win a prize: $30 for anyone who beats Oliver Schulte, $10 for a draw (Players with ratings over 2300 not eligible). Free for Chess Club Members, $2 entry for others.

HART HOUSE CHESS CLUB HOSTS END OF YEAR CHESS TOURNAMENT

We will hold a final speed tournament. Food and drinks will be served. Free for Chess Club Members, $5 admission for others.
April 10, 1992, 6:00 p.m. Hart House Chess Club.

HART HOUSE ART COMPETITION 70 th ANNUAL EXHIBIT OF PHOTOGRAPHS

To April 9, 1992, Justina M. Barnicke Gallery
Opening: Wed. March 11, 7:30 p.m.
Gallery Hours: Mon., Fri., 11:00 a.m. - 6:00 p.m.
Tues., Wed., Thurs., 11:00 a.m. - 8:00 p.m.
Sat., Sun., 1:00 p.m. - 4:00 p.m.

THE HART HOUSE SINGERS SPRING CONCERT

Friday, April 10, 8 p.m., The Great Hall of Hart House
The King Shall Rejoice - Handel, Requiem - Faure, Ave Maria - Victoria, The Ash Grove - trad. Welsh Air, Long Time Ago - Copland, When Flow'ry Meadows - Palestrina... and more 16th century madrigals. Come and relax before you hit the end of term parties!!!

GALLERY CLUB ANNUAL MEETING

The Gallery Club Annual Meeting is scheduled for Wednesday, April 22 at 6:15 p.m. All members of Hart House are welcome to attend.

THE ARBOR ROOM

Weekend Hours: 10 a.m. - 5:30 p.m.
your best choice for made-to-order sandwiches and salads; and freshly baked pastries and muffins. Meal Plan tickets welcome!

NDP keeps election promise

BC tuition fees frozen

BY MARTIN CHESTER
Canadian University Press

VANCOUVER — The British Columbia government has made good on its election promise to freeze tuition fees.

In the NDP government's first budget speech on Mar. 26, finance minister Glen Clark announced a 4.3 percent increase in funding for colleges and universities, and a one-year tuition fee freeze.

Over the last 10 years, fees have increased 190 per cent at universities and 254 per cent at colleges. In the same period, inflation rose 77.5 per cent. B.C. students pay about $1800 in tuition fees each year.

Post-secondary education minister Tom Perry said the freeze will take effect in September. The province will also examine the barriers to colleges and universities, he added.

"We feel good about this," Perry said. "We're fulfilling a campaign promise we made and, given the difficulty students have had with the Canada Student Loans and our inability to change things on a federal level, I think this will help students."

The Ontario NDP government sparked outrage among students by hiking fees in 1991, despite their pre-election promise to freeze them.

Jacquie Best, chair-elect of the B.C. wing of the Canadian Federation of Students, said the B.C. announcement is a victory for students.

"We were concerned a couple of months ago because it didn't look like it was going to happen, but there was a rallying around the issue, and we forced the government to keep its promise," she said.

CFS organized a post-card writing campaign which influenced the government, Best said.

"Given the increases we were going to have, there are students who will be able to attend colleges and universities who otherwise would not have been able to," Best said.

Perry said the government will increase the number of spaces available in universities and colleges by up to 3,000.

Best said CFS is still concerned about the 10,000 students who were turned away from colleges and universities last year.

The budget pledges a two per cent funding hike to cover inflation, and an additional two per cent to make up for the revenue loss of the tuition freeze.

Opposition education critic David Mitchell could not be reached for a comment.

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The VARSITY

U of T's MBA ranked number one

BY MAYLIN SCOTT
Varsity Staff

U of T may have trouble balancing its books, but its business school is number one in the country.

A survey of 26 MBA programs by *Canadian Business* magazine ranked U of T number one, followed by Western, McGill, Ecole des Hautes Etudes Commercials in Montreal and Universite de Sherbrooke.

"We're very pleased," said Roger Wolff, dean of U of T's Faculty of Management. "We've made a lot of changes to the program in recent years and it's good to see them being accepted.

"I've always said we're the best kept secret in Toronto."

The magazine article, while focusing on the rankings, also criticized Canadian schools for falling below international standards.

Wolff disagreed.

"The average school in Canada is quite a bit better than the average in the US," he said. "There are 700 business schools in the States and there's a huge variance between them. In Canada there's only 26 MBA programs and a total of 50 business schools, so there's much less of a variance."

But Canadian schools have a long way to go before they can be compared with Harvard, he added.

"The top schools, like Toronto, Western and UBC, would barely rank with the top 20 in the US," he said. "We're nowhere near the top ten. They have the budgets and resources that we can't even come near to."

In a comparison done by the magazine between U of T and the University of Michigan — ranked seventh in the States — *Canadian Business* found while both schools have approximately 700 students, Michigan has a $55 million budget with 110 faculty, while U of T struggles with $9 million and a faculty of 55.

The magazine rated MBA programs in four categories: students, faculty, curriculum and percentage of graduates who were able to find a job within six months. U of T's results, while not topping any of the other schools in any one category, had consistent high rankings throughout. Some of their statistics include:

- ❑ a student average GPA of 3.5
- ❑ 46.5 per cent of applications are accepted
- ❑ 80 per cent of teaching staff have PhD's and are consulting for businesses
- ❑ 93 per cent of grads find jobs within six months

Wolff said the structuring of U of T's programs is mainly responsible for the first place ranking.

"We're conditioned for needs of the customer, so to speak. We've also changed the curriculum, integrating it more effectively. We've also brought in new topics dealing with the softer side, ethics, and communication skills."

Wolff said the survey will do great things for U of T graduates.

"It will have a fantastic impact on them," he said. "It will help them get jobs, maybe even higher salaries.

"For the schools who didn't rank high, it's devastating. The market will notice it."

The five schools at the bottom of the survey were the University of Manitoba, McMaster, Memorial, Universite du Quebec and Simon Fraser.



Tiananmen plaque set for SAC wall

The Students' Administrative Council's building will be the site of a plaque remembering Tiananmen Square — after U of T rejected a proposal to donate land for the memorial.

The proposed memorial will consist of two exhibits on the exterior of SAC's east wall offices — a plaque and a bronze relief of a crushed bicycle with goldleaf background. It will be bolted high with the bronzed, inscribed plaque beneath an angled relief.

"The Toronto Association for Democracy in China has raised money for construction of this on our building, and it was shot down for political reasons by the university," said SAC president Peter Guo, at a board meeting last Wednesday.

"I think we'll learn a lot from people's lives lost on that day. It holds special meaning for myself personally, and for both English- and Chinese-speaking Canadians."

Charles Levi, University College rep, questioned any objections the Toronto Historical Board might have.

But Guo assured the board there would be no problems.

"As long as there is no major damage, there isn't a problem," he said.

Bart Arsenault, SAC vice-president added it would not be a permanent fixture.

"It's only temporary. After two years, it would be a gift transported to the students of China."

"It's a symbol of hope," said Guo.

BY NANCY HOWDEN

NDP's governing debated

BY JOHN ORCHESON

The NDP does not have the ability to govern Ontario, according to Lyn Mcleod, the new leader of the provincial Liberal Party.

McLeod was the guest speaker at a Hart House debate last Tuesday. The resolution was that the NDP is not fit to govern Ontario.

"This government's record over the past eighteen months has been a continuing chronicle of mistakes, mismanagement, and misdirection," she said. "Where will this province be if this continues for another three years?"

McLeod said NDP policies are hurting Ontario's business community and the manufacturing sector. And she also had a grim outlook for students.

"The university students who will leave this year's graduation ceremonies and walk right into unemployment line-ups, they too are paying the price for the [NDP] government's economic mismanagement," she said.

Tom Meehan, a third-year St. Mike's College student, was the first speaker supporting the resolution.

Meehan said the NDP government has a lack of integrity, citing numerous examples of broken NDP promises.

"The NDP government thought it should increase its share of funding for the TTC and instead we've seen a complete abandonment of that idea and we've seen a fares increase," he said.

Meehan also said the NDP are planning to raise university tuition by a total of 24 per cent over the next three years — contrary to their original plan to eliminate tuition fees.

Meehan's case against the NDP was challenged by Alexandra Gill, a fourth-year Vic student.

Gill defended Ontario's NDP government by saying they are doing the best job they possibly can in these tough economic times.

"The NDP government was elected in Ontario at the height of the worst recession ever experienced since the Great Depression," she said.

"Rather than raising taxes or eliminating social programs, the NDP decided to maintain the levels of social spending which were necessary to cushion the worst effects of the recession."

Heather Johnston, also a fourth-year Vic student, argued next for the resolution. She said she had been a devoted Liberal since the age of 12, and regretted voting for the NDP in the last provincial election.

"In September 1990 I voted for the NDP for the first time in my life and the last time in my life," she said.

The last of the speakers was Jason Brent, a third-year University College student.

Brent supported the NDP because of their incorporation of people with new and revolutionary objectives as opposed to the status quo conservatism of previous governments.

strange spaces wish upon a star and a dreamsicle with too much almond in it will be yours, but don't tell the racoons, the baby ones have krishna eyes

Harris talks two cents worth too

BY TED GRAHAM
Varsity Staff

Mike Harris, leader of the Ontario Progressive Conservative party, was at Trinity College last Wednesday to talk to about 35 members of the campus PC group.

Well known for his criticism of Bob Rae, Harris was no less vocal about Rae's policies.

"When the Ontario NDP told people that we can afford free tuition they were either lying or badly informed," said Harris. He said his party advocates the deregulation of tuition fees provided government transfer payments are enough to provide excellence in education.

Harris also had some things to say about lobbying with student groups particularly OFS and CFS. He said he strongly objects to their zero tuition policy.

"There is no point in lobbying for the impossible," he said. "As an effective lobby group they have become irrelevant. MP's will only lobby with a group that they have confidence in."

But he doesn't rule out lobbying with groups who he feels accurately reflects student opinions and adds that OFS and CFS could change.

Above all he said students should support his "common sense" government.

"Young people ought to be more receptive to my message because it's one of hope and opportunity."

Student places cut in English

continued from page 1.

former dean of the School of Graduate Studies, said that to his knowledge, neither the faculty nor the students were informed of the changes in admissions standards.

He said he believes some students have been treated unfairly.

"Everyone involved in the process, students and faculty should understand what procedures are from the beginning. They should not be changed in the middle of the year to the prejudice of people involved in them. Now students are finding that despite the fact that they have fulfilled the conditions they needed to fulfill, they won't be offered places."

But Corman said the English department had no choice.

"We're doing the best we can. We simply cannot afford to accept everyone who is qualified. This is typical of what is going on all over the university."

However, Leyerle said the problem of high numbers of applicants should be solved in a way less damaging to students.

"If you are going to raise standards of admission it's better to tell students that this is the case when they apply. That is not what was done."

Graduate English Association president Liz Podnieks said the Association has submitted a letter to Corman asking him to officially state the department's position. He had not responded by press time.

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EDITORIAL

Call new election

SAC must hold another election.

The presidential race in this year's election ended up mired in a sea of incompetence and marred by accusations and counter-accusations.

First, Phil Howard won by seven votes. Then, it was found that a ballot box from Scarborough had not been included in the original count. Then, Farrah Jinha was declared president. Then, SAC board members started wondering how to go about invalidating an election.

Both the leading tickets agree that the Chief Returning Officer did a pathetic job in running the election. Both feel that his decisions on several issues could have a serious negative effect on the election.

Both the leading tickets went to last Wednesday's SAC meeting with a long list of complaints about the election. Both were denied the chance to express the concern when all election matters were tabled to an emergency board meeting to be held tomorrow.

The SAC executive failed, at that board meeting, to prepare for the complaints they knew were coming. It was common knowledge that the election results might be contested. And yet, the SAC executive had failed to consult legal advice on the ramifications or process for such complaints.

There have been complaints about the security of ballot boxes during the elections, the voting process, the variance in vote tallies, and the changing definitions of spoiled ballots.

Faced with these complaints, how can a ticket claim to have the confidence of the student body?

It's certainly true that past SAC presidents have very quickly caused the student body to lose confidence in them. And it's certainly true that next year's president will have an extremely difficult time overcoming the widespread cynicism engendered by this year's executive.

But it's hardly fair to ask a president to *begin* the term of office without a clear mandate from the students.

The numerous questions being asked about this election must be answered. And the only clear way to do that is to rerun the presidential election. Soon.

Besides, we never had the chance to find out how long any of the candidates can delay orgasm.

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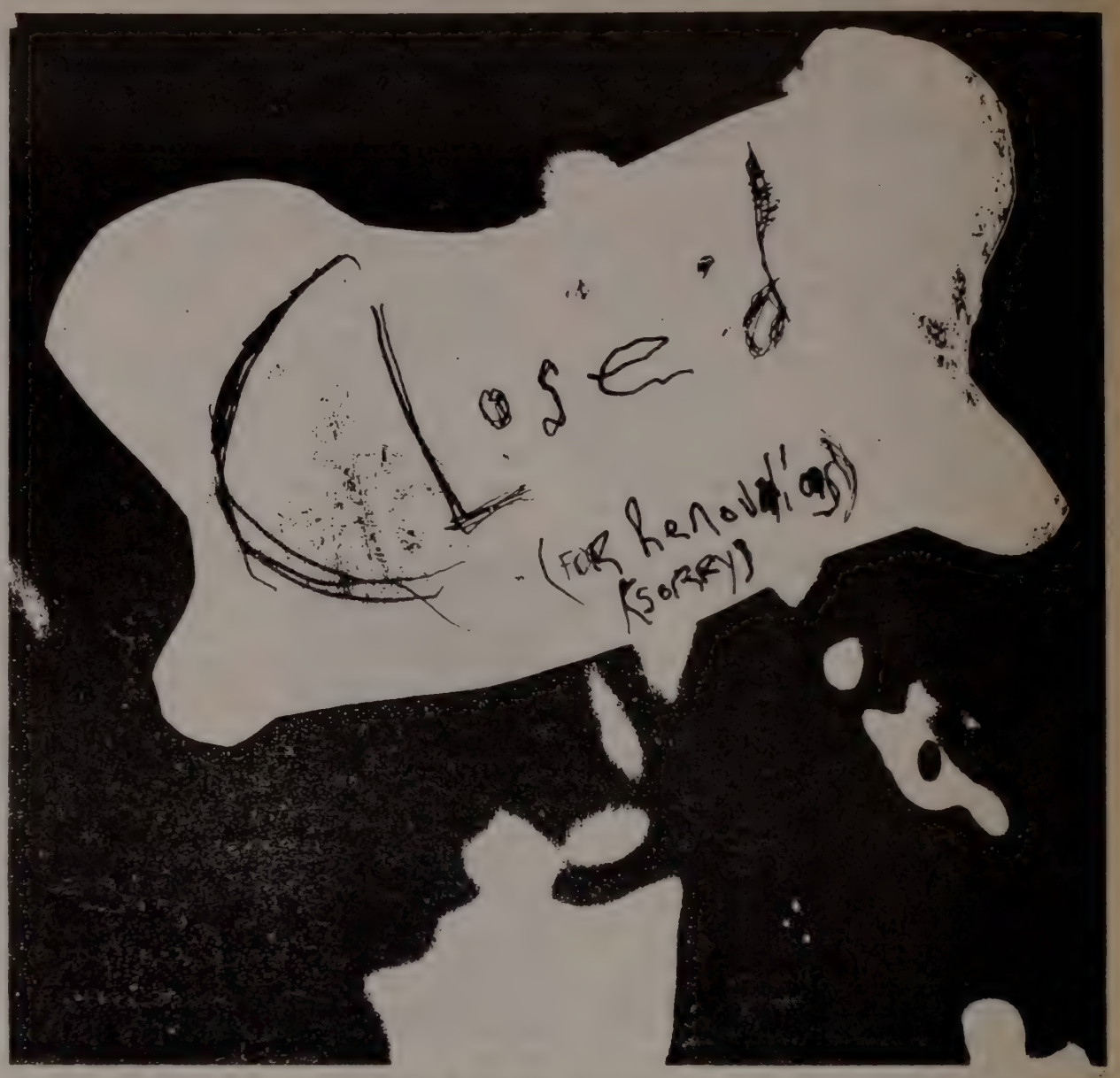
Masthead elections are tomorrow, 10 - 6

The following are Varsity staff as of March 30 and are eligible to vote:

Aaron Boles, Agnes Bellegris, Alex Ferron, Alisha Mohammed, Amber Golem, Barbara Zakowski, Berton Ung, Carmelina Maione, Chris Frey, Christine Minas, CJ Wren, Clive Thompson, Dave Joffe, Ed Rubenstein, Erin O'Brien, Farheen Hasan, Firoz Dattu, Florian Von Guttenberg, Georgiana Uhlyarik, Gil Weiss, Gino Maulucci, Glenn Sumi, Gloria Mottahedin, Hal Niedzviecki, Heather Mason, Jeff Hecker, Jim Bridges, John Degan, John Hodgins, John Teshima, Kathryn Manning, Krishna Rau, Kyo Maclear, Laura Kosterski, Mark Douglas, Mark Lyall, Mark Pali, Matthew Kaminsky, Maylin Scott, Min-Sook Lee, Mohan Sharma, Nancy Howden, Naomi Klein, Nicole Nolan, Patrick Ho, Rachel Greenbaum, Rob Milkovich, Roxanne Chee, Simona Choise, Sofie Kouleas, Steve Gravestock, Steve Hayward, Ted Graham, Terence Dick, Tim Long, Wynne Hartviksen, Raphael Lewis

Need 2 more:
Erik Shatzker, G. Bruce Rolston, Sarah Marcinkiewicz

Need 3 more:
Hugh Graham,



back talk ... letters to the varsity

OPIRG

I'm a former OPIRG staff person who worked on the referendum (mainly in Scarborough and Erindale) and would like to make it clear that OPIRG promised to have elections in April which would be open to undergrads. The current plans to have partial elections now and another set of elections in October makes no sense.

I'd like to remind OPIRG about the number of times they promised to hold elections this April. Under the direction of the referendum committee, I stated OPIRG's committment to open elections in April to the SCSC, and an OPIRG volunteer stated the same to ECSU. Sean Mattys and Rob Carpick told SAC about elections when they asked permission to hold the referendum, which Sean seems to have forgotten in his recent denials. Board members committed to elections when asking *The Varsity* for their endorsement. I think this should make it clear that the Board's sudden decision to cancel elections (they only agreed to open them up for graduate students after speaking with the GSU) is a violation of their previous commitments. The board members' current statement that they never made such promises, and that Rob acted unilaterally, is not true.

OPIRG board members should stick to their commitments and have full and open elections immediately. This is not "unconstitutional" as the OPIRG Board claims. It requires only a simple amendment which the GSU has already agreed to.

Seeing as OPIRG has been pressured into having partial elections, will they tell anyone how to run for the Board and when the deadline to apply is? How about people from Erindale and Scarbrough who would like to vote or run? Do they have to make the pilgrimage to the OPIRG office twice, once to buy a $5 membership and once again to vote? Are they going to publicize the deadline for buying the membership once it has already passed? A new board cannot do effective planning in October for the same year. Anyway, by the time fall elections are held, who will be around to hold OPIRG accountable to this last set of promises they've made?

The board claims to have an unfinished mandate. Tough. If they don't finish it (whatever it is) they just don't finish it. The Board seems to feel it's somehow wrong for people to come with new ideas and bring a new agenda to OPIRG next year. They should have thought of this before they decided to ask people for their money. New ideas, especially those which broaden the scope of the work OPIRG does, would be welcome and are a natural part of those things called elections. The OPIRG Board has to separate themselves from their personal agendas and allow the people who pay towards the organization to have access to the decision-making process.

I would like to offer some possible solutions to these problems. One is that the current Board resign — they don't even seem to comprehend that they're abusing their power. The elections scheduled for April 30th should be open to all students, and should have polling stations at Erindale and Scarborough.

A new Board will have to create structures of accountability to ensure that future Boards cannot decide to cancel elections again. Elected representatives from Scarbrough and Erindale need to be on the new Board, as well as having a separate committee to handle programming for Erindale and Scarbrough. Other OPIRG commitments stipulated during the referendum must be followed through, including office space, staff and a resource centre on each suburban campus. OPIRG should also ensure that the funds coming from the suburban campuses will stay there.

I hope that this letter clarifies my position for the people in the suburban campuses. I also hope that the OPIRG Board will follow through with their commitments so that OPIRG can salvage some legitimacy in the future.

Lennox J. Cadore
Former OPIRG Green Plan coordinator
and Assistant Referendum coordinator

OPIRG 2

It is the goal of OPIRG Toronto to provide the facilities and support for students to work on social and environmental issues. Consequently, support from the undergraduate population is essential in maintaining the organization. Yet recent controversy concerning OPIRG Toronto has led some supporters to question our credibility. Allegations of broken campaign promises and accountability have plagued the campus since the referendum results were announced. Although OPIRG Toronto feels these rumours were one-sided, they nevertheless produced a negative reaction from the student body.

The current controversy surrounding OPIRG Toronto has encouraged us to take action to re-establish and strengthen support from undergraduate students. At the SAC Board meeting on Wednesday night, OPIRG Toronto agreed to waive the full-time undergraduate fees until the 1993-94 academic year. In return, SAC has agreed to continue support and recommend to Governing Council that OPIRG receive the funds in light of the marginal victory at the polls. This arrangement will provide full-time undergraduate students who are interested in running for the Board the opportunity to participate in OPIRG events and learn more about the organization. Campus wide elections will be held in the spring of 1993. This will also provide OPIRG with the opportunity to establish a stable infrastructure to incorporate the influx of funds.

Elections for the 1992-93 Board of Directors will be held at the Annual General Meeting on April 30, 1992. Graduate students and other OPIRG members are encouraged to run for the seven positions. Undergraduate students can become members by paying a $5 membership fee. If you have any questions please call the OPIRG office.

OPIRG Board of Directors

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

VARSITY REVIEW
MONDAY EDITION
MARCH 30, 1992

Sturridge treads where Forster fears to go

BY STEVE GRAVESTOCK
Varsity Staff

Charles Sturridge, the British film director responsible for the recent adaptation of E.M. Forster's *Where Angels Fear to Tread*, wasn't initially enthusiastic about the project. Forster wasn't one of his favourite writers.

"Like a lot of people, I did Forster at school, exams, and that was where I came across him. In some ways, I found him an adept writer, but a writer that I admired more than liked. When Derek Granger [the film's producer] said that he wanted to do *Angels* I said 'Well, fine, but it's not really me. Have a nice time and I'll go off and do something else.' And I did go off quite a bit."

Granger persisted though and finally won Sturridge over. "He kind of pushed me back into the book and made me see something which I had really overlooked. I felt that, while Forster was thematically adventurous, he was too tentative; he never really followed through with his ideas. They were corralled partly because of his sexuality. He didn't feel that he could talk about what he felt, but also somehow that inhibition sort of sneaked through to the political side of the stories. Yet curiously in *Angels*, which was his first book written when he was twenty-four and wasn't a full-time novelist, has in it everything he was ever to write about: the English intelligentsia, etc. Possibly it has the purest realization of his idea about the sexual-intellectual collision of nationalities. The complex mutual attraction of Caroline, Gino, and Phillip says something about emotional and sexual honesty which neither the sentimentalization in *Maurice* or his rather less successful heterosexual novels quite manage to find."

Where Angels Fear to Tread basically uses the international theme most closely associated with Henry James. (A *Village Voice* writer described the novel as a combination of *The Ambassadors* and *The Beast in the Jungle*.)

At the turn of the century, recently widowed Lilia Herriton (Helen Mirren) vacations in Italy and winds up marrying a much younger Italian. Her prudish in-laws are incensed and they send Philip (Rupert Graves) off to rescue Lilia. He fails. Months later Lilia dies in childbirth and Philip returns to Italy to rescue the infant from what the Herritons consider a heathen upbringing. He fails again, but this time he's joined by Harriet (Judy Davis), a thoroughly repressed and joyless spinster. Her attempts to 'save' the child and deal with a foreign country are comic and tragic. Audiences who have seen the essentially lighthearted sexual liberation tract *Room With a View* will be a little surprised by this film's darker qualities. Sturridge accounts for the current Forster vogue (also due this year is *Howard's End*) by citing Forster's themes, his style and his strong women characters.

"Forster's challenging ideas of humanity, love, nationality and self-knowledge."

"Forster had this idea of pushing two cultures together. He believed that the English had very well-developed bodies but very under-developed hearts, and they needed somehow to collide with another world in order to find themselves and become real human beings.

"In most cases, there is a journey which is a kind of physically dramatic realization of this idea. That makes him interesting to adapt because the metaphor is partly visual. Within that he creates very strong characters with very strong, contrasting views of the world. He tends to use dialogue rather than the interior life of the character to bring differentiations out. He also has, unusually for cinema and the English novel, a great number of strong women characters. This has become a strong characteristic of all the adaptations."

There are also crasser reasons for the flurry of Forster projects. "It also has to be said, slightly more cynically, that *Room With a View* made a lot of money, almost an unnaturally large amount."

For Sturridge, Forster remains as relevant now as when he first published. "It's a mistake to think of the turn of the century as a particularly antique time. It's really a very modern time both politically — in terms of emancipation of women — and in terms of ideas. It was the beginning of modernity. It isn't a period of history that's divorced from our own perceptions. He's also a novelist of ideas and ideas are not just to do with a period of history. He's not simply telling a sort of socio-historical tale. He's challenging ideas of humanity, love, nationality, self-knowledge."

Sturridge maintains that adapting great works is still viable. "We've all seen great books turned into boring works on the television. That doesn't have to be true and I work very hard to make sure that it's not true in the things I do. But it's certainly possible to destroy something. I don't necessarily believe that the bad book makes the good film."

He finds political objections to adapting works from the canon somewhat specious. "I think that's a false argument particularly when you're dealing with authors who are adventurous. The argument says that you are moving your audience's perception into an easier area, one that doesn't reflect their own existence. I think in the examples we've been discussing, you are in an area of intellectual and emotional argument that is as potent and as personal to anyone, and far more likely to reflect their own situation, than say *The Addams Family* or *Cape Fear*."

Angels is Sturridge's third adaptation. He brought Waugh's *Brideshead* to television and *Handful of Dust* to the screen. Capturing the author's spirit is absolutely essential to him, and he considers it a constant process.

"As far as I'm concerned you start with a book you love. If you don't have a feeling for it, an enjoyment of the text, then there's no point in starting. The process from there is really how to extract everything you can from the novel. It's not a consideration that's contained entirely in the writing section of the work. It's really a constant process of re-examination."

Sturridge doesn't accept the prevailing Hollywood belief that audiences will only shell out for star and special effects laden vehicles. "That's completely wrong and I can speak with a certain amount of confidence having screened this film in different countries. More than anything else, an audience doesn't like being bored. What we all seek is something that releases us from our boredom. For huge chunks of time in the kind of percussive-collision type film — and I won't belabor you with names — there's acres of boredom, where characters putter about because there's no real grit in the story. They have to throw in another piece of pyrotechnics to literally wake you up.

Even in successful films, there are huge chunks where you fall asleep. If there are enough good bits then you're sort of propelled out with enough good will. What any audience reacts powerfully to is a good story. This film may not have the same amount of loud noises as others but it does have story, emotions, ideas, and that's about as exciting as it gets."



Stuffy English people in movies.

Gay protests planned at Oscars

BY GLENN SUMI
Varsity Staff

Several homosexual groups plan to disrupt tonight's Academy Awards ceremonies to protest what they see as the negative portrayal of gays and lesbians in Hollywood films. Leading the protests are two militant groups, Queer Nation and ACT-UP.

Review News

David Collins of Queer Nation's Toronto chapter says the protests will include demonstrations in and outside the Dorothy Chandler Pavilion, site of the 64th annual ceremony.

Plans include a "stall-in" on the Los Angeles highways by dozens of transvestites who hope to block traffic and prevent people from attending the Oscars. There are also rumours that a list of hundreds of names of gays and lesbians in the film industry will be read out, says Collins. And according to the magazine *The Advocate*, the highlight will be "some sort of guerrilla tactic" during the presentation of a major award. Gay activists claim they have infiltrated the ceremony and attempts to detect them will be futile.

Recent controversy over the film *Basic Instinct*, with its combination of bisexuality, lesbianism, and murder, has sparked interest in how Hollywood treats homosexuality. Collins says the problem is not new.

"For decades Hollywood has been putting out hateful and hateable images of queers, and we want to change this," he says.

Collins says Hollywood has limited its portrayal of gays and lesbians to three stereotypes.

"There is the suicide/depressive case, typified by Shirley MacLaine in *The Children's Hour* (1962); there is the vampire/murderer/maniac, as in *The Silence of the Lambs* or *Basic Instinct*; and there is the victim who gets knocked off early."

As this list suggests, it's unlikely that a gay character emerges with his life intact. Vito Russo's comprehensive book on homosexuality in the movies, *The Celluloid Closet*, includes a necrology — a list of the deaths meted out to gay characters. Almost all are murdered or commit suicide.

Sometimes Hollywood avoids the subject of homosexuality even when it's present in a script or novel on which a film is based, thereby

See Hollywood, page 8.

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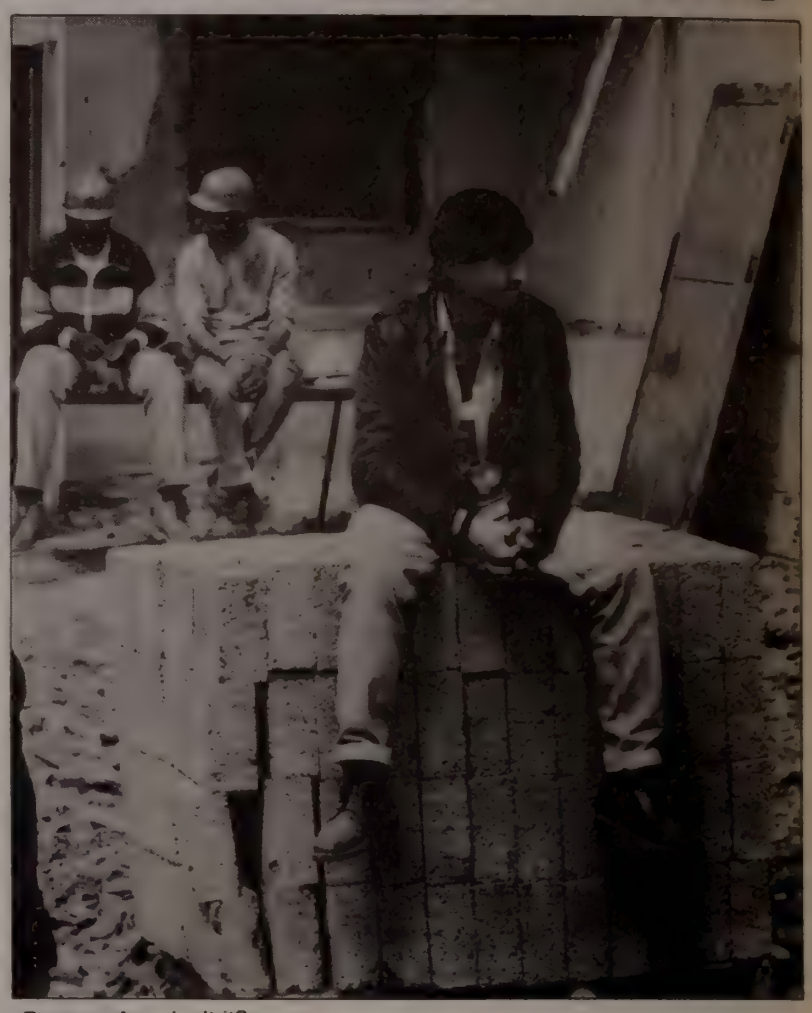
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All other critics clearly wrong 'cause...

RiffRaff's odd mix fails

BY KRISHNA RAU
Varsity Staff

RiffRaff
directed by Ken Loach
starring Emer McCourt



Depressing, isn't it?

When people try to do everything at once, they usually end up doing nothing well.

So it is with film, and so it is with *Riff Raff*, the latest work from British director Ken Loach.

Loach is best known in North America for 1990's *Hidden Agenda*, which infuriated many Britons with its sympathetic portrayal of the IRA and its savage attack on government and army policies and practices in Northern Ireland.

Riff Raff also attacks the government of Margaret Thatcher. However, it lacks the focus of the earlier work, although it maintains the overbearing didacticism.

Loach tries to make the film a combination of gritty drama and near-slapstick comedy. But it's an uneasy combination that never really works, and merely distracts from the picture Loach is trying to build.

That picture attempts to be a portrait of the itinerant, and frequently unemployed, building workers of London. Stevie, a Glaswegian, has just got out of prison and come to London. He obtains a job as a labourer on a building site, and a home in a squat. One day, he meets Susan, who's unemployed. They fall in love and live together for a while.

It's as stereotyped a plot as it sounds, and those stereotypes undermine Loach's entire attack on the inequities of Thatcherite social and economic policies.

Susan, for instance, is trying desperately to be a singer. Not that people don't try that, of course, but it has become a rather hackneyed cliche in film. So has the fact that she has no talent.

She also becomes a heroin addict. Now, many people suffering under Thatcherism did indeed turn to drugs, but, piled on all the other cliches, it simply becomes demeaning and predictable.

Stevie, naturally, has a brother who was an addict and delivers a long self-righteous monologue about it.

Equally naturally, we're subjected to a would-be union organizer who goes on interminably about the class struggle. He's right in what he says, but there are many more interesting ways of getting the point across.

Loach himself may even recognize this. He tries to intersperse scenes of light relief in between the preaching. Unfortunately, none of them are very funny. And naming three of the labourers Larry, Mo and Shem simply provokes unfortunate comparisons to the Three Stooges.

When comedy doesn't work, Loach turns to dramatic death. One of the labourers falls off the building and dies because of unsafe working conditions. Shem assaults a supervisor. So, obviously, Larry and Stevie have to burn down the building.

It makes the last twenty minutes the most interesting of the film, but by then it's too late. You just don't care. The lives portrayed in the film are just too boring. They're not happy enough and they're not miserable enough.

The real people whose lives the film portrays did actually suffer under Thatcher, they did lose their self-respect, they were forced to live a miserable hand-to-mouth existence.

But you wouldn't know it from this film.

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TORONTO CHURCH & GERRARD

BY GEORGIANA UHLYARIK
Varsity Staff

Green Bird's successful flight

The Green Bird
Helen Gardiner Phelan Playhouse
to April 4

There are times when one should stop the charade and realize that ultimately theatre is entertainment. Although the "E" word has become somewhat of an insult to 'real' artists — art for arts sake, fun is for the low-brow, and all that sort of pretentious stuff — one should try to be honest and come clean in admitting that they are chronically addicted to laughter.

Theatre Smith-Gilmour is a local theatre company dedicated to bringing to the stage productions that will feed exactly this addiction, plus add some meaningful flavour to it all. The talented husband and wife pair of Michelle Smith and Dean Gilmour, have teamed up with the graduating class of the University College Drama Program to put on *The Green Bird*. The Venetian playwright Carlo Gozzi wrote the play in 1765 to poke fun at the "pernicious philosophy of the European Enlightenment", as he put it.

The plot has its adventurous twists and turns through luxurious palaces, a contemporary deli, kitchen sinks and imaginary lands. It's your typical commedia dell'arte farce: everybody knows the real story except for the actors. You've got you evil mother queen/witch/bitch, Tartagliona, your long thought dead twin orphans, Barbarina and Renzo, the cowardly king, Tartaglia, and the prince spell bound in the shape of some creature of the animal kingdom, in this case a green bird, plus a whole bunch of magical characters and lots of sexual connotations. And there you have it, the necessary ingredients for the best reason to clown around, scream, cry and over-act, all in the spirit of art.

The eleven members of the graduating class do *The Green Bird* justice. With the help of Smith and Gilmour, who adapted the script with long time collaborator Diego Matamoros, they create vibrant characters, one-sided as they are required to be, consistently hilarious and captivating. Some of the characters wear half-masks, which aid in establishing the essence of their character.

The entire cast is worthy of recognition, but in particular Christopher Fields, as the cowardly and lonely king. Fields lives up his frowning, whiny masks through his voice intonation and awkward hand movements. Gordon Rand, as the old and weary first minister, who speaks in some sort of unrecognizable but definitely foreign accent, and Colin Viebrock, as the opportunist, reluctant adoptive father, Truffaldino, both create highly enjoyable characters. (My only regret is that all three were masked, so they will remain faceless until they become famous.)

The Green Bird is a light-hearted comedy, which requires strong comic performances and lively colorful sets and costumes. In this case, the set has its rare sparkles, but the costumes win the prize. Calmon, the talking statue that longs for a nose, is a mummy/body-cast apparition, with one single odd detail: a tap-like penis. It is understandable considering plays dating form Gozzi's period are sprinkled with sexual innuendos. Other "vulgar" touches in the costumes include Barbarina's Madonna-style bra, and Truffaldino's sausage, which hangs from his belt. And they are all great fun.

With the rise of U of T drama programmes collaborating with professional theatre artists, recognized by their peers as important contributors to Canadian theatre, such as Robert LePage and Smith-Gilmour, students are gaining priceless knowledge, unable to be taught by a strictly academic approach to theatre. And the results show.

And anyway, isn't it time that you fed your addiction to the kind of fun and funny theatre *The Green Bird* provides?



Some good 'ol UC actors.

Macbeth is kingly

BY SARAH MARCINKIEWICZ

The Tragedie of Macbeth is commonly know as a play about murder and greed, but Equity Showcase Theatre's production of Shakespeare's play is a 'family drama'. A nightmare of the infertile, this most famous childless couple is pitted against the family unit.

The play opens with the three witches wrapped up like mummies who unwrap themselves to the unique sound of drums and bells, created by Nicholas Hockin. Designed by Teresa Pryzbylski, the costumes ingeniously mix the Oriental, Ancient Egyptian and Elizabethan, while the set consists of a textured wall for the background and a cluster of ropes suspended from the ceiling which, with lighting by Bonnie Anderson, effectively provide the locales.

The play is non-traditionally cast and features *Macbeth* (David Schurmann, who received critical acclaim for his performance in the title role in Pirandello's *Henry IV* at the Shaw Festival last year) and Lady Macbeth (Kate Lynch, who just completed a successful run as "Del" in Susan G. Cole's *Fertile Imagination*) in traditional gender roles with women playing Banquo (Shiobhan McCormick) and Duncan (Eleanor Yeoman).

Schurmann plays a *Macbeth* whose cool and cruel attitude is shaped by his opposition to family. The epitome of his performance was his chilling and disturbing rendition of his "Tomorrow, and tomorrow, and tomorrow" speech. Lynch plays Lady Macbeth confidently. Worth noting is Lynch's sleep walking scene. Recounting her past crimes, she balances nightmare with insanity, beating the floor with her fist as she says, "To be, to bed; there's knocking at the gate". Siobhan McCormick deftly moves form playing a man (Banquo) to a woman (Lady Macduff) but her performance as Lady Macduff in the scene when her children are brutally murdered proved the more powerful.

The three witches (Anita La Selva, Lisa Repo-Martell and Glenna Sims) also play the murderers who slaughter Lady Macduff and her children. As witches or murderers, the movements of the three women were well orchestrated and gracefully executed. Equally impressive was the Kendo fight scene between Macbeth and Macduff at the end of the play. The two men battled it out with bamboo shinai with agility and force. Vieslav Krystyan impressively portrays Macduff and runs the full gambit of emotions of a man who has lost his family.

With the help of a strong and balanced cast, director Alex Fallis successfully brings a new and innovative approach to this old play and he should be complimented.

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Susan- There's still a little time to shop before the opening of Slates. Let's get with it. Barb
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B-ball flick nothing to jump about

BY ANGELA PIRISI

In White Men Can't Jump, Billy Hoyle (Woody Harrelson) is the only white guy playing street basketball. But this isn't a film about black and white race relations, despite the title. It's all about the ball-sport played as a con game in urban L.A. by hustlers, cutting down their opponents' egos and doing some fancy footwork.

The theory is: mock everything you can about the other guy, saving personal insults about his sister and mother for last. Once you've pissed off your opponent, his on-court skills should be slimmed down enough by anger to give you a sure win.

This theory holds true for everyone except for Sidney Deane (Wesley Snipes), Hoyle's hustling partner, who actually plays better under this kind of pressure — turning every insult into a personal challenge.

And that's where a lot of this flick's humour comes into play. Urban L.A. hustlers spend most their game time outwitting each other. Perhaps it's an alternative to street violence.

The plot is merely an aside in a movie like this. Basketball action sequences rule the day and super slo-mo shots monopolize the screen.

In the relatively friendly atmosphere of urban Toronto, a pick-up basketball player would never experience the grind of hoops of south side L.A., Harlem and the Bronx. The ongoing narrative of these inner-city players constructs a challenge to those with less wit. You not only need to play rough and take fouls in this game but you have to put up with the constant barrage of bravado and insults.

Ron Shelton, the creator of *Bull Durham*, admits to making a movie predominantly about the "in your face" style of pick-up. It was this aspect which still draws him to the outdoor courts thirty years after he played college baseball on scholarship.

The end result is that this is an entertaining movie about a certain kind of basketball, but not exactly an acting tour de force or an incisive examination of urban mores and relations.



Jump Woody, jump.

Action packed introspection examines...

The influence of love

BY JOHN DEGEN
Varsity Staff

Entering an intimate relationship is like agreeing to go roller skating on jello. Sounds like fun, but who knows if it can actually be done? Playwright Paulette Phillips has taken a similar premise and produced from it a brilliant study of contemporary sex, morality and love. Leaving aside the trimmings of developed characters and plot, Under The Influence contains only core elements: a metaphorical setting and an unnamed she and he spot-lit in the act of relationship negotiation.

Confined as it is in the rather small space of the Studio Café, and with its painfully physical comedy and graphic sexual representation, the play takes an in-your-face approach to its audience. At times it seems only the strength and skill of the two performers keeps them from being flung into the seats. This is not a show for people who think of theatre as live television without the commercials. It demands the audience's full attention, if only from a sense of self-preservation. If it were a baseball game, you'd be well advised to bring your glove.

Ellen-Rae Hennessy and Mark Christmann portray the two lovers as emotional, rather than sexual archetypes. Yearning for a commitment that her partner seems intent on avoiding, Hennessy is battered by the emotional ups and downs of the relationship. She brings a very real sense of physical pain to her character, which may not be all that hard for her to do when she allows herself to be bounced off the floor as much as she does. If Hennessy does not end up with an all-over bruise at the end of this run she is an even better actor than she appears to be.

Christmann also displays an athletic physical talent in his performance. More for the sake of comedy, the violence enacted upon him seems less brutal and therefore perfectly in sync with the lesser emotional suffering his character endures. His manic, childish lust illustrates him as an emotional experimenter, one who is so enthralled by the variety of options that he is unable to settle on just one, or even understand why anyone might want to.

The set is ingenious. A raised platform commands most of the stage, and it is on this elaborate prop that most of the sexual politicking takes place. Supported only at its centre, the platform provides a completely uncertain landscape for the lovers who are forever caught unawares by its demand for perfect balance.

On or around this shaky ground, she and he cover the emotional spectrum of the average relationship, from the initial seduction through betrayal and back again. Phillips displays an impressive perspicacity into the inner workings of intimate human contact. From Christmann's hilarious series of love declarations to the repetition of formula dialogue and action, the play throws together humour, cynicism and violent movement to illuminate the paradox of relationships. Despite the odd technical screw-up this is yet another fine production to be picked up by the Studio Café. Take a date; it gives you lot's to talk about.

Homophobia alive in Hollywood

continued from page 5.

missing an opportunity to present "positive" gay themes. Collins points to Steven Spielberg's *The Color Purple*, in which the lesbian relationship present in Alice Walker's novel barely appears in the film. He says a similar deletion has occurred in this year's Oscar-nominated film *Fried Green Tomatoes*, where the lesbianism in Fannie Flagg's book is "only there if you look for it."

Before *Basic Instinct*, the most comparable incident of gay protesting over a film came in 1980 with the release of William Friedkin's *Cruising*, about murders in New York's underground leather community. At the time gay protesters distributed leaflets claiming that "people [would] die because of this film," and in November of that year a minister's son opened fire with a machine gun and killed two gay men outside the Ramrod bar, where much of the film was shot.

If organizations like Queer Nation are upset over how Hollywood has treated gays, what kinds of images would be more acceptable?

"There should be more variety," says Collins. "Sure, gays and lesbians can be depicted as mass murderers, but there should be some attempt at balance. There should also be examples of us living normal, ordinary lives."

Collins points to last year's *Frankie and Johnny*, in which one of the main character's (Michelle Pfeiffer) neighbours was gay, as an example of a "good film where being queer was seen as ordinary."

Some might say that Queer Nation's guerrilla tactics are a form of terrorism, but Collins disagrees. He says his organization's tactics are tame compared to the homophobic and misogynist images on screen.

"Isn't it terrorism to beat up somebody simply because of their sexual orientation? Isn't it terrorism for a woman to be forced to have sex against her will? These things happen all the time, and they are the sorts of images that constantly come across in today's films."

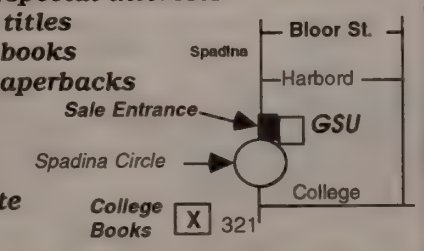


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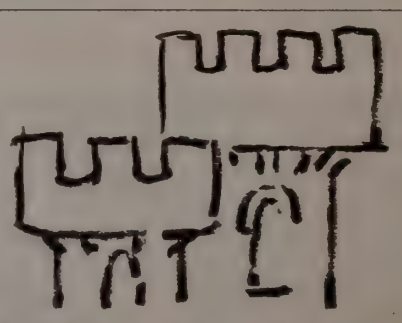
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VARSITY SPORTS

MONDAY EDITION
MARCH 30, 1992

Medical students win top prizes

Doctors on call for awards banquet

BY TED GRAHAM
Varsity Staff

No one said university was going to be easy. Not even for star athletes.

In a fitting tribute to U of T's academic program three out of the four major awards were given to medical students while the fourth went to an academic exellence award winner at the athletic banquet Friday night at the Downtown Holiday Inn.

International ranked swimmer Deke Botsford and all-Canadian volleyball player Suzanne Deschamps picked up athlete of the year honors while basketball's Joan Stock won the Benson award and medical student, Doug Cherepacha, claimed the Biggs trophy.

Both athlete of the year winners finished their fifth and final year of eligibility this season providing them with more time to further their medical studies. Deschamps is a honors student in second year of Medicine while Dr. Botsford is in his first year of a Master's in Orthepedics

Botsford will likely be competing in the Barcelona Olympics this summer if he qualifies for the team at the Montreal trials in May. Botsford's specialty is the 100m Backstroke and but there is already one out of the two available spots gone to Mark Tewkesberry who pre-qualified for the event.

"I basically have to win the event at trials to qualify." said Botsford.



Deke Botsford helped the swim team win CIAU's



Suzanne Deschamps was an all-Canadian

Botsford, a competitive swimmer for 18 years has tried out for the Olympic team in 1984 and 1988 missing good oppurtunities both times.

"In '84 I was a bit young [16] and I ended up finishing third - which was one behind qualifying. Then in '88 the trials were the day after I wrote my first year medicine finals and I was feeling sick."

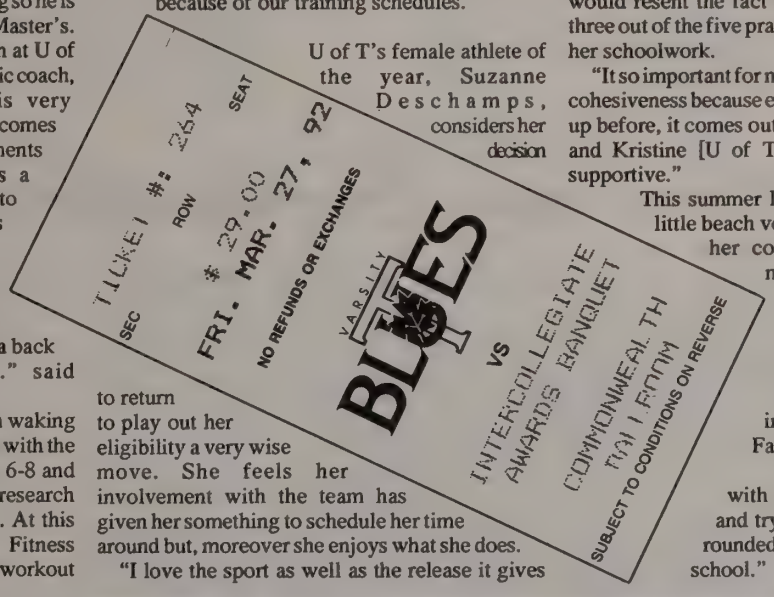
The twenty four year old Botsford already received his M.D. from U of T last year but wants to go into teaching so he is doing research for his Master's.

He says the his coach at U of T who is also the Olympic coach, Byron MacDonald is very understanding when it comes to academic commitments allowing him to miss a workout here and there to keep with his schoolwork.

"I made a decision a while ago that I was going into medicine and swimming would take a back seat to my studies." said Botsford.

His schedule has him waking at about 5:15 am to train with the U of T swimmers from 6-8 and then it's straight to the research labs until around 6 pm. At this point he goes to the Fitness Centre for his indivdual workout until 9:30 pm.

"I don't have very much fun. After the banquet most of us went home right after the speeches because of our training schedules."



U of T's female athlete of the year, Suzanne Deschamps, considers her decision to return to play out her eligibility a very wise move. She feels her involvement with the team has given her something to schedule her time around but, moreover she enjoys what she does.

"I love the sport as well as the release it gives me. My philosophy is that you can't just do one thing or you'd go crazy." said Deschamps.

At first she was worried that her teammates would resent the fact that she could only attend three out of the five practices during the fact due to her schoolwork.

"It so important for me to know that there is team cohesiveness because even, if it doesn't get brought up before, it comes out on the court. But the team and Kristine [U of T coach Drakich] were so supportive."

This summer Deschamps plans to play a little beach volleyball perhaps taking on her coach (who is the current national champion) in the outdoor circuit.

Next year Deschamps will still involved in athletics but also plans to get involved in student council with the Faculty of Medicine.

"I'd like to get involved with the admissions committee and try to ensure that more well-rounded people come to medical school."

Greeks scout star

BY BLAIR YOUNG

If you were looking for a world class soccer player, where would you look? Brazil? Germany? England, maybe? How about Canada, and right here at U. of T.?

Peter Sarantopoulos plays for the Varsity Blues, the North York Rockets of the Canadian Soccer League, the Canadian National Team (for eight years now), and has offers from four teams in Greece, one of which he takes very seriously.

Soccer

"We, (the national team), were playing Greece at Varsity Stadium in '88. Nobody actually approached me then, but I guess word got around."

Of the four clubs, Aris, a first division club, was most interested. A three year contract worth about $100,000 (U.S.) was offered. This past fall was the third time he's turned it down.

Simply put Sarantopoulos says it was "very hard" to turn down a contract like that. But his parents insisted that an education was more important for now, and he's glad they offered that advice.

"It's been easier and easier to say no," he said.

As he continues his education, he has become more focused. Originally, after this, the final year of his bachelor's degree, he was going to accept the offer, and play in Greece. But now, he's applied to teacher's college, and if he gets in he'll go.

"I'm not looking to make big bucks...I want to do what I like when I'm thirty.".

Would teaching and playing in the C.S.L. be possible?

"That would be ideal. A guy on the Rockets does that and he loves it. There's only one month of conflict."

As well, there is a gruelling schedule in Greece (10 months vs. 5 here), and the pressure to perform is intense.

"It's important to be liked in the media."

In fact, players have had to buy off the media to get that positive attention. In Greece, soccer is a passion, and if the players aren't playing well, they're gone.

So, could Peter make it in Greece playing for Aris? Graham Leggett, former Scottish National player and TSN soccer comentator thinks "he would impress people." But, he adds, only at the right time, and at the right position.

"If he goes over now, solely as a right back (defenceman), then no," says Leggett. "A popular Greek national player plays that position now for Aris, and there would be no room for Peter.



Peter Sarantopoulos has been offered big bucks to play in Greece

"Peter can play four or five different positions well, and if he were to go over as a left back or a midfielder, then yes, (he could succeed)."

For now, Peter has more immediate duties. Like playing for Canada, and helping them qualify for the World Cup in the U.S. in '93. He's presently in Victoria, playing exhibition matches against South Korea and China. He'll play other tune-up games, including May 20th vs. Scotland at Varsity Stadium, before starting qualifying matches for the World Cup in October. In all, he's played 73 games for Canada in his eight years with the team.

His other major duty is playing for the Rockets. You can catch Peter in fourteen home games at Esther Shiner Stadium, (Finch and Bathurst), between June 7th and September 13th.

Call 660-6680 for tickets which, at $9 a piece are a steal, for the chance to watch Peter and many other of Canada's best players. Also, Peter is encouraging people to come out for the game against Scotland May 20th., as the full Scottish side will be there. Call the Ontario Soccer Association at 495-4250 for tickets.

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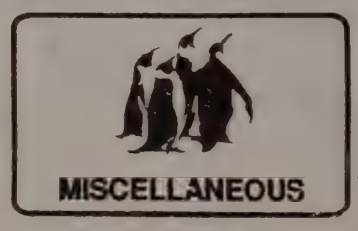
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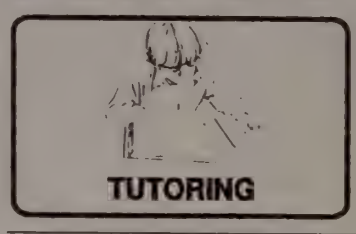
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VARSITY EVENTS CALENDAR

Deadline is Thursdays at noon. Limit three entries per group a week. Submissions must be 25 words or less, or they will NOT be included.

Monday, March 30

CHRISTIAN-JEWISH DIALOGUE OF TORONTO – A panel discussion: Who is responsible for our social rights?" 8:00 p.m. George Ignatieff Theatre, Trinity College. Free.
COUNSELLING AND LEARNING SKILLS SERVICE -- Tips for Answering Multiple-Choice exams, 12:20 - 12:40 p.m. Room 182, Koffler Student Services Centre. Free.

Tuesday, March 31

FACULTY OF MUSIC -- The University Chorus, James Pinhorn, conductor, perform an eclectic programme with highlights including: Bach's My Spirit is Joyful, Purcell's In These Delightful Groves, Morley's Now is the Month of Maying, Faure's Cantique de Jean Racine, and Vaughn William's Five Mystical Songs. 8 p.m. Victoria Chapel, Victoria College. Free.

Wednesday, April 1

FACULTY OF MUSIC -- The University Women's Chorus, Ann Cooper Gay, conductor perform a concert entitles "Salut printemps". The works include Debussy: Salut printemps, Berlioz: La belle voyageuse, and Canadian composers Derek Holman: Missa Brevis and Harry Freedman: Keewaydn. 8 p.m. Walter Hall, Edward Johnson Building. Tickets $8/$5 - Box office 978-3744.
STUDENT CHRISTIAN MOVEMENT – Weekly meeting of the SCM at the U of T. "Faith in Action". SCM office, Hart House main floor. 4 p.m.

Thursday, April 2

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
U OF T FACULTY OF MUSIC – The Thursday Noon Series features performances by student chamber ensembles. 12:10 p.m. Walter Hall, Edward Johnson Building. Admission Free.
COUNSELLING AND LEARNING SKILLS SERVICE – Preparing for exams, 1:10 - 2:00 p.m.; Tips for writing the essay-style question on exams, 12:20 - 12:40. Room 182, Koffler Student Services Centre. Free.
REFORM PARTY (U OF T) -- General Meeting. To be discussed: Students Conference, Ottawa, June '92. Hart House South Sitting Room. 4:00 - 5:30 p.m.
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Friday, April 3

STUDENT CHRISTIAN MOVEMENT – Ecumenical Liturgy. "Let's challenge liturgy so liturgy can challenge us." Hart House Chapel (main floor). 1 p.m. - 2 p.m.

Saturday, April 4

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Sunday, April 5

ACQUAINTANCE RAPE SUPPORT GROUP – Weekly meeting. Women's Centre, 49 St. George St. 7:00 p.m. Free.

League champs

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BASKETBALL	BROCK	LAURENTIAN
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The VARSITY

VOLUME 112, NUMBER 52, THURSDAY, APRIL 2, 1992

JUST WAITING FOR THE NEWSPAPER TO BE FUNNY, OR AT LEAST HIT THE STANDS



Mark Lyall

Waiting for *the newspaper's* **April Fool's joke. Oh, so that was the joke.**

OPIRG may withdraw question

SAC calls re-election

BY NANCY HOWDEN
Varsity Staff

It's no April Fool's joke.

The Students' Administrative Council has voted to overturn SAC election results — including all referendum questions — and hold another election.

The SAC board voted 15-14 in favour of rejecting the results of the election at an emergency board meeting Tuesday evening. A further motion to hold a re-election was passed. The board also voted not to reappoint Ray Daniels, who had acted as Chief Returning Officer. Arnold Borsutzky, a U of T graduate and past SAC member, will take over as the new Chief Returning Officer.

The new election was scheduled for April 8-9.

"I feel sorry for the student body," said Bart Arsenault, SAC vice-president and former Elections Committee chair. "Personally, it's frustrating. It's like working for a goal, getting to that goal, then having it overturned."

Phil Howard, one of the presidential candidates, submitted a formal complaint to Arsenault last week questioning the election's legitimacy. The first count showed Howard and his running mate Anna Vlitas had won by seven votes. But a recount a week later had Farrah Jinha and Ferd Longo ahead by 174 votes.

Howard cited poor security, spoiled ballots, variance in vote tabulation and the voting process as reasons for a re-election.

Vlitas agreed, saying at the board meeting that many students — including herself — were turned away from the voting booths because of discrepancies on the voting lists.

But not everybody is happy about the re-election.

Sean Mattys, a board member for the Ontario Public Interest Research Group, said it wasn't fair to take the OPIRG question to another referendum. OPIRG won its request for a $4 dollar levy by only 52 per cent.

"OPIRG would like to make it explicitly clear that the decision to hold a re-election raises the question of competence of SAC," he said. "Unfortunately, their

See Re-election, page 3.

Breast implants prompt study

BY ROB MILKOVICH
Varsity Staff

Recent concern over breast implants has prompted a U of T researcher to examine the relation between silicon and immune system disorders.

Dr. Lawrence Rubin, a rheumatologist at Sunnybrook Hospital, is investigating the relationship between silicon breast implants and auto-immune diseases — a condition in which the body attacks itself.

"We're trying to find out why some people are more susceptible than others to complications arising from breast implants," he said.

Rubin said silicon implants which have leaked into the body may cause the immune system to attack itself.

He said he tests those women with breast implants who show higher immune system activity then normal to determine whether their immune disorders are genetic or caused by the implants.

If the research is successful, doctors may be able to tell ahead of time if a woman is likely to have problems, he added.

But he said links between silicon implants and the onset of immune disorders are unclear.

"At this time, no distinct connections have been made, because the problem has not been researched enough. No trends are visible as of yet."

He said the extent of the problems may depend on the duration of the exposure to the silicon, and how much material has leaked into the body.

"A local inflammation may result from any of these factors, or the silicon could migrate to the lymph nodes and other areas of the body and further complications could arise," he said. "The silicon undergoes changes when it leaks into the body, and can stimulate inflammation elsewhere."

Diseases such as scleroderma — which causes skin tightening and damage to internal organs — may also occur to women with breast implants.

Endowment fund touted as answer

BY MAYLIN SCOTT
Varsity Staff

U of T could avoid massive layoff and budget cuts if it dipped into its $122 million endowed adjustment fund, say faculty and staff.

The university faces a $120 million debt by 1996, following provincial funding announcements of only 1 per cent next year and two per cent in each of the next two years. It will have to cut almost ten million a year out of its operating budget for four years to rid itself of the deficit.

But U of T also has an endowment adjustment fund of $122 million saved from several years of invested pension fund money that had higher returns than expected. The interest from the fund — approximately $8 million a year — goes into the university's operating budget while the bulk remains untouched.

However, groups say massive layoffs and damage to academic programs could be avoided if the university spent part of the capital.

"There's some compelling logic to using enough of it so positions don't have to be eliminated except by attrition," said Judith Eichmanis, president of U of T's Staff Association.

She said co-operation among various groups in the university is needed to solve U of T's financial problems. If the university were willing to spend part of the fund, then faculty might be willing to negotiate salary freezes, she added.

"If we give a little on one side, maybe the other side would give a little too. Students are getting screwed in the end. If one group digs in their heels and doesn't want to give up anything then a lot of untenured faculty and staff will be fired and there will be all sorts of repercussions."

But U of T president Robert Prichard said he believes spending any part of the endowment adjustment fund is wrong.

"We should act like a senior, mature, major league institution," he said at a recent meeting of Governing Council's Academic Board. "We are now in the top 50-52 institutions in North America in endowment funds. As we build, we will get a degree of independence and autonomy that won't make us as susceptible to government funding.

"We're the only university that is having a debate over spending an endowment fund."

But Bonnie Horne, president of U of T's Faculty Association, said the fund was originally called the long-term adjustment fund where the interest and up to 5 per cent of the capital could be spent each year on projects applied for by any division in the university.

The name change to endowment adjustment fund is misleading, she added.

"If you look at Webster's dictionary it says endowment is a donation to the university," she said at the same board meeting.

"This is a savings account, not an endowment fund. It's time to have a change in thinking about how the money is spent. We have to go back to the original idea of spending it to get through the hard times."

Prichard disagreed.

"The relevant question is what is in the best interests of the

See Dictionary, page 3.

Bain murderer guilty

An Ontario Court has found Robert Baltovich guilty of the second-degree murder of a U of T student.

Elizabeth Bain, a Scarborough College psychology student, disappeared two years ago. Her body has never been found despite ongoing volunteer searches.

After 15 hours of deliberation, a jury of eight men and four women delivered the verdict of guilty to the courtroom Tuesday at 3 p.m.

The conviction entails an minimum sentence of automatic life imprisonment with a chance of parole after 10 years. The sentencing is scheduled for May 1.

The defence plans to appeal the decision.



Money in the hand is worth more than... Mark Lyall

Inside

Supercomputer crashes, page 3

Big, shaggy dogs are just the cutest, page 9

U of T threesome going to the Motor City for hoops, page 11

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Critics seek better African studies

MONTREAL (CUP) — Although African Studies programs have been gaining ground at universities, educators say they need improvement.

McGill, York and U of T all offer programs, although none of the universities have granted African Studies departmental status. Each of the programs offer courses spread out through departments of history, anthropology, economics, political science and sociology.

Course content often focuses on Africa, which makes the program dated, some critics say.

"The African Studies program at McGill lacks political curriculum, it lacks any politics of today," said Christine Archer, an African-Canadian political science student at McGill.

"There is nothing that deals with ideologies specific to black people," she said.

Archer said the program at McGill lacks direction.

"It's just a series of courses from different faculties thrown together under the heading of African Studies," she said.

"The courses we do have in African Studies are not broadly enough based," said McGill sociology student Sogie Omoruyi. "If they do focus on Africa, it's on the continent, not on the Africans."

Dixon Eyoh, African Studies coordinator at York, said the program at his institution is plagued by problems of its own.

"Insufficient numbers of potential faculty in the area of Toronto is an obstacle to the program's future growth," he said.

"But student interest in African Studies has been growing steadily over the past few years."

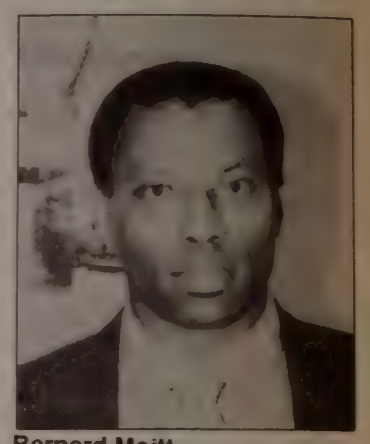
York's interdisciplinary program is taught by three black full-time faculty, and although it focuses on Africa, it offers a history course on slavery in Africa and the Americas.

"The program's inception 15 years ago was free of resistance," said Eyoh. "It started out as an agglomeration of courses with African content already in existence and was not seen as threatening."

Bernard Moitt, director of African Studies at U of T, said he is optimistic about the program's future.

"We are making some progress, but it's slow and it's taken a good struggle," he said. "The university seems to be more receptive to change now than previously."

But the African Students' Union's request for departmental status for African Studies was rejected in 1990.



Bernard Moitt

Varsity Publications

Nominations are now re-open for the Board of Directors of Varsity Publications.
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3 Professional Faculties
1 Scarborough
1 Erindale

Submit nominations to the Chair by Thursday, April 9 at 5 pm.
Candidates must be members of the Corporation and have the signatures of 25 other members. Forms are available at 44 St. George St.

Fund honours Barbara Frum

BY ALISHA MOHAMMED
Varsity Staff

U of T has set up a fund in the name of Barbara Frum at the request of her family.

The death of the veteran Canadian journalist on March 25th shocked many of her admirers and viewers across the country. She had been fighting leukemia for the last 18 years.

Frum was a graduate of U of T's History Department and was to receive an honorary Doctor of Laws on June 9. The degree will now be given posthumously.

The fund will be called the Barbara Frum Fund and will be located in the Department of History.

"The response has been quite wonderful," said Elizabeth Wilson, director of U of T Public Affairs. "Donations are coming in from all over the country, some are small and others are of quite a generous size."

Final decisions regarding how the specific allocations of the money within the department will be discussed "in consultation with the family," added Wilson.

"People were worried about her before her sudden death and so the outpouring now has been overwhelming. She touched a lot of people's lives over the years."

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Supercomputer bytes the dust

BY MAYLIN SCOTT
Varsity Staff

After five and a half years of running, U of T's supercomputer has crashed.

"The supercomputer is dead, long live the supercomputer," said professor Robert Peltier of the department of Physics. He said he can't continue his research on climatic conditions without the computer.

"Modern science can't do without these machines," he said. "I think the university really doesn't understand how crucial they are to our scientific success."

On Tuesday, U of T closed down its Cray X-Mp/24 supercomputer — the only one of its kind in Canada — after the university applied to the provincial government for $50.4 million over the next five years to keep the computer in operation. Receiving no response by their deadline of mid-November, university administrators announced plans to close the facility and lay off fourteen employees at the end of March.

Anna Pezacki, director of the Ontario Centre for Large Scale Computation, which housed the computer, said she wasn't sure what would happen to the computer now.

"This machine is quite old and it's not sellable. It's difficult to find a buyer although we haven't ruled it out yet.

"It's most probable that we'll ask Cray Research which manufactured it to remove it and we pay a small charge for it."

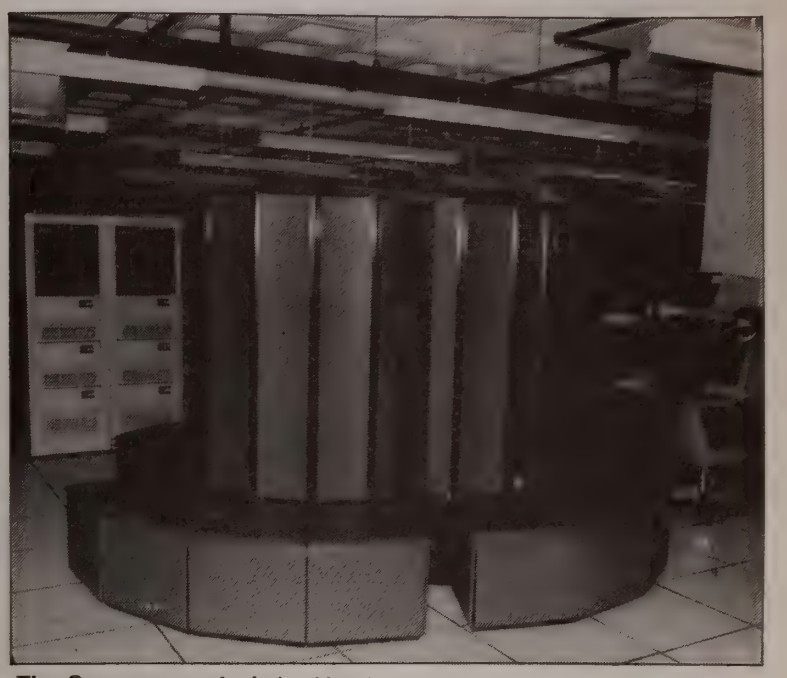
The provincial government had invested $21.2 million in the Cray since its beginnings in 1985. Pezacki said U of T has been subsidizing the costs to the tune of approximately $300,000 a year since.

But she said the university got its money worth.

"You might say that it's a lot of money, but taking into consideration the amount of energy used by the computer, it was peanuts. U of T got very good value from having it."

She estimated that anywhere from 120 to 140 researchers used the computer annually with approximately 100 scientific publications published yearly.

"That's 550 over the life of the system. That's very good. We're second to none if you look at the productivity we do."



The Supercomputer's had its day. *Mark Lyall*

Low worker wages to balance budget

BY MAYLIN SCOTT
Varsity Staff

U of T president Robert Prichard is banking on low employee salary increases to ease the university out of its financial woes, but workers may be getting even less than they bargained for.

At a recent meeting of Governing Council's Academic Board, Prichard announced that U of T's budget model for the next three years includes some predictions. He said the budgets are based on the assumption that staff compensation will only rise by five per cent over the next three years — four per cent next year, zero per cent the following year and one per cent the third year.

"Our compensation costs go up by five per cent as our revenue costs go up by that amount (over three years)," he said. "It's not a bargaining position but the best assumptions that the university could make."

The provincial government announced earlier this year that universities would be receiving operating grants of one per cent next year, followed by two per cent in each of the next three years.

Prichard said certain groups, such as the faculty and staff associations, already had salary agreements of four per cent next year which the university intended to honour. Therefore, salaries would have to rise zero per cent and one per cent in the next two years to match the five per cent the government was offering.

"All of our (budget) strategy depends on government support, but most importantly on compensation assumptions," he said. "If they were one per cent lower, there would be no need for reductions in academic divisions. If they were one per cent higher, we would have to double the cuts."

But Bill Graham, who will be the new president of U of T's Faculty Association in July, said the predictions weren't fair.

"It's unrealistic to expect any kind of zero increase," he said. "The question I would ask is what about job security for our tutors?"

He said faculty salaries are already low in comparison with other professionals and in terms of the inflation rate. Judith Eichmanis, president of U of T's staff association said she understood the concern when the income of the university was down, but that the predicted salary figures were too low.

"Zero is a bit rough," she said. "But it depends on an awful lot. The faculty have the right to go to arbitration, but we do not. I think the university will bargain with them and that helps us a little. If the arbitrator settles on them an amount higher than zero, then we're sure not going to take it."

She said co-operation among all the university employee groups with regards to salaries and the possibility of salary freezes or unpaid vacations could save U of T a lot of money — and jobs.

"I do wish that in the latter half of the twentieth century we could get beyond self interest and look at the total mission of the university."

Graham said the university has other sources of money which it could use towards higher compensation agreements.

"There's the 1, 2, and 2 per cent (from the provincial government) and in addition to that, there is a substantial tuition fees income added to other supplementary income," he said. "We might also get some money from the (provincial) transition fund. That takes that 1 per cent up to 2 or 3 per cent."

Re-election thought a joke

continued from page 1.

elections committee and chief returning officer messed up."

He said he was told by Arsenault before the meeting that a re-election would not involve OPIRG.

But Arsenault said legalities prevented SAC from segregating OPIRG's results.

"We've been in constant contact with our lawyer on this," he said. "There are so many questions like deferred fees for a year. Since the board overturned results on procedure, it affects all results."

Jennifer Lash, also an OPIRG board member, said the organization faces two options.

"The board is still meeting over what to do, but we have two options: one, to campaign, accepting another election, or two, withdrawing the question from the new referendum ballot," she said. "In light of the bad press it's difficult to know whether to try again in another campaign."

OPIRG was accused by its own referendum coordinator of breaking several of its campaign promises and misleading students.

Peter Guo, SAC president, also spoke against a re-election at the meeting.

"With time constraints, an election committee which doesn't want to do this anymore, and a new Chief Returning Officer to be hired, this election is very unwise."

Laurie Kingston, chairperson of the Ontario Federation of Students, said she originally thought the prospect of a re-election was an April Fool's joke. OFS and the Canadian Federation of Students both lost their fee referenda in the first election.

She said OFS has other priorities at the moment, but will still leaflet.

"It would be wonderful to have U of T involved, but our priorities lie in what we can accomplish with our present members. A campaign is not a thing one wants to relive."

Howard agreed.

"We still need a re-election but I don't know about the campaign."

He said results may differ this time around.

"I think results will be different because it will be done more carefully. Students are still familiar with the issues and, under pressure, the elections committee should perform," he said.

Dictionary definition

continued from page 1.

university over the long term, not what Webster's dictionary says," he said.

But professor Bill Graham, who takes over as UTFA president in July, said the endowment fund is money coming from taxpayers to pay expenses such as teaching salaries, electricity bills and operating costs and should be used as such.

"There's nothing wrong with saving the money for a rainy day, but it's starting to rain now," he said. "You can't be a steward for public funds and not tell the public what we're spending it on. It's totally irresponsible to save that money and fire people."

U of T will be presenting its budget in May.

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EDITORIAL

Spend the endowment fund

There is a way to avoid laying off staff and faculty at U of T.

But our president, Robert Prichard, refuses to follow it.

Prichard wants to cut $10 million per year for the next four years to balance U of T's budget. Much of that savings will come from firing untenured professors or staff.

The negative impact on students, and on the quality of education, would be devastating.

And yet, U of T has $122 million just sitting in an endowed adjustment fund. That's $122 *million*, folks.

The university says it can't afford to lose the $8 million per year it makes in interest on the fund, money that goes directly into the operating budget.

But the NDP has recently cut transfer payments to universities to record lows over the next three years. U of T's income is already down. It makes little sense to trade that $8 million for the $122 million that could bail the university out of its hole. And it wouldn't even be necessary to use *all* of the fund.

The money is there because investments made using pension fund money had higher returns than expected. The pension fund money came from employees of the university — including professors and staff.

Both the Staff Association and the Faculty Association support dipping into the endowment fund. And since it was their members who provided the majority of the money in the fund, their voices should be listened to.

But, instead, Prichard prattles on about acting like a "senior, mature major league institution." That's his reason for not using the endowment fund. Simply that "We're the only university that is having a debate over spending an endowment fund."

Well, who fucking cares?

Do the professors who are going to be laid off care that Harvard isn't debating spending its endowment fund?

Not likely.

Are the staff who are going to lose their meagre salaries concerned that U of T would be acting alone?

Certainly not.

Would anyone in the university community complain that the university spent some money to shore up the sagging buildings and the decaying structures surrounding them?

Of course they wouldn't.

Will the students whose education is going to suffer complain that U of T is not a (gasp!) world-class institution because it spent its (gasp!) endowment fund?

No.

When he was appointed president, Prichard promised, repeatedly, "a remarkably fine undergraduate education."

He hasn't delivered. That education has gotten worse and worse. Now, he's proposing to cut it even further. And the effects of these cuts will be felt for years to come.

But the means to prevent this debacle are within his grasp.

If he could only get off his world-class kick, and look at the real people surrounding him, he might realize he has little choice.

For the future and for the present, the endowment fund must be spent.

The VARSITY

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Nominations are now open for staff reps to the Board. They close on Thursday, April 9 at 12 pm

back talk ... letters to the varsity

Excluded

On Saturday, March 14th there was a widely advertised public meeting on campus entitled "The Struggle for Democracy in South Africa." The meeting was endorsed by various campus organizations including SAC, UCAR, ACSA and a number of other campus organizations. Also listed as an endorser was Socialist Challenge (SC). One would think that such a meeting promoting democracy in South Africa, supported by so many campus groups and funded by SAC, would be an open and free forum for ideas. Unfortunately, it turned out differently.

Some of the meeting's organizers chose to practice political censorship at this meeting about "democracy". Members of several socialist groups on campus, including the 1917 Society and Bolshevik Tendency, were physically prevented from participating.

As members of our organization were entering the meeting, a member of Socialist Challenge, physically blocked the doorway and asked, "Where do you think you're going?". When we replied that we were going to the meeting, he told us we were not allowed in. Naturally, members of our group as well as others who were excluded from the meeting protested that this was political censorship, adding that the exclusion was particularly deplorable at a meeting purporting to promote "democracy". At this point, we were shouted at and the door was closed.

We were given a number of rationalizations for the exclusion. First it was alleged that the main speaker for the evening had requested we be excluded. Since we had never seen or spoken to her, this seems impropable. Secondly, we were told that the organizing committee of the meeting had decided to exclude some groups. We know people in SAC, DEC, ACSA and most of the other endorsing groups did not intend to exclude leftists from a campus meeting on "democracy."

The real explanation for the political exclusion is that one group decided to impose this exclusion policy on the South Africa meeting. In a 1989 internal document, Socialist Challenge admitted that the exclusion policy is simply one of tactical expediency, saying that rival leftists should be excluded "until SC is a qualitatively larger organization in Toronto."

Genuine socialists can have nothing to fear from democracy. We call on all those organizations and individuals who participated in the March 14th meeting to repudiate the politics of exclusion and political censorship. It's no good in South Africa and it's no good at U of T either.

Paul Fraschetti
1917 Society/Bolshevik Tendency

OPIRG

Having desperately tried to not get involved in the misinformation that has been a thorn in my side for the last two weeks, I have found that it is to no avail. It has become necessary to write this brief note in order to debunk two prevalent myths about OPIRG that continue to rear their ugly little heads.

Recently Lennox Codore wrote a very eloquent letter about the Toronto Board in *The Varsity*. One of the comments that Lennox made (over and over again) was that the current Board of Directors refused to step down. Had anyone bothered to ask us, they would know that there was never any consideration of the current Board remaining in place next year or even during the summer. The confusion existed over when and how the elections would be run. At no time did the Board say they were not going to have elections. As a matter of fact, I don't even want to be here next year.

It is also interesting to note that having worked with OPIRG since September, Lennox does not even realize that there are seven Board members not six.

Secondly, many people have charged that the OPIRG Board does not, and will not represent undergraduate students. Had they taken a minute to meet the current Board instead of just trashing them, they might have realized that six out of seven of us are full time undergraduate students. In addition the elections are, and always were, open to any interested undergraduate students.

In addition, nomination and voting requirements are being published in advance in the campus newspapers and through campus postering. Anyone needing more information is welcome to call or come to the OPIRG office.

Tzeporah Berman

Screw-up

I love spring. Really, it's such an interesting time of year. Baseball starts up, the hockey playoffs begin (unless there's some nasty strike) and, of course, we have the annual fiasco of student elections. I mean, I don't know how anyone can follow the elections and not have a great time laughing at all the fuck-ups.

Nobody knows who won the election. They announce one winner, then oh wow, sorry, but someone else won. And now they're having a whole new election.

And I really like that recount they did. They (SAC/Big Brother) decide to include 150 ballots that were signed in the wrong place but the total number of votes in the recount jumps by 400. I wonder who would have won a third recount? Who counts those ballots, English majors? Get a calculator guys. And did anyone notice that the number of votes each candidate received was directly proportional to the number of posters they plastered on campus? Obviously no one was going for the environmental vote. Democracy, gotta love it.

The issues in the "used to be past but now upcoming" elections are pretty special too. First of all, SAC wants us to shell out $5 extra to pay for the huge deficit they ran up by spending too much on Orientation (can anyone working for SAC add?). And they also want us to pay $19 extra for a drug plan no one uses. I guess they think that if we spend $19 extra on the plan, we may actually

See Back Talk, page 5.

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

OFS & CFS fighting for our future

Another vote to join the coolest clubs in town

BY MARCELLA MUNRO

On April 8th and 9th, you will have a second chance to join the national and provincial organizations formed specifically to fight for students.

The referendum to join the Canadian and Ontario Federation of Students is about more than just spending $7 to join with two-thirds of Canada's post-secondary students already fighting for a more accessible and better education. It's about ensuring that students at the University of Toronto have a voice in the funding and operation of the post-secondary system.

There are very few things that students can rely on. We know we can't rely on Brian Mulroney to support us — the GST proved that. It's clear that we can't rely on even the supposedly progressive NDP government to fund education and to give students educational resources. We can't really rely on our administrations to do anything except protect their own salaries and perks from cuts. And, as far as student associations go, we often can't rely on them for more than inflating our own egos and funding pizzas and beer bashes for their friends.

One thing that is sure, however, is that for twenty years, students have been organizing together in national and provincial organizations. By joining the Canadian and Ontario Federations of Students, students at the University of Toronto ensure their place in the fight for a higher quality post-secondary education.

Joining CFS and OFS ensures a lot of things for students. It ensures them the right to use the Student Saver discount programme. It ensures them the right to be shareholders in the Travel CUTS travel companies. It ensures them access to important information concerning the way funding *will* and *is* affecting their lives. It gives students and their representatives the chance to participate in democratic forums with students from across the country and around the province.

What have these organizations done? Well, to name a few of our victories:

- ❑ We stopped the Tories from applying GST to residence and tuition fees
- ❑ We halted the application of the 3 per cent tax on Canada Student Loans
- ❑ We forced the government to engage in a process of OSAP review
- ❑ We recently won a tuition freeze for students in B.C.
- ❑ We've had meetings with almost every MPP and Cabinet Minister in the province
- ❑ We have a voice and votes at the following committees — Committee on University Accountability, OSAP Review Board, Fair Tax Commission, Committee on University and College Governance, Ontario Council on University Affairs...to name a few

Say YES to having a voice in your education. Say YES to CFS and OFS.

And maybe we should ask Peter Guo and his friends some questions.

- ❑ When was the last time SAC got a meeting with *anyone* in the government, or, more appropriately, the Ministry of Colleges and Universities?
- ❑ When was the last time SAC managed its budget well enough to provide students with resources to run a campaign on the issues of post-secondary education?
- ❑ When was the last time that SAC had access to over 40 MPPs and Ministers over a three day period?

When was the last time Guo or his buddies talked to students about the fact that students are living below the poverty line in this province?

It would be really easy for us to be negative about the future of education. But instead of saying what the CFS and OFS have done wrong, shouldn't U of T be part of making it work?

In the next week, the naysayers will be out in full force, telling you why U of T shouldn't do or say anything about the quality or accessibility of your education. These people are trying to look like they're not a part of the SAC "establishment" and that they can make things better on their own. They will be lying to you.

The same people who are against the OFS and CFS are the same people that have brought any and all meaningful work that SAC could do to a halt. By joining OFS and CFS, you'll be telling these people that the non-representation you've had this year is not acceptable. You'll be saying you want a voice in the decisions that affect your life.

Say YES to renewed representation. Say YES to having a voice in your education. Say YES to CFS and OFS.

Marcella Munro is a student senator at Carleton University.

back talk ... letters to the varsity

continued from page 4.

use it. Nobody thought that maybe we don't use it because we don't need it.

Logic never had a place at SAC.

And how about OFS and CFS. Oh boy, sounds like a rap song. Why is it we never heard from anyone who was actually in one of these groups? Maybe they're too busy hobnobbing with Brian Mulroney and Bob Rae.

And what about OPIRG? Were they voted in for their stands on political issues or their groovy posters? But it sure was nice of them to save us from another election. Hope you didn't really believe those silly election promises, did you?

Whatever the outcome of the last election was and whatever the outcome of the next election is, at least we're guaranteed not to have Peter Guo as SAC president again. How can you have respect for a guy who has an interview published describing the exact manner in which he likes to have his orgasms? And Bart — you make Dan Quayle look effective.

I guess I shouldn't be so critical of SAC. After all, they do so much for us. Why without SAC, we wouldn't have things like Orientation concerts, and, ah, well, umm, Orientation concerts are pretty important.

So what if elections are a waste of time and money, they're a hell of a lot of fun for the casual observer. After all, if it weren't for SAC, what would *The Varsity*, have to complain about?

And now we get to do it all again. Democracy, gotta love it.

Robert Louis

VARSITY STAFF

It's the end of the year and we want to say thanks, so...we're having a party!

Thursday, April 16
Be there. For details call 979-2831 and ask for Maylin.

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SCHOOL OF GRADUATE STUDIES

TASK FORCE ON GRADUATE ENVIRONMENTAL TEACHING AND RESEARCH

The School of Graduate Studies in collaboration with the Institute for Environmental Studies have initiated a Task Force to review current graduate programs, graduate teaching and graduate research in environmental areas. The Task Force has been asked to assess the merits of current and possible alternative organizational structures for graduate programs, particularly in the light of program changes in undergraduate environmental studies, to consider the role that the Institute for Environmental Studies might play in the future, to consider the School's ability to respond to environmental concerns, and to recommend changes and new initiatives.

The Task Force has the following composition: Professors Barry Adams, Civil Engineering; Frank Cunningham, Philosophy; Don MacKay, Chemical Engineering; J.C. Nautiyal, Forestry; David Nowlan, Economics (Chair); Jane Phillips, SGS Associate Dean, Physical Sciences, and Chemical Engineering; Jennifer Sturgess, Associate Dean, Faculty of Medicine and Pathology; Mike Thompson, Chemistry; Carolyn Tuohy, Political Science; Joe Whitney, Geography; John P. Williams, Botany; Ann Zimmerman, Director, Division of the Environment, Faculty of Arts and Science, and Zoology; and Mr. Steven Young, Metallurgy & Materials Science (graduate student).

Members of the Task Force would be pleased to have the views of graduate teachers, researchers, graduate students and others on matters within its mandate. The Task Force would be particularly interested in having the opinions of graduate faculty and students on ways in which the School of Graduate Studies could facilitate, perhaps through program development or other organizational change, research and teaching on environmental matters. How could the current structure of graduate offerings be altered to facilitate work in environmental studies? Are there current impediments to better work, and how might they be overcome? Are there particular strengths in the current arrangements for environmental teaching and research that should be protected?

The Task Force has been asked to report by the end of May. Early responses would be appreciated. These may be sent to the Environmental Task Force Assistant, School of Graduate Studies, 65 St. George Street (phone 978-2384; FAX 978-1649).

VARSITY REVIEW
THURSDAY EDITION
APRIL 2, 1992

On the track to nowhere: Europa's European vision a hypnotic warning

BY HAL NIEDZVIECKI
Varsity Staff

Europa
directed by Lars Von Trier
starring Jean-Marc Barr
opening April 3

The omniscient narrator is slowly counting out numbers, suggesting, in a deep, lilting, sing-song way, that if you listen to him, follow his voice, keep your eyes riveted on the foggy train tracks that do not reveal what is to come, you will be in Europa.

This place, where hypnotism and politics shape a hauntingly unrealistic yet totally real world, is the vision of Danish director Lars Von Trier.

Certainly, *Europa* is not a vision most people would want to be true. 1945, Germany, just after the war. Trier gives us country as apocalypse. A Germany where the only truth can be idealism, and idealism can only fall to the harsh realities of hatred which comes from everywhere.

Like the movie's landscape of surreal imagery that, if nothing else, sends off endless messages, Jean-Marc Barr, the actor assigned the job of bringing all this together, has a similar expanse of ideas.

He describes his character this way: "A young idealist who comes over to Germany and tries to, in a very kind of friendly fascistic kind of way, show people, 'if I'm nicer to you, you'll be nicer to me and we can make the world a better place.' In the end, when the people were screaming at him from the back, the front, left, right and center, he found out that they couldn't accept his world, and his decision was to blow up theirs."

Similarly, many people will be unable to accept Trier's movie. In it, German guilt from the Holocaust and the urge to revolt against the American conquerors, (who were, Barr points out, very much like his character Leo), pull this foul-smelling microcosm of modern day Europe apart by the limbs.

"I think it is the director's unconscious world of how that war has affected him as a human being in modern Europe today," says Barr. "And strangely enough, when the film was being made it was more of an optimistic time for Europe. Now it looks like it [*Europa*] was pretty accurate."

This is a tale primarily of betrayal and defeat. Leo's uncle, a conductor who gets him a job as a sleeping-car conductor at a time when jobs in Germany are all but non-existent, clings desperately to the routine of the rail-road. He is the typical citizen, blinders crazy-glued to the sides of his head as he advises the young American, in what proves to be some of *Europa's* funniest moments, that his examination for promotion is only weeks away. He shouldn't be staring out the window at the carnage of the country- side, he should be studying his rail-road employee rule book.

Then there is the mysterious daughter of the owner of the rail-road who seduces Leo with the classic lines, "You once said to me that the time had come to show a little kindness to Germany. Now, Mr. Kessler, I ask you to prove your open mind and show a little kindness to me." What poor Leo doesn't know is that Katharina (Barabara Sukowa) is deeply entrenched in the nationalist movement which will stop at nothing to regain the Hitler ideals.

Finally, there is Katharina's guilt-ridden father whose trains were used to take Jews to the concentration camps during the war, and now carry US soldiers around the country. He, like Uncle Kessler, looks away, but when a Jew paid off by Max, a sympathetic US General, comes to approve the form he filled out in which he denies all participation with the Nazi party, the whole thing becomes too much for him. The once proud Fatherland crumbling, even his trains taken from him, he can only turn on himself.

What is one to make of all this? Barr proffers his multitude of ideas.

"It is an attempt for us in Europe to try and find another path, another road outside the commercial bastion of American cinema which is mostly there for selling reasons...while we are trying to make a movie for creative purposes, to try and communicate ideas that are very intangible but in their intangibility they communicate, they unite outside of borders, outside of things that hold us down where we are today. *Europa* admits our darkness, our black psyche, how this war has affected us. Basically, *Europa's* saying that at the end of World War II we lost the essential part of innocence of the human character."

The intangible presence of ideas, a swirling, evil, ugly cloud of conceptions that nobody really wants to hear, is the saving grace of *Europa*. If the movie had tried to present things in a clear, concise, take-no-risks style, then the presentation of ideas would have overwhelmed the searching feel that the innovative filming and the narrator successfully infuse into the film.

"It is difficult," Barr explains, "to talk about a time period when you weren't there, especially when you're trying to reveal your emotions about it, emotions that are very undefinable, intangible, I don't think its nebulous in the sense that is unclear. I think it is just trying to get to some kind of feeling which is very hypnotic and very dark."

To that end, Barr feels that *Europa* "has a real quality because it is incorporating the genres of cinema throughout the history of cinema. The silent movies, black and white, color, all give it something that is very original. It's a film that takes a cultural and social position. It's not a film that is consumed for entertainment — it's a film that asks the audience to be hypnotized in some sort of subtle way...I thought it could be modern movement in cinema."





Jean-Marc Barr continues his journey into the vortex of *Europa*.

Europa shares much with recent North American films *Naked Lunch* and *Kafka*. In fact, Barr even describes *Europa* as "a Kafka version of *The Graduate*." While its cinematography is similar to those films, its ability to both convey and elicit strong emotions far surpasses either of those two works. According to Barr, the film has been booed in Germany, met with stunned silence in Belgrade and been reviled by European Jews.

"Lots of people thought it was anti-semitic, they thought it was provoking to see a young German boy shoot a Jewish mayor. Then there is the part when I say 'I don't want this train to stop in Munich, Bremen, Frankfurt or fucking Auschwitz' and people were saying how can you deal with it so lightly? But I don't think it's dealing with it lightly, it's dealing with it."

Although there are even more scenes in the film in which references to the Holocaust and Jews could be construed as offensive, it is, as Barr insists, far too simplistic to dismiss these elements as anti-semitic. The film forecasts the down-fall of modern Europe, attributing its decline partially to the inability of many Europeans to come to terms with post-Holocaust Jewry. And, in doing so, it would have failed had it not sought to, in some way, portray those elements.

"Now," Barr warns, "with Europe trying to be united — and it's not — we see more hatred than anything else. We see that we might be getting into another butchery, eventually.

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BY AMBER GOLEM
Varsity Staff

What about the little people a schmooze sick music writer asks

Review Rhetoric

It was the day after the U2 concert at Maple Leaf Gardens, and I was surrounded by a sea of paper in my apartment, with the radio tuned to my station of choice. During the afternoon, the announcer mentioned exactly nine times in a four-hour shift that he was celebrating twenty-five years in the radio industry this month.

He also announced exactly seven times in the same four-hour span that he "just happened" to have been in the front row of the audience for the U2 show. He went on to describe in vivid detail the awesome experience it had been to see the band, "as though they were playing in my living room," if I can quote him accurately. I stifled my nausea long enough to listen until the end of his program, long enough to calculate that he had used a total of twenty-one minutes of air-time that day to describe his front-row viewing position.

Well, I'm not a gambling person, but I'd bet my life savings (not too much, considering the time of year) that that deejay didn't pay for that seat, like the 17,000 other fans who did, spending hours on the phone in a frustrating lottery system to shell out $32.50 per ticket. In fact, he doesn't pay to see many of the concerts he attends and then describes in enthusiastic detail on the radio the next day. He gets free tickets, CDs, backstage passes, and sundry other goodies, all by playing that good old game of the entertainment industry: "schmoozing".

The music industry is like anything else in the big, bad, corporate capitalist world. It's a "you scratch my back, I'll scratch yours" game, in which the players are the media, the record companies, and the corporate sponsors and promoters. The music is a commodity to be traded for profit, and the perks are paybacks to valuable players.

I spent a lot of time denying that when I began to dangle my naive, idealistic toes over the industry pond. I'll admit it — there's more than a little bit of hypocrisy in my anger at this arrogant deejay. After all, I've done my share of schmoozing, and received more free CDs, concert tickets, and backstage passes than I can count. And I'm just a teensy fish in a big, big pond, who would hardly have received all those gifts had she not been a young, female and (who's being arrogant now?) reasonably attractive guppy. As embarrassing as it is for this feminist to admit, the sexism of the music industry has actually benefited me in the great schmoozing game.



I want my U2 tickets you industry dirt-bags!

So where do I get the right to bitch at someone else for the perks he gets? Is it just the sour grapes of a *Varsity* review writer who couldn't schmooze her way into a free ticket to U2 and couldn't afford to buy one? Maybe, but my anger is justifiable. Above all else, I'm a music fan. I appreciate the perks I get from my radio and journalism work because they stretch my student dollar to feed my music junkie habits as well as my stomach. Maybe that radio announcer, in his twenty-five year career in the industry, has forgotten what it's like to be an ordinary fan.

Maybe he's forgotten what it's like to camp out for concert tickets for days, only to discover that huge sections of the best seats are reserved for industry people. Maybe he's forgotten what it's like to buy the latest album from your favourite band in a record store on the day it gets released, three weeks after everyone in the "industry" already has a copy or has attended a private listening party. Maybe he's forgotten what it's like to dream of meeting your favourite musician, knowing you'll never have the opportunity. Maybe, in all that forgetfulness, he failed to realize the incredible insensitivity of his comments.

When the popular music business becomes just a business in the minds of the people who run it, it loses sight of the fact that it's based around a special consumer commodity. It's not selling soft drinks or running shoes — it's selling music that speaks of rebellion, passion, and soul. The millions of consumers who buy the records and go to the concerts are ordinary people, who don't need to be reminded of their "ordinary" status by special industry types who get to sit in the front row. Sure, the importance (and the fun) of schmoozing is not to be underestimated, but the people who deserve the most respect are the ordinary ones. After all, they're the reason the industry exists, and they pay the salaries of the schmoozers as well as the artists.

Enjoyable convo

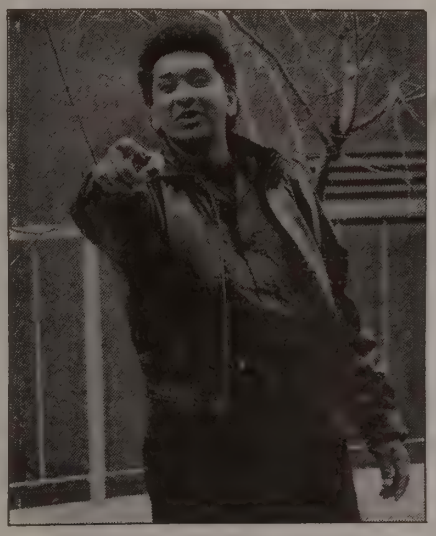
BY JEFF HECKER
Varsity Staff

Let's Talk Caribbean
Canadian Stage
to April 11

The Pirates of the Caribbean was an "E" ticket Disneyland attraction. I remember the long line-up through ornately decorated musty halls, the creepy music that they played, and the motorized mechanical pirate that raised his bottle as your boat went by.

Let Us Talk Caribbean, a one man show starring Marvin L. Ishmael (*Playboy of the West Indies*), bears little resemblance to Walt Disney's phantasmagorical vision. And yet, there is a certain magic in Ishmael's Caribbean stories.

Stah man, stah. Coconuts and carnival, soca in the sunlight, roti in the moonlight...It takes some getting used to — that dialect. But it's worth the effort, for it's a colourful speech, rich in the grassroots images emblematic of Caribbean culture. Partly, the language is what makes the show the success it is. Written by Ishmael himself, the show is comprised of eight or nine traditional Caribbean stories. As a storyteller, Ishmael is more than adept: he artfully conveys his tales, taking on many roles, and careful never to lose the audience. He shuns props, relying on simple mime technique and a chair, and his plain clothing lends an informal air to his stories.



Marvin Ishmael.

The stories themselves deal with a variety of themes, but they share some common characteristics. They are not legends, but simple stories about ordinary people. Ishmael avoids being over political: at one point, with some drum accompaniment, he begins a poetic political rap, and just when we begin to take it seriously, he abandons it in favour of the stories. It's not Ishmael's purpose to preach, and he knows it, but the stories nevertheless have some political aspects. They come from a world which emerged from under the tattered umbrella of colonialism to find its own identity.

Indeed, several of the stories deal with the search for identity. His second story, entitled, simply, "Canada", tells, comically, of a young Trinidadian's emigration to this country: of how his relatives saw him to the airport, and of seeing snow for the first time. Another tells of Doris, who could see the future, and another still of a young Jamaican's first dance. The stories are fascinating expressions of a beautiful ethnicity, and their simple subject matter gives them a charming universality.

Let Us Talk Caribbean offers, in simple terms, what your grandmother would call "honest entertainment". It's an opportunity to experience theatre in its earliest form: the oral tradition. As such, it's a grassroots exploration of a culture filled with its own nuance — and not a bad way to spend an evening.

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Some good acting can't save this South African sob story

One's power sapped by stereotypes

BY HAL NIEDZVIECKI
Varsity Staff

The Power of One
directed by John Alvidsen
starring Stephen Dorff

The Power Of One contains a powerful message of hope and freedom both to those fighting apartheid in South Africa, and those waging battles for justice anywhere in the world. It's just too bad that the message had to be conveyed in such a contrived, stereotyped, wooden and manipulative way.

Most of these flaws can be attributed to director John Avildsen who is known best for the films *Rocky* and *Karate Kid*. In these movies, Avildsen stuck to what he does best. That is, serving up cliched plots which glorify spectacles of brutal violence in the name of good versus evil. While these movies might be nauseating to many people, they are uplifting and beautiful to many more, mainly because of Avildsen's skills in leading up to the final conflict.

However, in *The Power of One*, a movie that attempts to document the rise of one white child of English descent to the role of freedom fighter for the blacks of South Africa, good versus evil has too many permutations. The cliches that were the back-bone of Avildsen's past work are too complex here, even offensive.

Despite The Strand's rousing endorsement, this film remains on the level of idiotic.

The simple, uncomplicated plot of *The Karate Kid* cannot be expanded enough to include things like South African tribal spirituality, the hundreds of years of conflict between English and Afrikaaner South Africans and the way masses of people might be galvanized to rise up and fight for change.

So, as might be expected, Avildsen gives each element of this complex, many-leveled conflict a short ride on his elevator of movie-making, each door-opening providing a brief peek into his conception of the best way to simplify things that defy these formulas. To show African tribal wisdom, he has our young hero, PK, be cured of his fear of elephants by a bone wearing witch doctor. To encapsulate the English versus Afrikaaner debate, he paints all Afrikaaners as sick mad individuals who want only to keep the blacks in their place and send all the English packing. To this end, audiences see a group of young Afrikaaners attending boarding school hang a six-year-old PK from the rafters by his feet, about to kill him all for the crimes of his evil English ancestors.

The cliches used to smooth over impossible differences continue on for the entire duration of the movie. But a few more are probably worth mentioning. There is Morgan Freeman, the wise old black character who is willing to die for his people. There is the prison concert in which PK gets all the tribes to work together to sing a song. If only South Africa was a Coke commercial. Oh well. And let's not forget the moment when PK stands at the cross-roads of life — Do I fight for freedom in South Africa or take an all expenses paid jaunt to Oxford? — and the screen melts away to reveal a glorious water-fall shrouded in what can only be described as a majestic rainbow. Get it? Rainbow? Waterfall?

Add all this to the fact that the acting of Stephen Dorff, who stars as PK, is annoyingly wooden and vastly overshadowed by his supporting cast (John Gielgud, Armin Mueller-Stahl), and what is created is a real stinker of a movie which attempts to capitalize in the most juvenile way on the American peoples' sensibilities as people of might, right and justice.

Of course might is the only thing that makes this movie bearable. That is, PK happens to be a boxing champion. His boxing matches are the only things that keep the movie from being a farce. The rest of *Power* is shrouded in scenes of graphic violence consisting primarily of white guards beating and shooting black people. The fact that these scenes are shot with the same aesthetic that Avildsen used to shoot Rocky Balboa struggling up from the canvass and fighting for his championship is a cruel irony.



Boxing fun-o-rama.

It is unfortunate that *The Power Of One* had to fall prey to so many ridiculous Hollywood contrivances. Somewhere, far away, in a locked desk drawer, lies a dusty script that testifies to what this movie could have been.

Lame cartoon tumbles

BY MAYLIN SCOTT
Varsity Staff

I vainly hoped that the success of *Beauty and the Beast* would mark the beginning of a trend towards good animated musicals.

But if *Rock-A-Doodle* is anything to judge by, then this genre's hit a sour note.

This pathetic bird cartoon is based loosely — very loosely — on one of Chaucer's *Canterbury Tales*. It centers around a rooster named Chanticleer who rises early each morning to bring the sun up with his crow (Glen Campbell supplies the voice).



Various annoying cartoon creatures.

Only one day he gets into a fight with one of the Grand Duke's hench-owls and in the ensuing brawl forgets to crow. The sun comes up anyways — go figure — and the rest of the animals realize it never was due to Chanticleer after all.

Is this grabbing you so far?

The rest of the story is simple. Rooster is humiliated. Rooster leaves the farm and goes to the big city where he becomes The King, an overnight singing sensation. But ever since he's left, it's done nothing but rain. So a group of animals led by a scrawny kitten, who's really a little boy in disguise, and a dog who can't tie his shoelaces, set off to the city to bring him back.

This is not a remake of Noah's Ark although the picture is definitely drowning. Despite the fact that these are the animators who brought *The Secret of Nimh* and *An American Tale* to the big screen, the animation in this film is barely above the quality of a Saturday morning cartoon.

These characters are the sorriest sight of straggly, pathetic, whiny, barnyard animals I've ever seen, or heard. A kitten with puke green fur patches on his head. A puny pig that cowers all the time. The boring blonde bombshell, in this case a pouting phesant by the name of Goldies. And an annoying little owl that buzzes around the animals screaming "annihilation" so many times one wishes there was a fly-swatter handy in the theatre. There have been episodes of *Scooby Doo* that were funnier.

Don't fool yourself either. This is no musical. While *Beauty* racked up four academy award nominations for its songs and original score, the only tunes offered here range from Chanticleer's rousing rooster wake-up call urging the sun to shine, to bad impersonations of Elvis (remember it's Glen Campbell we're talking about here) to the illuminating song during the closing credits entitled "Tying My Shoe."

The only bright spot in the movie is the voice of Christopher Plummer as the evil Grand Duke — hell, I'd laugh grotesquely if I was in this movie too. The other good thing is it's only an hour and ten minutes.

Which was enough to make a morning person wish they'd stayed in bed.

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Need 1 more:
Sarah Marcinkiewicz

Need 2 more:
Erik Shatzker, G. Bruce Rolston,

Need 3 more:
Hugh Graham,

Beethoven's dog torture dedogifies doggy talent, dog-respect

BY KRISHNA RAU
Varsity Staff

Dogs are the cutest things on earth.

But the Hollywood studio system tends to typecast them into stereotyped and straitjacketed roles. Few dogs ever get the chance to really demonstrate their acting talent.

There are a few exceptions. Mike, in *Down and Out in Beverly Hills*, had a part that he could really get his teeth into. In *Baxter*, the dog was portrayed as a neo-Nazi sympathizer. In Samuel Fuller's *White Dog*, the eponymous Alsatian is trained to attack blacks on sight.

But such meaty roles are generally few and far between for dogs in the acting profession. Most dogs are caught in the typical Madonna-whore dichotomy. They're either exceptionally good and virtuous (eg. Lassie, Rin Tin Tin) or they're psychopathic killers spawned by Satan (eg. the Rottweilers in *The Omen*).

Beethoven, if you were wondering, does nothing to expand the narrative possibilities of canine movies.

Rather, it simply follows another time-honoured cliche — that of the big dog with a heart of gold. This plot is seen, albeit executed much better, in movies such as *Turner and Hooch*. Such a movie takes a large dog (a de Bordeaux mastiff in *Turner and Hooch*, here a St. Bernard) and shows how the apprehensive owner slowly comes to realize that behind the bulk and the drool is a loving and lovable friend and family member.

Dogs need roles that allow them to express their famed levity and gravity of expression.

But the way Dobermans are portrayed in *Beethoven* is a scandal. Dogs deserve better than this absurd character reduction.

The plot of *Beethoven* is, to say the least, straight-forward. Hackneyed and worn are also terms that spring to mind.

The movie starts with our hero, Beethoven, as a puppy in a pet store. This entire part of the movie glosses over the pathetic conditions in which dogs are forced to exist in such stores. It ignores completely the existence of puppy mills and the humiliating conditions so many dogs grow up in.

Beethoven is kidnapped by an evil vet who is conducting awful experiments on widdle puppy dogs. Beethoven escapes, runs away, is taken in by a suburban family. He grows up, wrecks the house, becomes a 185-pound adult. He helps the oldest daughter with her love life and the son with school bullies and saves the youngest daughter from drowning. The gruff father learns to love because of the dog.

The vet returns and frames Beethoven for a crime he didn't commit so he can test heavy-calibre firearms on his skull. The family realizes the mistake and saves him. Everyone lives happily ever after.

Big fucking deal.

There are several points where the movie could have become a riveting, even harrowing, exploration of doggie lives.

It ignores the fact that thousands of dogs are legally used and destroyed every year for scientific experiments.

It ignores sex completely. You think a dog growing up and maturing isn't going to want to fuck? You think there wouldn't be females in heat around the neighbourhood? As if!

It ignores the fact that large dogs often fall victim to heart conditions or other ailments that can kill them at a very young age.

In short, *Beethoven* reduces the entire experience of a species to a series of punch lines and tears. It's disgusting.



A dog.

Bryson's boorish view of Europe a derailed read

BY JOHN DEGEN
Varsity Staff

Imagine if you will that you are katchunking along in one of those marvelous little six-seat compartments that make up the passenger sections of most European trains — rather an attractive fantasy at this time of year, is it not?

There you are, gliding through countryside as historic as it is beautiful, your pack dangerously overloading the shelf above your head. Perhaps you are wondering about where exactly you will be spending the night or about the local slang for "great quantities of beer, please," or even about that lovely, young woman or man on the opposite bench who has been smiling so temptingly since you sat down.



Hey gargon! Bring me beer!

Now imagine that this glorious scene is suddenly interrupted by the arrival of another passenger: a sloppy, rather loud American with just a trace of Yorkshire in his voice. He has the porter stow his suitcases next to your pack, and sits down opposite you, right beside the new-found object of your affection. You try to assume an incomprehensible air, but he has spotted the maple leaf your mother sewed onto your pack to protect you from terrorists and begins talking to you as though you had been travelling together for years.

You hear about how overrated European trains are, how he wishes Italian women would join the twentieth century and learn to shave their armpits, and how he hasn't had a really comfortable crap in weeks. Your potential bedmate gives up on you and takes the opportunity of your conversational entrapment to change compartments, disappearing forever back into the distant foreign milieu. Welcome to Bill Bryson's Europe.

NEITHER HERE NOR THERE
Bill Bryson
Octopus Publishing

Bryson made somewhat of a name for himself with the publication of *The Lost Continent: Travels in Small Town America*, one of those books that everybody keeps insisting you must read. The book's success was partly due to the authority with which an expatriate American can make fun of the weirdness to be found in the land of his birth. He's not laughing at Americans in *The Lost Continent*, but with them. His irony is in a sense directed at himself.

Let's Go Europe will probably serve as a more valuable summer traveling guide.

To be fair, there is still some of that self-deprecation in *Neither Here Nor There*. He still seems aware that he is capable of being the typical ugly American, yet he never allows this awareness to get in the way of his ugliness. As he travels from the top of Europe to the threshold of Asia, we are privy to every petty complaint that crosses his mind.

We hear him griping about the price of orange juice, about dopey Scandinavians who can't understand plain English, about the rudeness of the Swiss and the Austrians. These are all, I suppose, valid complaints, the whining that rises to the surface when one is hungry, weary of the road and more than a little homesick. But an entire book of it?

There are moments when he does seem to have actually captured a compelling if small truth about Europe: the extremes of prejudice between each small country, how much more they know about North Americans than we do about them, and how the subtlety of each locale is being watered down by a global, cultural homogenization led by the unstoppable advance of the shopping mall. He writes more realistically, in a sense, than your average travel writer, concentrating less on the typical cultural indicators (museums, galleries, restaurants) than on the feel of the place. He wanders in parks, checks out the prostitutes, watches the flow of traffic.

When he describes the beauty of Danish secretaries sunning their breasts in a park in Copenhagen, or the bustle of having your pocket picked in Florence, you are more than satisfied to sit and listen to what he has to say. "Interesting," you note, "how this aging yuppie can still manage to tap into the soul of Bohemia." But when he starts in on why he sees every old German as an ex-Nazi, or even worse, on memories of his childhood, you wish the train would just derail and put the both of you out of your misery. If this is Bohemia for the nineties, better to kill it now than allow it to grow and reproduce.

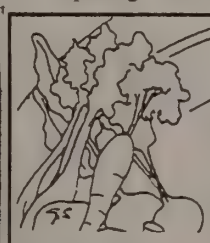
Despite Bryson's impressive frankness and irony, you just can't escape the suspicion that he is really like so many North Americans you meet in Europe. He is not unwilling but simply unable to remove themselves from their own culture long enough to get an unobstructed view of another.

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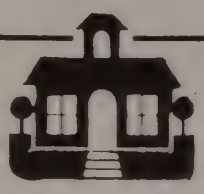


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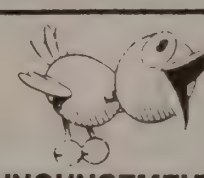


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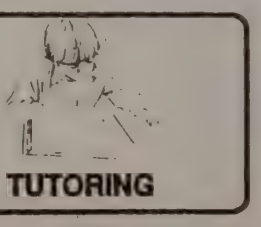
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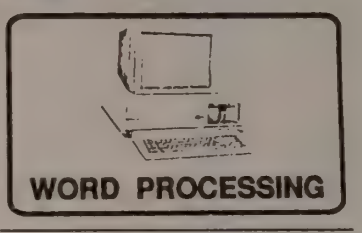
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VARSITY SPORTS

THURSDAY EDITION
APRIL 2, 1992

U of T team on a roll

Pick-up at the Palace

BY TED GRAHAM
Varsity Staff

Want to see some students play pick-up basketball? Try the Palace in Detroit.

This Sunday, three U of T students, Susie Dabovic, Sharon Butler and Marion Barber, will be competing before and at the halftime of an NBA game to decide the winner of the Shick Super Hoops three-on-three competition.



Marion Barber jumps for a loose ball

With the coming of a movie about pick-up basketball (*White Men Can't Jump*), so to comes a renewed interest in the loose style that pick-up affords the casual player. On any given day you can find a number of would-be Michael Jordan's spinning and twirling in gymnasiums and outdoor courts. Many of them are people who stood out in high school but never had the talent or desire to go on to the varsity level. It's for people like these that three-on-three competitions are made.

The trio of players earned this opportunity after they won a competition at U of T and then swept their games at the regional competition at the University of Michigan.

"In our first games we started out nervous but when we got in a rhythm we played really well," said Dabovic.

The team uses a combination of consistent shooting and lots of movement without the ball to beat their often taller opponents.

"[Pick-up] is a lot faster and you use a lot of moves. It's a totally different game." said Barber.

Dabovic was surprised at the team's success.

"We didn't expect anything. We just thought we'd go down and do some shopping and party," said Dabovic.

The team paid their own way down to Ann Arbor, sharing the expense with friends and boyfriends.

They will also be shelling out to go down to Detroit for this weekend's competition.

You can challenge the trio yourself if you think you have what it takes. They usually play on Tuesday's and Thursday's in the Fieldhouse at the Athletic centre.



The Israeli wheelchair basketball team will take on the Toronto Spitfires in a charity benefit at Varsity Arena on Sunday, April 12

Golly gee, the Jays are great

BY JASON FERRIS

This is the year for the Toronto Blue Jays. This is the year that the Jays come together as a team and win their first World Series title.

Or is it?

Sports Opinion

One can't help but wonder if the Blue Jays will again falter in their quest for that first elusive World Series championship. Besides, they have "choked" before so what is preventing them from doing it again?

Memories of past failures still haunt Blue Jays fans, players and management. But something is different about this year. There's not that old feeling of urgency, the feeling that the Jays better win or else. Instead, there is a feeling of anticipation. A need for the Jays to get on with the season and complete the task at hand.

Forget about 1985 when the Jays blew a 3-1 series lead to Kansas City, the eventual World Series Champions, and forget about losing to Oakland and Minnesota in the American League Championship Series or finishing second to Boston or Detroit. This is a different Blue Jays club.

First of all, the Blue Jays' signing of last year's World Series M.V.P., Jack Morris, has solidified a pitching staff that most people feel is the best in the majors.

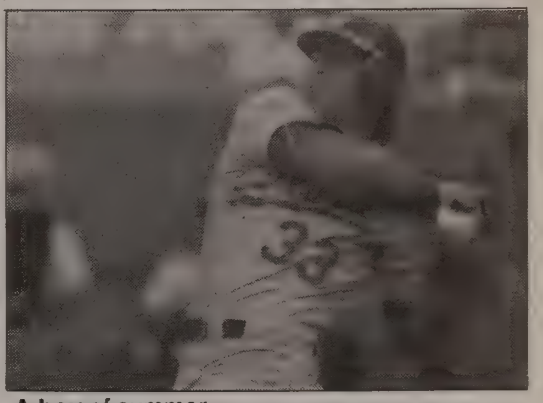
Secondly, picking up Dave Winfield also meant picking up a big heart, a good attitude, and a natural leader by example. Winfield, along with Joe Carter and Kelly Gruber, should provide enough punch to the offence that will erase the fact that the Blue Jays finished second last in runs scored last year.

And finally, the competition between Duane Ward and Tom Henke for the job as the Jays' bullpen closer, should bring the best out of both men, an obvious benefit for the team.

This year there is chemistry. The intangibles that the Jays have lacked in previous years. The Jays have leadership and more importantly, there isn't any selfishness and whining that George Bell and Tony Fernandez exhibited when they played in Toronto. The combination of both will provide the Jays with the necessary winning formula to go along with their pool of talent.

So if what I have said holds true, then it should be an easy task for Toronto to win their first World Series. But that remains to be seen. Don't forget that there are 25 other teams, all equally determined to win, that will fight the Jays every step of the way.

If the Blue Jays are not fortunate enough to win it all this year then don't be upset or at least don't curse the team. Just remember at the very least we don't have the Cleveland Indians as our home team.



A boy of summer

Argos Giveaway

The Varsity has an Argos cap autographed by Matt Dunigan or a pair of tickets available to the first two people who can tell us what university the Rocket attended.

Call at 2:15 pm on Monday, April 6 and ask for Ted.

The Argos have a special student offer: $73.00 will get you into 1 pre-season, 9 regular season games and the Eastern Playoff game. You'll also have first option to purchase seats for the Grey Cup. Call 595-1131 for additional information.

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BUFFALO STAMPEDE, TOM-STYLE

The VARSITY

VOLUME 112, NUMBER 53, MONDAY, APRIL 6, 1992

BEER SWEAT, WARM, LIKE A CAN OF THE 50 POURED ON YOUR BLOATED TUMMY

Election procedures improved

Second round for SAC

BY NANCY HOWDEN
Varsity Staff

The Students' Administrative Council's plans for a re-election this Wednesday and Thursday, are "being followed to the letter."

And the Ontario Public Interest Research Group will allow its referendum question to remain on the ballot, despite accusations of breaking its original campaign promises.



Michol Hoffman *Mark Lyall*

"We're doing our very best to ensure election procedures are being followed to the letter," said Michol Hoffman, SAC university affairs commissioner and new chair for the Elections Committee. "The poll clerks are ready, the Chief Returning Officer is good and the procedure is sound."

Hoffman replaced SAC vice-president Bart Arsenault, who resigned the position.

Plans for a re-election began when the SAC board voted 15-14 against previous election results at an emergency board meeting last Tuesday.

Original election results had shown the ticket of Phil Howard and Anna Vlitas ahead by seven votes. But a recount, which included an uncounted Scarborough ballot box, had Farrah Jinha and Ferdinando Longo out in front by 174 votes.

A further motion at Tuesday's meeting to have a re-election was carried. The board also voted to appoint a new Chief Returning Officer to replace Ray Daniels due to complaints from both Howard and Jinha.

Howard cited poor security, spoiled ballots, variance in vote tabulation and the voting process as reasons to reappoint a CRO and to hold a re-election.

Jinha agreed to appoint a new CRO, saying the past CRO was "incompetent" in an interview last week.

But Hoffman said such procedural problems would be resolved for the re-election.

"All poll clerks are required to sign waivers stating their impartiality and that they understand the election

See Election, page 3.



Singing in the spring at Hart House. *Mark Lyall*

U of T buys computer time in States

BY MAYLIN SCOTT
Varsity Staff

U of T has purchased user time at a supercomputer in Pittsburgh, but not everyone is happy with the cross-border shopping.

Following Tuesday's closure of the Cray supercomputer, U of T announced it would try to cushion the blow for researchers by paying for time to work another few months on a supercomputer in Pittsburgh.

But one prof says the university should have put its money towards a computer in Dorval, Quebec instead.

"It's unfortunate that the University of Toronto has chosen to buy time on the one in the US, rather than the machine in Quebec," said Robert Peltier, a professor in the department of physics, who used the supercomputer for research on climatic conditions. "The money the university has decided to pay is so much higher by a factor of two to a Canadian machine. It's verging on financial irresponsibility."

But David Sadleir, vice-president of computing and communications, said although it was more expensive, the computers were better in Pittsburgh.

"The reason we went to Pittsburgh is there we have access to two different kinds of computers, vector and parallel machines. You can't do that at Dorval. What we've done is purchased service units interchangeable between the two classes of machines. We've bought over 1,100 service units.

"We will charge whatever rates they (researchers) have been charged before, until we run out of blocks."

Peltier said that wasn't good enough. He said he can't continue his research unless he has access to a supercomputer.

"For half the price, they could have obtained twice as much. It could have been a significant shield rather than a less significant one."

Sadleir said U of T was trying to negotiate more time at smaller increments with other supercomputers. He said researchers from different universities might co-operate to share time as well. He also said some of the staff from the Ontario Centre for Large Scale Computation — which housed and ran the supercomputer — were staying on to help researchers access other computers.

"We're really fortunate being at U of T in that we can access the National Science Network," he said. "The speeds available there are dramatically less than in the States, but the link between Toronto and the US is to be upgraded to much faster speeds."

He also said he hasn't given up hope that the provincial government will fund another supercomputer in Ontario some day.

"What I'm trying to do is establish a facility that will make us indifferent to the location of the supercomputer if the province does decide to pick another location. We want to establish a group to help our researchers and grad students access that location."

Sadleir said a group has been created to assess which research will receive priority on the Pittsburgh computer.

The Cray supercomputer closed down after the provincial government failed to confirm it would give $50.4 million over the next four years to help run and upgrade the computer. Over one hundred research projects utilized the computer annually.

Pets banned from Carleton

BY ALI BIGGS
Canadian University Press

OTTAWA — Forget universal accessibility — some dogs will never see their day at Carleton University.

The administration is peeved about pets, and now they've banned them from campus.

With the exception of animals trained to assist people with disabilities, pets will not be allowed in buildings after May 1. Dogs brought on campus must be leashed and under the control of their owners.

Beverly Plato, Carleton safety officer, said allergies and the safety of students and staff are behind the new policy.

"There are people who are so allergic to pets that they could have very severe allergic reactions just from being in an elevator that a pet was in," said Plato.

She said that the safety of pets was also a concern.

"If students take there pet into the lab, they might spill a chemical on their dog," she said.

Carleton student Mike Gifford, who brings his dog Nipper to campus regularly, said the no-pets policy is irrational.

"She's cleaner than most of the students are," said Gifford. "It's really too bad that they went off and did this."

But Plato said the university is a work place and pets have no place there.

"The buildings are treated as office buildings, and if you call any corporation they'll say they don't allow pets," she said.

Student council president Samantha Sheen said some women bring their dogs to campus for protection late at night.

"In a flash administration gives us a policy about pets, but you have to pull teeth to get rid of 2,4-D," said Sheen. "I think it's ridiculous."



No acid on this dog.

OFS lobbies backbenchers

BY MAYLIN SCOTT
Varsity Staff

The Ontario Federation of Students is bringing post-secondary education issues to the forefront of provincial politics.

In a three day lobbying conference, Laurie Kingston, chair of OFS, said student members from across the province met with MPPs to lobby for changes in post-secondary education.

"We met with 40 different MPPs from all three parties, some cabinet ministers and some backbenchers," said Kingston. "We talked about a lot of things, different things with different people. For example, one of the things we raised with (provincial housing minister) Evelyn Gigantes was about getting the Landlord Tenant Act to cover residences.

"I think it was really good as an educational tool for our members," she added. "I think our members were more informed. On the part of MPPs, we reached a lot of people who were previously not informed about post-secondary issues."

But one minister they did not meet was Richard Allen, minister of colleges and universities.

"I think even the minister would prefer we reach out to other members of caucus," said Kingston. "We've met with him so many times, there's nothing new to say. We do need to reach out to other backbenchers though.

See OFS, page 3.

Inside

More news, page 3

Drabble dribbles on, page 9

God's Lonely Men gather to mope at Cinematheque, page 10

HART HOUSE

So many things to so many people

JAZZ AT OSCARS

LIVE AT THE ARBOR ROOM FRIDAY NIGHTS AT 8:30 LICENSED PUB NO COVER

April 10 Hart House Jazz Ensemble
Led by conductor Terry Promane, Hart House's very own big band will dazzle you with their repertoire of classic big band standards.

HART HOUSE RENOVATION PROJECT APRIL 20-AUGUST 31, 1992

The renovation of the Hart House locker rooms and the pool begins April 20 and is scheduled for completion by August 31, 1992.

ATHLETIC FACILITIES OPEN DURING THE RENOVATION PROJECT: the lower gym, the upper gym and track area, the weight excercise, and activities rooms will be open. The locker office will be temporarily located outside the lower gym (978-4747).

FACILITIES THAT WILL BE CLOSED DURING THE RENOVATION PROJECT: the Hart House pool will close Friday, April 17 at 11 p.m. Towel service will terminate and the locker rooms and showers will close Sunday, April 19 at 11 p.m.
If you wish to use Hart House Athletics during the renovation period, you are advised to come dressed for your workout from April 20 onward.

LOCKER/LOCKERETTE CLEAROUT

April 6-10 Please clear out your locker/lockerette in Hart House. Day locker service will be provided until April 19, 11 p.m. A refund of the $5 lock deposit will be made at the Locker Office.

April 10 After 5 p.m. locks and contents of lockers/lockerettes will be removed. Contents will be bagged and kept for pickup by members 9 a.m. - 5 p.m., Monday-Friday until April 16, 1992. Call 978-4747

Lock deposits will not be issued after April 16, 1992 at 5 p.m.

TEMPORARY LOCKER RENTAL - ATHLETIC CENTRE: You may use the Athletic Centre as an alternate facility where showers and locker facilities will be provided. During the period April 6 - May 11 and August 7 - August 31, members are asked to make use of day locker services. A locker/lockerette rental is available at the Athletic Centre for those who wish to rent an accomodation for the period May 11 - August 7, 1992, only.
For information regarding the Athletic Centre, please contact the Administrative Office on the main floor or call 978-7158, Monday-Thursday, 8 a.m. - 7 p.m., Friday 8 a.m. - 5 p.m.

HART HOUSE CHORUS

Sunday, April 5, 1992 at 3:00 p.m., The Great Hall of Hart House
An Apostrophe to the Heavenly Hosts - Willan, Five Folk Songs - Willcocks, Five Black Spirituals - Tippet, Epitaph for Moonlight - Schafer
John Tuttle, Conductor / Sarah MacDonald & Marta McCarthy, Asst. Conductors / Christopher Dawes, Accompanist

HART HOUSE CHESS CLUB PRESENTS CHALLENGE THE MASTERS!

April 10, 1992, 3:00 p.m. East Common Room
Five-master Oliver Schulte will play the general public in a simultaneous exhibition. If you don't lose, you win a prize: $30 for anyone who beats Oliver Schulte, $10 for a draw (Players with ratings over 2300 not eligible). Free for Chess Club Members, $2 entry for others.

HART HOUSE CHESS CLUB HOSTS END OF YEAR CHESS TOURNAMENT

We will hold a final speed tournament. Food and drinks will be served. Free for Chess Club Members, $5 admission for others.
April 10, 1992, 6:00 p.m. Hart House Chess Club.

HART HOUSE ART COMPETITION 70 th ANNUAL EXHIBIT OF PHOTOGRAPHS

To April 9, 1992, Justina M. Barnicke Gallery
Opening: Wed. March 11, 7:30 p.m.
Gallery Hours: Mon., Fri., 11:00 a.m. - 6:00 p.m.
Tues., Wed., Thurs., 11:00 a.m. - 8:00 p.m.
Sat., Sun., 1:00 p.m. - 4:00 p.m.

THE HART HOUSE SINGERS SPRING CONCERT

Friday, April 10, 8 p.m., The Great Hall of Hart House
The King Shall Rejoice - Handel, Requiem - Faure, Ave Maria - Victoria, The Ash Grove - trad. Welsh Air, Long Time Ago - Copland, When Flow'ry Meadows - Palestrina... and more 16th century madrigals. Come and relax before you hit the end of term parties!!!

GALLERY CLUB ANNUAL MEETING

The Gallery Club Annual Meeting is scheduled for Wednesday, April 22 at 6:15 p.m. All members of Hart House are welcome to attend.

HART HOUSE MUSIC COMMITTEE PRESENTS

Kent State University Chorale, performing Wed. April 15 at 8:30 pm in the Great Hall. Admission is free.

THE ARBOR ROOM

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Letter portrays natives as animal slaughterers

UWO prof criticized for circulating forged memo

BY CLIVE THOMPSON
Canadian University Press

TORONTO — Northern Ontario natives are criticizing a University of Western Ontario professor for circulating a forged memo that portrays natives as animal slaughterers.

The memo, which was drafted to look as if it came from chief Roy Michano of the Pic River band, encourages natives to "join in the fun of catching spawning fish, shooting of pregnant deer and moose and the killing of returning ducks and geese."

Ontario's ministry of natural resources faxed a copy of the memo to Michano after receiving it from UWO zoology professor Davison Ankney.

Ankney is president of the Ontario Federation of Anglers and Hunters, which has criticized the government for allowing natives unlimited hunting.

Ankney said he doesn't approve of the memo and didn't draft it. Rather, he said he was given a copy of it during a federation meeting and sent it to the government to voice his disapproval.

"We don't condone this sort of stuff," Ankney said. "When I got [the memo], I said, 'Look, this is the kind of stuff that's starting to happen.' Given the circumstances, we thought it would be best if [the government] saw these."

Band members, however, say the memo is typical of the backlash natives have felt from non-native hunters and anglers.

"Regardless of whether that memo was anonymous or not, I think it's an indication of the rank and file of the federation," said Byron LeClair, Pic River band economic development officer.

Behind the whole debate lies longstanding animosity between the federation and natives over the natives' right to unlimited hunting.

Ankney agreed incidents such as the memo are part of a "racist" backlash, but said some limits on native hunting are necessary.

The federation has claimed, among other things, that native hunting is driving Canadian wild turkeys to extinction.

"I don't mean thousands of guys going out there [hunting], but it doesn't take more than a few of them to do damage," Ankney said.

But LeClair said natives respect and understand wild life. The main wild turkey incident the federation cites involved 28 geese being killed.

"I'm not all that up on biology, but the killing of 28 wild turkeys is not going to endanger a population of 10,000," LeClair added.

Many natives hunt for food, whereas nearly all federation members hunt for sport, he said.

"The vast majority of natives hunting in the far North have to hunt to survive," LeClair said.

Election procedure sound

continued from page 1.

procedures. There is a training session for all poll clerks and ballots will be kept in the Governing Council vault. From the looks of it, our procedure is sound," said Hoffman.

She added the new Chief Returning Officer, Arnold Borsutzky, has a lot of experience with SAC and election procedure.

The Ontario Public Interest Research Group will keep its referendum question on the new ballot, though they disagree with the SAC's decision to overturn previous election results, said member Sean Mattys.

"The question (of U of T students contributing $4 each to OPIRG) will stay on the ballot. Legal advice has told us (to do) that, while our lawyer is trying to get the first results to count for us. We're examining our options so we'll have a clearer notion legally what's the best road to take," said Mattys.

OPIRG won its question with only 52 per cent in favour. Since the election, OPIRG has been accused by its referendum coordinator and other members of violating its campaign promises.

OPIRG had agreed, at an earlier SAC meeting, to delay receipt of the levy money for a year in order to restructure its board and constitution.

Mattys said OPIRG has three options.

"We could, one, try to delay the SAC election; two, get the OPIRG question wiped off; or three, get the initial election results to count."

He added OPIRG will be actively campaigning.



OFS calls for fees freeze

continued from page 1.

"The thing to do with this government is to get people who are not in cabinet who will be willing to bring things up for us. The lobbying conference was an excellent way of meeting people and getting that perspective across to people who could potentially be our advocates."

Issues brought up at the lobby conference included:

- ❑ the need for increased provincial funding to universities and colleges
- ❑ changes to the current income contingent loan repayment plan by introducing improved student aid programs
- ❑ overhauling and expanding OSAP and lobbying against the federal government's recent announcement that interest on student loans will begin upon graduation
- ❑ a freeze on tuition fees
- ❑ increases in Ontario graduate scholarships

"Last year the provincial government promised to increase scholarships by 100 but in the end they were 100 short," said Kingston. "Where are these graduate scholarships? They made a commitment and so we asked that pressure be put on them to follow through."

Kingston said the conference was a success.

"Our press conference at the end was basically ending the "system failure" campaign. We had letters signed by students from across the province. Students are interested in this. We talked about how we had a commitment to do more.

"We're making a public statement."



Three Easy steps

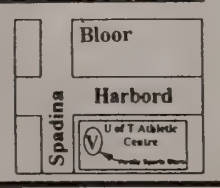
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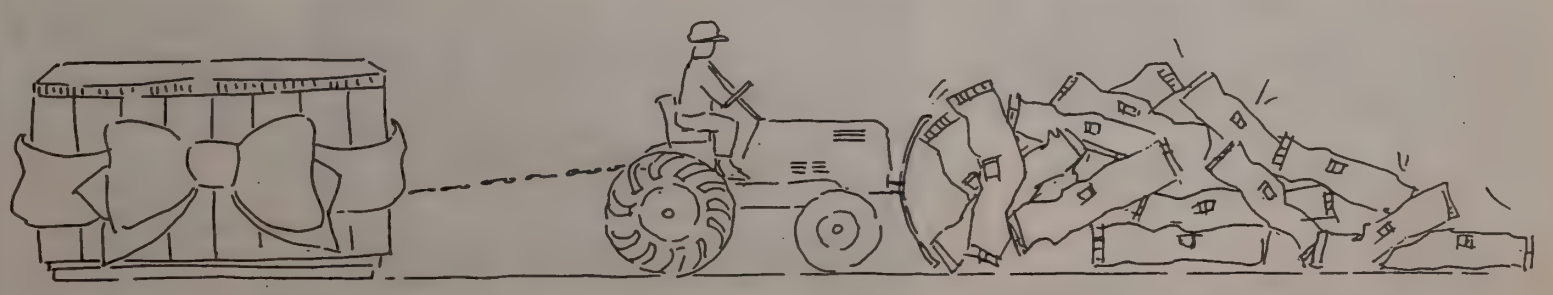
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EDITORIAL

Vote NO to OPIRG

The Ontario Public Interest Research Group is once again asking students to approve their $4 levy request in the second round of SAC elections.

Last time, students did. This time, there's no question that they should vote NO.

Before the first election, OPIRG had promised April elections that would allow representation from the full-time constituency. But on the eve of the election, OPIRG's Board of Directors, in a closed meeting, decided to cancel those elections.

The OPIRG Board went to great lengths to deny that they had promised elections in April. They tried to blame the confusion on Rob Carpick, their referendum coordinator, who resigned when the Board refused to hold elections.

But if the OPIRG Board's memory is short, the rest of the university's isn't. They did promise elections in April. They outlined how full-time students would be represented on their Board to SAC, *The Varsity* and any other student organization that would listen. They never mentioned their hare-brained idea of a "summer interim" Board until it was too late for voters to change their minds.

Or so they thought. The Board didn't foresee another election.

OPIRG Board member Tzeporah Berman told *The Varsity* that the real reason for holding off on the promised election was in order to maintain continuity in OPIRG. She said the Board was worried that "people would come in with their own agendas that wasn't OPIRG's agenda" if elections were held in April.

This shows OPIRG's horror of democracy. If the OPIRG Board wants full-time students' money, then they have to accept that some of those students may have different visions. OPIRG does not exist merely to carry out the present Board's personal plans.

And that's only the beginning of the whole sordid tale.

OPIRG told SAC that only $20,000 of the levy funds would be spent on provincial projects. But in a letter to other Ontario PIRG's, the board promised to spend $60,000 on a provincial project.

OPIRG told students how organized it was, how it could easily deal with the mass influx of cash it would receive from students if their levy passed.

But with SAC threatening to pull their support after the election controversy, OPIRG agreed to postpone receiving their levy for one year. An OPIRG Board member said they needed this time in order to organize ways to deal with the increased influx of funds.

OPIRG lied to students. They lied about having elections. They lied about the amount of money that would be spent on provincial projects. They lied when they said they were organized enough to deal with a large influx of cash.

And all this only weeks after the first election. What other things could be dug up with more time?

Hopefully, U of T full-time undergraduate students will never have to know. On April 8th and 9th, vote NO to OPIRG.

The VARSITY
U OF T'S INVICTUS WEEKLY STUDENT NEWSPAPER 25000 COPIES

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Second class mail registration number 5102.

Handbook elections are Tuesday, April 7, 10 - 6.
Screenings for staff reps to the Board are Thursday, April 9, 4 pm.



back talk ... letters to the varsity

Vote

The Canadian university environment is facing unprecedented pressures to change.

Several provincial and federal initiatives allude to radical alterations. Big business is an increasingly dominant source of "conditional" funding.

Spiralling expenses, especially tuition and an antiquated student loan program, are pushing many students over the economic edge. And most significantly, universities are facing an historic funding crisis.

Now, more than ever before, Canadian students need a national voice to address their concerns. The Canadian Federation of Students is that voice.

Sympathetic MPs, the media and federal bureaucrats persistently demand CFS research. The Dalhousie Student Union reinforces many of its arguments in Senate, on the Board of Governors and to the government with this information.

CFS is virtually the only significant lobbying force speaking out on issues affecting students. Its pressure was paramount in a $6 million boost to the Challenge job creation program over the last two years, and having the 3 per cent tax hauled off student loans. Without CFS, students would have the GST nailed on top of their tuition and student union fees.

No other organization has the capacity to exercise such influence over the entire range of education issues considered by the Feds. Yet this influence is contingent on the numbers it represents.

CFS needs your support — and your students' union needs CFS. This time round, I encourage you, for the welfare of all Canadian students and their universities, to make a commitment to CFS.

Alex Boston
Vice President (External)
Dalhousie Student Union

Vote 2

Just this past week, students in BC have achieved a great victory — after two years of lobbying, rallying and campaigning, our government has finally agreed to freeze tuition fees. A tuition freeze was not even a high priority for the NDP until the Canadian Federation of Students' "Freeze the Fees" campaign received provincial-wide coverage in the Spring of 1990. Once elected, the new government was not able to back down on its promise because of a second province-wide media campaign.

A collective student voice works. Although it often seems that our voices have little impact on those who make decisions, when we band together with almost half a million students across Canada, we can achieve change.

I am writing to you on behalf of students at the University of Victoria to urge you to vote yes to membership in the Canadian Federation of Students. Students at the University of Toronto can only benefit from an alliance with students throughout Ontario and across Canada.

The past successes of the Federation have shown that a national-provincial student organization is the most effective means of reaching the media and all levels of government with the concerns of students.

Students have prevented the federal government from imposing the GST on tuition fees through our lobbying efforts. In response to a nation-wide campaign against the 3 per cent tax on student loans, the government stated that it will be removing the tax.

Despite these successes, we need to continue lobbying for student rights at all levels of government.

Jacquie Best
Director of Academics
University of Victoria

Vote 3

On April 8th and 9th, full-time undergraduates will once again be given the opportunity to exercise their democratic right to vote in the 1992 SAC elections.

This will not only include casting a ballot for your favorite presidential candidate, but reaffirming your position on the various referendum questions. U of T students will have an opportunity to reconsider and join the Ontario Federation of Students and the Canadian Federation of Students. This time, I hope students will ignore the hype and guerilla tactics used by the Federations' opponents.

The cowardly "no" campaign urging students to "just say NO", without any critical thought, to every question on the ballot, violates SAC election committee rules by having a leaflet campaign. Don't be fooled, these individuals who oppose the Federations have as much of a political agenda as anyone.

It is a fact that, in the past five years, billions of dollars have been cut from the federal transfer payments to the provinces. It is a fact that students are a marginalized group on the priority list of our politicians. We need to consistently remind them that we do not accept tuition fees that rise beyond the rate of inflation. Membership in the OFS and CFS would enable us to network with students across the province and the nation to consistently lobby both levels of government.

Financial resources are tight not only for us as students but for SAC as our official lobbying voice. In a time when even I have little faith in the effectiveness of student governments, the OFS and CFS have shown their effectiveness through campaigns such as No Means No and the GST exemption on residence meal plans. I think of my $7 as a down payment on my future. I want to give my money to student groups that are open to any students' participation, that have successes and who will be advocates for students' interests both provincially and federally.

I can only give you an informed opinion as to why we should vote "YES" in the upcoming election. I hope we don't make the same mistake twice.

Stacey Papernick
SAC Board member

Varsity Letters Policy

The Varsity letters column is for the use of the university community. Letters must be no longer than 250 words and must be accompanied by the author's name and phone number. Names will be withheld upon request.

Letters will be published at the discretion of the editor and may be edited for length. Letters that attempt to incite violence or hatred against an identifiable group will not be printed.

We will not accept letters from Varsity staff members. Priority will be given to new writers and topics.

VARSITY REVIEW
MONDAY EDITION
APRIL 6, 1992

Buffalo Tom's alternative meatiness defies extinction

BY CHRISTOPHER FREY
Varsity Staff

Over its first two albums, Buffalo Tom were riddled with comparisons to the dense rock squall of J. Mascis' Dinosaur Jr., especially on their last one, *Birdbrain*. One critic went so far as to dub them Dinosaur Jr., Jr. It couldn't have helped much that Mascis also produced them.

But even then you could tell a crucial difference. Listening to Mascis' affably misanthropic shape-shifting is like reading messages drawn in a pool of oil: the lines cover themselves over, almost as soon as they're written. Buffalo Tom was at least scrawling in sand, and even if the wind occasionally swept the map away, the little vignettes and outrages resonated with a languorous dejection.

With *Let Me Come Over*, Buffalo Tom has moved confidently out from beneath the Dinosaur's shadow, and staked out its own territory in the increasingly homogeneous soundwave of alternative rock.

Evolution of sound

In a recent phone interview, Buffalo bassist Chris Colbourn pointed out that the evolution occurred mostly in the studio rather than on stage. Veteran mixer Ron Saint Germain (Whitney Houston, Soundgarden, Ashford & Simpson), to their surprise, made an immense difference.

"We realized we didn't have to take our live set and make it a record. Mostly we had songs we could experiment with a little bit. I guess you could call it the beginning of our studio years.

"It was conscious on one level, but I didn't expect so many people to pick up on it. We decided to choose a different producer this time. One thing that's pretty telling is that originally we had in mind Pete Buck (of R.E.M.), because we really liked the production he did on The Feelies' record, *The Good Earth*, and we were thinking that on this album we'd have more piano and acoustic guitars.

"We had some songs that were really in that territory, so we also tried a different studio to get a different drum sound and even a different guitar sound. Peter wasn't available when we had time so we just kinda ended up doing it ourselves."

The difference isn't so startling at first. "Staples", the opener, is the kind of masochistic word play (Staple my hands/Staple my hands to my heart/Staple my lips/Staple my lips shut) that would have sat well next to the crazed naive lyricisms of "Birdbrain" (Birdbrain/They say I'm a birdbrain/ Well, if I am maybe I could fly away). In fact, it's like a sequel. But drifting through the new layered fog of acoustics, less muddied than before, abrasive guitar lines uncoil and bite into the melody and feelings of the songs. Distortion and murkiness is used more for mining the tension of each scenario they paint, and vocals are slightly more upfront.

These songs have a depth in their synaesthetic repetition of words and images and acoustic texturing.

The Feelies' *The Good Earth* is probably a good touchstone — *Let Me Come Over* is subtle and crests in the same way. "Taillights Fade" would be the perfect desperate rock ballad closer, like a dissolve, but instead it's the second track and there's a long way yet to go. Thematically, *Let Me Come Over* is not about getting from one point to another, but getting lost in the stars in between, plotting every secret and personal trajectory. These songs have a depth, in the synaesthetic repetition of words and images and acoustic texturing. They sneak up on you, strangely absorbing you into their consciousness.

"We're much more interested in the shapes of the words and sounds, not always the definitions of them. People often say we're melancholy or morose, you must be pretty sad people. I kinda' find it funny that people read us that way. We don't like to define our songs too much, they mean different things to different people, and some mean nothing at all."

Double singers double fun

For the first time it's also obvious there are two singers in Buffalo Tom: Colbourn, who sings only two songs on the new record, and guitarist Bill Janovitz.

"I think the mixing on this one has really brought the differences out. I think we need completely different characters singing on the record, they're like different textures. I've only heard a couple of people notice that there's two singers, 'cause we don't really specify that stuff in our liner notes. That's fine with me, I like the idea that no one really knows who is doing what."

It's impossible to discern what difference Mascis' absence really makes — on the last Dinosaur record Mascis was himself dabbling more in acoustics. At any rate, Colbourn says he never felt encumbered by the comparisons.

"It's not the labels, so much as on a pure musical level we were trying to do something different. I never felt like Billy or myself ever sounded too much like J. singing, or that we were really copying any Dinosaur stuff, so we weren't concerned about that.

"I see what we do more as traditional type thing that goes back not just to the early '80s, but to the turn of the century folk music. Certain patterns of writing songs. But certainly the distorted guitar style comes out of a lot of SST bands. It allows you that sort of freedom to match various sounds."

The middle

Nirvana's commercial breakthrough should make the future a little brighter for Buffalo Tom, although they could become ensnared in some publicist's marketing ploy. Colbourn, however, isn't too concerned with how their label, Polygram, has been presenting them.

"We're caught right in the middle this year because of Nirvana, so as an artist you want to be settled with your own person. Their success will certainly help us a lot more than hurt us. The thing that I really care about is if people will listen to the record and make up their own minds. And I know that a lot of people will probably pick up our album because they have that Nirvana record, and they see that Nirvana mention in a review. So I'm not overly paranoid about the comparisons, I think we've got our own thing and I've always felt that."

Nirvana's success may have been merely fortuitous, but it may inspire some changes in the record business — a recognition that this music could have been popular all along, given half a chance. *Nevermind* is a good record, but not as good as other major label debuts, from X to The Replacements to Sonic Youth.

You could add Buffalo Tom to that list, even though this is actually their second outing with major label distribution. *Let Me Come Over* is the sound of a band trying to carve out their own genuine musical space, crossing that distance, then submerging themselves in the stories and sounds they've created. Few albums create the impression that you've travelled somewhere, like this one does. Not surprisingly, it closes with two songs about home, but neither happen there. In the immense yearning between two places, we discover where we're really at. That's what Buffalo Tom has done.



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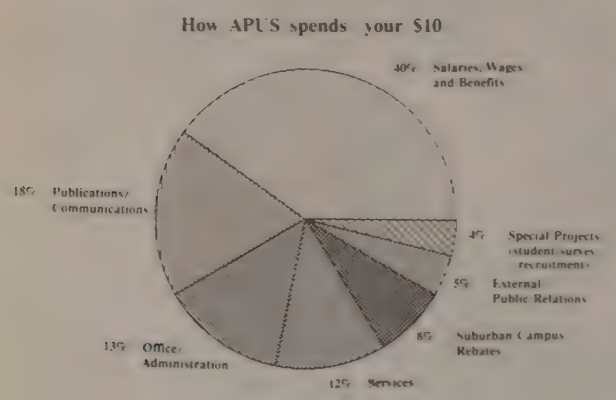
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APUS

ANNUAL REPORT of the ASSOCIATION OF PART-TIME UNDERGRADUATE STUDENTS 1991-1992

Once a year, the Association of Part-time Undergraduate Students (APUS) gives its members a detailed report on the Association's activities for the past twelve months. The Annual Report, which covers the period from March 1991 to March 1992, gives members an idea of what their $10 fee is spent on and gives us an opportunity to assess what we've accomplished.

Recruitment of volunteers was sdentified early in the year as a primary concern. Issues identified as priorities for the year included child care, personal safety, teaching quality and accessibility, both financial and in terms of courses available for evening and summer students. To help us tackle these issues, the Board reaffirmed its intention to conduct a survey of our members and to engage volunteers in lobbying efforts.



Percentage of Total 1991-92 APUS Budget as revised January 1992

SPECIAL PROJECTS

A large and vital project, the **APUS Student Survey** will provide us with the data about our constituency we require to lobby effectively on your behalf for at least five years. All Summer 1991 and Winter 1991-92 students (about 18,000 in total) received the survey in the mail and about 17 per cent chose to respond on topics ranging from academic status to financial aid to attitudes about safety and teaching quality at U of T.

Recognizing that part-time students lacked a united voice at the provincial level, APUS played a central role in the formation of a steering group charged with creating a provincial part-time student organization. The Ontario Part-time Student Association (OPSA) is nearly a reality with four to five core members actively involved. The organization will then concentrate on lobbying at the provincial level on issues such as financial aid.

The Student Survey revealed that over 22 per cent of part-time students are parents. Based on that information and a sense that many parents experience frustration at U of T over lack of information, child care and support available for parents, APUS helped **U of T parents** start a support group. The group's first task is to find space on campus where they can meet, with children, and hopefully swap babysitting time.

APUS, in conjunction with the Women's Centre, is trying to respond to the needs of students being severely affected by the recession by establishing a **food bank** on campus. Donations are being solicited primarily from staff and faculty and the Women's Centre has offered space for the food bank for the remainder of the spring term.

Each June, part-time and mature student associations gather for a weekend **national conference** at some Canadian college or university campus. This year, that conference will be the University of Toronto and the conference — June 19 to 21, 1992 — is being hosted by APUS. Planning for this conference is well underway and we expect about 50 participants from across Canada.

PUBLIC RELATIONS

One of the many functions of APUS is to make part-time students visible to the larger U of T community and even to society as a whole. We do so by bringing together part-time students and the greater community, either through meetings, speeches and events or through the media.

This year, we invited part-time students to listen to U of T President Rob Prichard and Arts and Science Dean Marsha Chandler at open events and brought Woodsworth College Principal Noah Meltz and Assistant Vice-President, Student Affairs David Neelands to meetings of the Assembly of Class Representatives.

In what has become an APUS tradition, we operated a barbecue at U of T Day in October this year. The U of T Day barbecue not only raises our profile in the campus community but also raises money for the United Way. This year we raised $1420 for the Multiple Schlerosis Society.

EXTERNAL ISSUES

In our continuing efforts to represent the interests of part-time undergraduate students, APUS appointed members to the following university committees:

Personal Safety Advisory ● *Search Committee for a New Woodsworth College Principal* ● *Faculty of Arts and Science Teaching Assessment* ● *U of T Students for Excellence in Teaching* ● *Faculty of Arts and Science Teaching Initiatives* ● *Working Group on Mediation Services* ● *Department of Athletics and Recreation Council (and subcommittees)* ● *Teaching Development Advisory* ● *Undergraduate Student Experience* ● *Waste Reduction Review Group* ● *Library Advisory* ● *Committee to Review the U of T Library System* ● *Faculty of Arts and Science Academic Appeals* ● *Student Family Housing Review* ● *Hart House Review* ● *Search Committee for a Hart House Warden* ● *Child Care Advisory* ● *Transit Strike* ● *Sexual Harassment Hearing Panel* ● *Alumni Association's Chancellor's Award Selection Committee*

We were also involved in issues in other ways.

In the spring of 1991, we argued against a proposal to increase fees to Woodsworth College's **Pre-University Programme**, an access programme for people who wish to study at U of T but lack the high school pre-requisites. We felt that increasing the fees for a program whose students are not eligible for OSAP would be detrimental to increasing accessibility to the university.

During the summer, APUS sent four representatives to the annual conference of the **Canadian Organization of Part-time University Students**. Participants confirmed earlier reports that COPUS was suffering from low membership and lack of success in lobbying efforts. We are subsequently recommending that it would be in APUS's best interests to withdraw from the organization and concentrate on forming a provincial organization.

Early in the fall we organized a meeting on **teaching quality** and invited members of the various committees around the university involved with teaching quality issues. By February, SAC had organized an entire national conference on teaching quality and I was able to attend most of the sessions.

To address the issue of **child care**, we first needed to know what the concerns of parents were. In conjunction with the Status of Women Officer for the university and the Vice-President, Human Resources, we organized a child care information session that brought together parents and the "experts" to exchange concerns and information.

A proposed **Code of Student Conduct** was circulated by the university in the fall and we responded to it with a detailed written submission. The **Sexual Harassment Policy** continued to be the focus of debate at the University Affairs Board and although we made a comprehensive response last year, we continued to monitor the debate and contribute to an eventual resolution of the debate.

The **Commission of Inquiry on Canadian University** Education, chaired by Stuart Smith, released its final report in September. APUS contributed to a formal U of T response to this report by providing written comments on Dr. Smith's conclusions.

The Academic Board has also been discussing — for almost a year now! — changes to the **Academic Appointments Policy**, the policy which governs the details of tenure at U of T. APUS was active in organizing student members of the Academic Board to advocate for a greater emphasis on teaching in the granting of tenure and, for the most part, our efforts were successful.

Throughout the year, we maintained our support for **Walksafer**, a patrol and escort service for people walking alone on campus after dark. In addition to publicizing the service as much as possible, we also decided to donate money to the project on the condition that, if successful, the service become a core part of the university's budget.

The **budget** itself has been a topic of great interest to APUS this year. With historically low funding from the provincial government, the University faces an extremely difficult year ahead. We joined forces with other groups on campus to try to get the provincial government to provide more funding to post-secondary education, unfortunately to no avail. We continue to work on this issue.

INTERNAL ISSUES

Internal change was a big theme for APUS in 1991-92, both in terms of our physical space and our organizational structures.

An APUS Review Committee, working for many months on solving some of the organization's structural problems, presented its final report during the summer. As well as suggesting major revisions to the by-law, the committee also concluded that the Assembly of Class Representatives system that APUS uses does not work well because of the changing nature of our constituency. Included in the committee's report was a proposal for a new **APUS Council**, composed of elected representatives from the colleges and faculties. That proposal has been accepted by the APUS Board and will be considered by the Assembly. The structural changes will likely take effect in 1992-93.

As anyone who has seen our office last year and this year will have noticed, we have made several changes to the decor. A paint job, new door and counter have given the office a much brighter look. Some of the changes were a result of a **"Safety Audit"** we conducted during the summer.

More change is in sight as this year we confirmed with **Woodsworth College** that we would be acquiring some office space in the newly renovated building. We will be maintaining our Sidney Smith space and will continue to offer services there but we'll have meeting and administrative space on the third floor of Woodsworth.

SERVICES

Virtually all of the Association's services have been reviewed and revitalized in the past year or so. The **Part-time Student Handbook** went through a complete metamorphosis. **Voice**, our newsletter, went from bi-weekly to monthly. The reduced frequency was made up for with a cleaner look and often larger issues. We have improved distribution of Voice through **the newspaper** in the side pockets on their stands on all three campuses.

Our beloved 50 cent **coffee** service had to be scaled down due to electrical problems in the office — the service had become so popular, we were blowing fuses trying to keep pots percolating. Coffee and tea are still available at APUS but only in the evenings, from 5:30 on.

Applications for our **bursaries and scholastic awards** increased dramatically this year. We celebrated the achievements of award winners with a dinner complete with live music in November at the Faculty Club. In addition to the full complement of 20 scholastic awards we gave out, we were especially pleased to be able to award two APUS Awards for the U of T Sesquicentennial and one Marija Hutchison Award to worthy students.

Although we continue to conduct **course evaluations** for evening courses, we may not have to do as much of the legwork in the near future. The Faculty of Arts and Science is hoping to start its own system of course evaluations, the results of which we would be allowed to publish. In the meantime, the course evals are going ahead as scheduled.

Many students submitted nominations for the APUS-SAC **Teaching Awards** and a committee of students selected the four winners who were presented with their awards in March (see photo). In early April, we celebrated the achievements of a non-academic staff member with the presenting of the second annual **APUS-U of T Staff Award** to Barbara Allingham, Assistant to the Registrar at Trinity College.



APUS-SAC Teaching Awards 1991-92. From left to right: Prof. John Arrowwood (winner - Physical and Life Sciences), Dr. Patrick Quinn (winner - Humanities), Wendy Talfourd Jones (APUS President), Dr. Barry Green (guest speaker and past award winner), Prof. David Foot (winner - Social Sciences), Michol Hoffman (SAC-University Affairs Commissioner), Prof. Ken Selby (winner - ProFac Sciences).

The only students we can't serve as well as we would like to because of distance are those of you at **Erindale and Scarborough**. In recognition of this fact, we give a partial rebate of the APUS $10 fee to the Scarborough College Students' Council and the Erindale Part-time Undergraduate Students. At the request of the SCSC Part-time Commission, we increased the size of their rebate from $2.50 to $2.75 per student this year in order for them to sustain their services and look into becoming an autonomous part-time student organization.

APUS is never able to offer as many services and events as we'd like to but we do, from time to time, donate to other organizations offering events we think part-time students would support. This year we donated to the following campus organizations and events:

Teach-in on Sexism and Violence Against Women ● *Society for Linguistics Undergraduate Students* ● *Global Development Week* ● *Sex Education and Peer Counselling Centre* ● *Gerontology Students Association and Alumni Association* ● *Committee on Homophobia* ● *Innis Film Society* ● *Ontario Public Interest Group — Green Crew* ● *Anti-Calendar (Arts and Science Students' Union)* ● *Arthur Kruger's Farewell Reception (Woodsworth College)* ● *Walksafer Service* ● *Mayoral Debate* ● *Native Studies Week*

RECRUITMENT

As we mentioned, recruitment was a big priority for APUS this year. But what did we do to achieve our goals?

In January, we co-hosted, with the Students' Administrative Council, a Forum on Women in Campus Politics in an effort to get more women running for political positions within the university and APUS. Our largest endeavour was to hire Cathy Callaghan, a **volunteer co-ordinator**, from January to mid-April. Cathy has helped us organize three programs:

$ The Action on University Underfunding Group is working on ways to reduce the financial burden for students and improve the quality of our education in the context of massive budget cuts;

✓ The English Support Group offers peer tutoring and conversational practice for students whose first language is not English;

♀ The Part-time Women's Network is focusing on women's safety on campus and is conducting surveys and presenting films on all three campuses.

Thanks to Cathy's tireless efforts, we had an election for a Board of Directors for the first time in recent memory. Although we can't afford to have a permanent Cathy, we do hope to be able to sustain all of the positive changes she has brought about.

ON THE HORIZON

Obviously, recruitment will remain a top priority for APUS. We firmly believe that for those students who can spare the time, getting involved in activities other than your classes will not only improve your experience here but help you develop both personally and professionally. We are hoping the increased level of awareness of APUS generated through our recruitment efforts will help us as we head into a period of heavy reform.

Our expansion into Woodsworth College will entail many changes in the way we operate internally. We should even be able to increase our services with the additional space and hope, at the very least, to increase the number of bursaries we give out each year.

As for the rest of our goals, for the most part, we leave that to the new APUS Board of Directors. They will no doubt have limitless energy and a myriad of ideas for 1992-93.

Our achievements this year have come to fruition due to the energy of many people other than myself. I want to thank my executive, the Board of Directors, all of our volunteers and of course the staff of APUS.

Sincerely,
Wendy Talfourd-Jones,
APUS President, 1991-92.

The Association of Part-time Undergraduate Students is pleased to introduce U of T to our new Board of Directors for 1992-93:

- ❑ Alex Caruana, Scarborough College
- ❑ Ray Daniels, Woodsworth College
- ❑ Trudie Helpenn, Woodsworth College
- ❑ Amit Kana, Erindale College
- ❑ Christine Sterling, Woodsworth College
- ❑ Maria Stoeckner, Woodsworth College
- ❑ Peter Strack, at-large
- ❑ Wendy Talfourd-Jones, Woodsworth College
- ❑ Boo Thompson, University College
- ❑ Ed Treijs, at-large
- ❑ Nancy Watson, Woodsworth College
- ❑ Jovita Nagy, Past-president (ex-officio)
- ❑ Patti Cross, Governing Council Representative (ex-officio)
- ❑ Stacey Papernick, Governing Council Representative (ex-officio)

PAID ADVERTISEMENT

New performance proves that the mentally ill are hardly world's away

BY LAURA KOSTERSKI
Varsity Staff

World's Away
Queen Street Mental Health Centre
to April 11

At first the idea of seeing a play at 1001 Queen St West might seem a little scary. This is why a night out to see *World's Away* is so important — to demystify the ominous presence of the Queen St Mental Health Centre and to close the gap between our normal (?) selves and those individuals suffering from mental health problems.

World's Away is written by Toronto playwright John Gregory and is a production of the Workmen Theatre Project (WTP), a company committed to promoting mental health awareness and to integrating the theatre community with individuals receiving ongoing mental health services. Fifty percent of the cast and crew are comprised of people who have mental health problems and the other fifty percent are theatre professionals.

The company was founded by Lisa Brown, a former nurse at the Centre. Having witnessed the serious problems in mental health services and also the desires and talents of patients in her care, she decided to form a theatre group which would both depict these problems and give patients an opportunity to express themselves in the community. *World's Away* is WTP's latest project. The project is not meant to provide therapy, it is intended to give artistic individuals a chance to perform in a meaningful piece of work.

The story takes place in the basement of a walk-in mental health clinic where Irene, a government employee and former actress tries to organize a theatre workshop. (The play thus reflects the genesis of WTP itself). Through the workshop both Irene and the patients learn about themselves and also articulate some of the indignities and inhumanities they have suffered as a result of mental health treatment.

The play addresses a host of mental health issues. In order to write Worlds Away, Gregory was given a copy of The Graham Report, a list of suggestions for changing the dismal world of mental health care, emphasizing a community-focused philosophy where the needs of the individual are central. *World's Away* dramatizes these issues.

It demonstrates, for example, the need these individuals have for a place to make the transition from hospital life to a more independent life in the community; a place where support is easily found and yet is not the clinical environment of a hospital. It suggests the need for a more careful and individual-centered administration of medication; and also touches upon the fact that homelessness is often a result of mental illness.

Not only is the play informative, it is also very moving. It opens up the world of mental illness (literally, opening the doors of 1001 Queen W), shattering stereotypical conceptions of those suffering from mental health problems and also stimulating a certain degree of personal reflection on one's own unspoken instabilities. For example, Rob, a young patient at the clinic, comforts Irene when she expresses her own anxieties; he says that we have all gone to place in our mind where its hard to get back. The play thus integrates the community with individuals with mental illness, not only by exposing the issues, but also by identifying the possibility that mental health is everyone's issue.

World's Away is a very professional and very entertaining play on its own terms. It also represents an informative and humane approach to mental health treatment which is well worth learning about and supporting.

Vic art a one subject diversion

BY TERRY HANLEY



An exhibit of sculptures and prints by Canadian artist David Paolini adorn the ground floor Gallery of Northrop Frye Hall at Victoria College until April 24.

Paolini, an established and recognized artist, has put on many shows across Canada and in the United States. His creative accomplishments include two Nora E. Vaughn Scholarships in 1976 and 1977, and the Dora De Pedery Hunt award in 1976. He has studied at the Ontario College of Art, and the University of Toronto and is currently pursuing an MA in Fine Arts at New York University.

The exhibit is interesting but not much for variety and one wishes that there was a wider range to really show the talent of the artist. What is on display are variations on one theme: a nude figure of a woman with a distorted physique. This figure is seen repeatedly in collage and clay statues.

Nothing here will leave the viewer spellbound. It will however divert you for a few minutes on your way to a class or if you just happen to be wandering through Northrop Frye Hall. A few minutes is a meagre amount of time to give appreciation to the work of a Canadian artist so take the time to see what's here.



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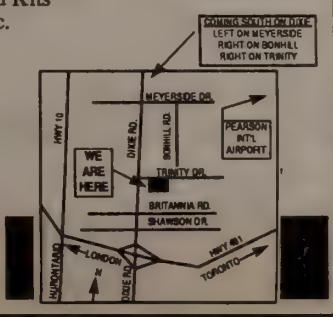
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On the Agenda:

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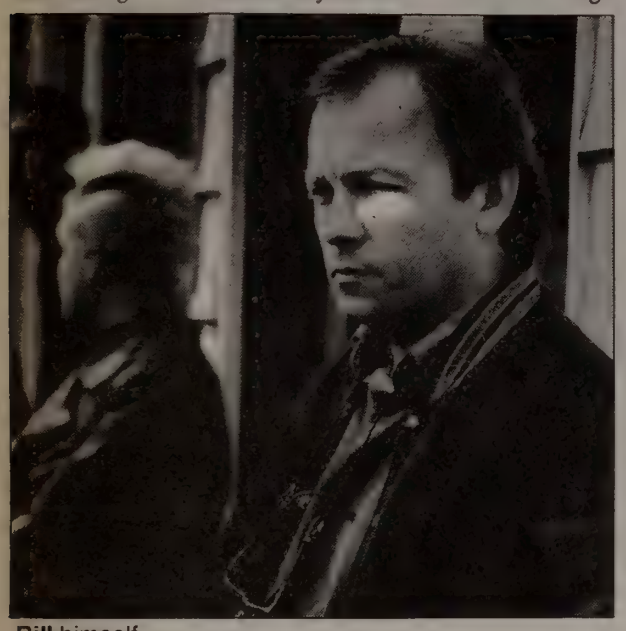
Teaching life in MacGillivray's class of movie-making

BY STEVE GRAVESTOCK
Varsity Staff

William MacGillivay retro
Bloor Cinema
to April 15

Maritime-based filmmaker William MacGillivray deals almost obsessively with art as a subject.

Life Classes, his best known work, focuses on a woman who discovers self-fulfillment and self-expression through her accidental involvement with an art school. *I Will Not Make Any More Boring Art* is a documentary about the Nova Scotia College of Art and Design.



Bill himself.

His latest, *Understanding Bliss*, contrasts two lovers by their diametrically opposed ways of telling stories. English professor Elizabeth arrives in St.John's to visit her lover, Peter, and deliver a reading of Katherine Mansfield's *Bliss*. Cultural Studies professor Peter is mounting a production of a Mummers play, a long standing form of folk art. Their relationship is doomed. *Understanding Bliss*, which will be screened April 3-6 at the Bloor cinema, kicks off a comprehensive MacGillivray retrospective.

MacGillivray doesn't consider his focus on art as a subject as an abstract or academic concern."The act of creation, the meaning of getting your ideas out — to me it's an essential thing. It's obviously one of the things that separates us from other species. A lot of people have lost, or never had, an appreciation of their own ability to communicate."

For MacGillivray, art works as a metaphor for the human condition."Art is the most obvious way we express ourselves, but we express ourselves through our relationships with other people, with our parents, the way we bring up our children. All of those things are so important in defining who and what we are. Whether or not you translate it into absolute real terms as a piece of art, music, poetry, is almost immaterial."

One of the reasons why MacGillivray shot *Understanding Bliss* on video was to create a sense of unreality, to distance the viewer from events and foreground the artificial aspects of the medium."We wanted the image to be degraded, to be less than real. We shot it on video for the same reason that a painter changes the surface quality of a painting so that it's abstracted from reality. Even though you're reacting to the emotional exchanges between the characters, you're aware that this is not real — you're watching something other than life which speaks to life. You have to relate to it.

If you go see *Star Wars*, the whole point is to get so involved that you forget who you are. By putting a layer between the audience and the film we tried to make the audience conscious — to always say 'I am still me watching this thing about something else.' You have to have that constant feedback."

MacGillivray is the Maritimes' best known filmmaker and he has no intention of leaving. He has peace of mind, something he can't find in a large city. He admits, though, that he sometimes finds it an uphill battle. It's not because he can't fund his films; he notes that though there's more money for film in metropolitan areas like Toronto there are also more filmmakers and therefore more competition for available funding. His biggest obstacle is the media's lack of interest in Canadian film in general.

"Things have gotten a little better, but I blame the media roundly because people don't have access to it. The media defines things, but it hasn't been defining Canadian cinema for itself or for the Canadian audience. It should be helping audiences to discover Canadian film. I suppose that's the downside of living in Atlantic Canada.

It's interesting that when I took *Life Classes* to the Berlin Film Festival in 1988, there was no prejudice about where you were from or whether people knew you. There was the perception that there's something here that should be looked at. Sometimes releasing a film in Canada is like venturing into foreign territory."

Drabble's novel no ivory pillar

BY ERIN O'BRIEN

The Gates of Ivory
Margaret Drabble
McClelland & Stewart

For those left dangling by Drabble's last book, *A Natural Curiosity*, the next installment of the epic saga of Liz Headleand, Esther Breuer and Alix Bowen will be a great disappointment.

Largely because, despite what you read on the dustjacket, they hardly appear. Drabble will not be included in the annals of capital-L Literature, but she produces some of the most intelligent and entertaining non-literature today. Her last two novels charted the lives of three friends whose careers and fortunes were propped unnaturally high by eighties Thatcher Britain. Drabble is a more literate version of *Vanity Fair* writer Dominick Dunne, choosing upper-middle class Kentish Town over the Cote d'Azure as her source of inspiration.

Though there are no Great Themes and Explorations, the fact of Drabble's choice of a Cambridge-sprung psychiatrist, an art historian and a social worker specializing in serial killers as the protagonists allows for the illusion that one is reading something of substance. Drabble's books are not ones you would be embarrased to be seen reading on the subway as her oeuvre is the cotton candy of the literati.

Drabble's literary schlock doesn't make for much of a sequel.

This novel represents a genuine error in Drabble's estimation of her own abilities: having done the lifestyles of London's rich and moderately famous so well, she then proceeds to relocate most of the action in Bangkok, Vietnam and Cambodia. Though undoubtedly a stimulating exercise for any writer, this cross-cultural meditation on the oft-remarked upon widening gyres of the Twentieth Century sits uneasily as it pushes Drabble into the realm of the Deep and Meaningful, which is obviously even more foreign to her than South Asia.

Drabble solemnly weighs the evidence of the Khmer Rouge's legacy, the machinations of Pol Pot, the scars of war with the U.S. on Vietnam. She concludes little other than that life in refugee camps is more than unpleasant and the truth of the Vietnam War, after the opaque para-military tactics of the North Vietnamese and the leadership of two less-than straightforward American presidents, is nowhere to be found.

This book falls somewhere between the cracks of fiction, political theory and history, and though this may have worked for Kundera, Drabble's talent is nowhere near formidable enough to make this interesting. Her curious but endearing habit of dropping names on behalf of her characters, bursting with pride as their creator is, becomes formulaic and cliched as she chronicles the Sony-laden travellers through abject Third World poverty.

The true Achilles' heel of the book is its choice of a main character, the inferior novelist and newfound-adventurer, Stephen Cox. Cox is fighting a losing battle from the start: Liz Headleand has already dismissed his talent at the beginning of the book, and his quiet superficiality and ethnocultural pigeonholing of the various characters he encounters on his journey is both witless and graceless. To my mind, the greatest indictment of this character is his love of Conrad, perhaps (with Dickens as a close second) the most overrated and boring of the pantheon of Great Writers.

Even Liz, Drabble's Old Faithful, shares this opinion. With a mildly grandiose and totally featureless main character, a great deal of political abstraction that reeks of pomposity on the part of the author, our favourites in London all but banished from the action, and gratuitously revolting details of cannibalism and freeze-dried finger bones studding the work, Drabble's novel becomes one of the "Atrocity Stories" she denounces in its pages.

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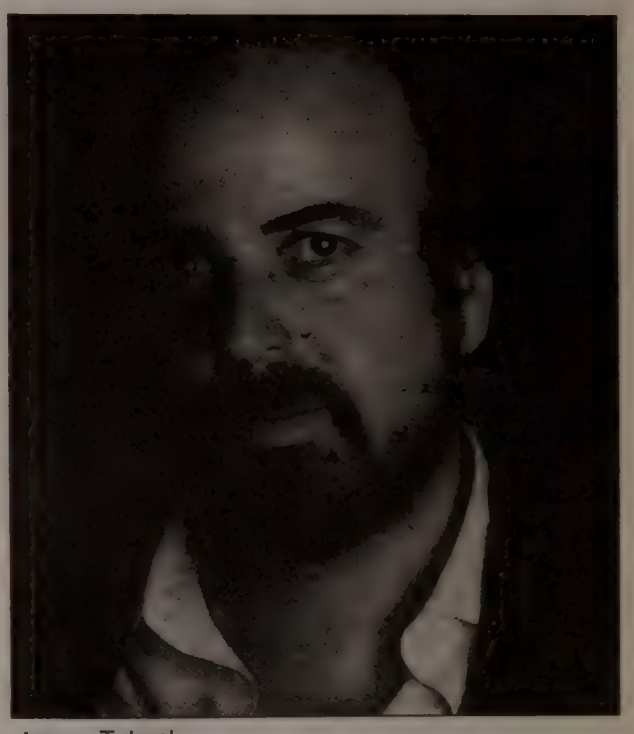
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Losers a go-go at 70's retro

BY STEVE GRAVESTOCK
Varsity Staff

Seventies retrospective
Cinematheque
April 10 to May 22


James Toback.

Film critic Pauline Kael once compared American films of the 1970's to that country's literary renaissance — the movement spearheaded by Hawthorne, Melville, and Emerson. Geoff Pevere's upcoming Cinematheque retrospective validates this statement.

In addition, the programme illustrates just how widespread the quality was during that period. Of the eleven films scheduled, only one was made by a major director, and only two feature major stars. None of the films are acknowledged masterpieces. However, while you're watching *Who'll Stop the Rain*, *Fingers*, *Smile*, *Straight Time*, or *Pay Day*, you'll definitely be forgiven for wondering about the relevance of those sorts of labels.

The best films of this period were remarkable for their courage, vitality, and breadth (in terms of subject). The quality is partially attributable to the *zeitgeist* : Watergate, Vietnam, and the drug-and-inertia-induced collapse of the counter-culture bred cynicism and disillusionment. The filmmakers responded to this, but they also retained some commitment to 60's idealism, some residual sense of social responsibility. Otherwise, they never would have allowed a jaundiced sentiment to permeate their films. In subsequent decades, directors and writers descended into escapism and fantasy, techno-spectacles and tried and true (boring) genres. As Pevere comments in his programme notes, 70's filmmakers were artistically adventurous and were seldom constrained by conventions. In other words, the courage of individual filmmakers also played an enormous part in this creative explosion.

The first film in the series — James Toback's legendary *Fingers* (scheduled for April 10) — displays almost all of the period's virtues. A Maileresque meditation on violence, culture, and machismo, *Fingers* has flaws and some of its ideas are extremely unpalatable (especially the stuff about racial and sexual identity) or even ludicrous. Its protagonist is a cheap hood who wants to be a concert pianist. However, it's about as intense and vital an experience as you'll ever have in a movie theatre. Toback, who was nominated for an Academy Award for his *Bugsy* script, will attend the screening.

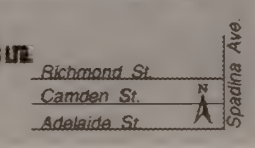
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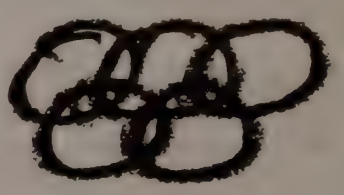
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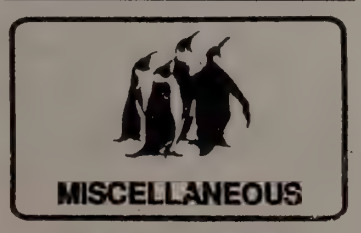
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VARSITY EVENTS CALENDAR

Deadline is Thursdays at noon. Limit three entries per group a week. Submissions must be 25 words or less, or they will NOT be included.

Monday, April 6

FEMINISM AND CRITICAL THEORY (FACT) WITH THE GRADUATE ENGLISH ASSOCIATION -- "Who Can Speak for Whom", panel discussion on issues of identity, culture, and representation, with Dionne Brand, Ted Chamberlain, Lenore Keeshig-Tobias, Francoise Lachance, and Valerie LeBlanc. George Ignatieff Theatre, 15 Devonshire Place. 7:00 p.m. PWC donations.

Tuesday, April 7

JOHN M. OLIN LECTURES -- Eugene Genovese (Distinguished Scholar in Residence, University Center, Georgia), "The Southern Conservative Tradition in American Political Culture." 4:00 p.m. Room 3050, Sidney Smith Hall.
NORTH TORONTO SAILING CLUB -- Free information nights. St. Vladimir's Hall, 620 Spadina Ave. (lower level). 7:00 p.m. to 9 p.m. Call 480-0636.

Wednesday, April 8

JOHN M. OLIN LECTURES -- Elizabeth Fox-Genovese (Eleonore Raoul Professor of the Humanities, Emory University), "Feminism and Rhetoric." 4:00 p.m. Combination Room, Trinity College.
FACULTY OF MUSIC -- The World Music Ensembles present their annual concert featuring a selection of music traditions from around the world. Prof. James Kippen, conductor. 8 p.m. Walter Hall, Edward Johnson Building. Tickets $5 - Box office 978-3744.

Thursday, April 9

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.
U OF T FACULTY OF MUSIC -- The Thursday Noon Series presents a concert of student chamber music. 12:10 p.m. Walter Hall, Edward Johnson Building. Admission Free.
THE ENCHANTED HUNTERS: LOLITA'S PERSPECTIVE -- An original one-act play, by Sarah Marcinkiewicz, based on Vladimir Nabokov's novel Lolita, explores "off-stage" events from Lolita's point of view. Erindale Studio Theatre, 3359 Mississauga Road. Until Saturday, April 11, at 7:00 p.m. Admission is free. For information phone 621-5126.
ASSOCIATION FOR BAHA'I STUDIES -- Please join us for a lecture on a most significant personality and his world embracing message. Baha'u'llah: His life and teachings. Sanford Fleming, Rm 1105. Free, all welcome, 7:30 p.m. Refreshments will follow.
U OF T FACULTY OF MUSIC -- The Guitar Ensemble, Eli Kassner, director present an evening of guitar chamber music. 8 p.m. Walter Hall, Edward Johnson Building. Tickets $5 - Box Office 978-3744.

Friday, April 10

LIFELINE CHRISTIAN FELLOWSHIP -- Weekly Bible Study. Anyone welcome. 33 St. George, International Students Centre. 1:00 - 1:45, free.

Sunday, April 12

ACQUAINTANCE RAPE SUPPORT GROUP -- Weekly meeting. Women's Centre, 49 St. George St. 7:00 p.m. Free.

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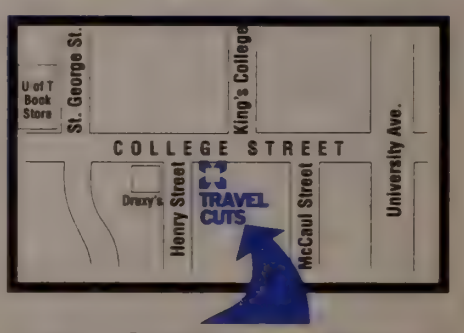
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•NEWS YEAR IN REVIEW•

The VARSITY

VOLUME 112, NUMBER 54, THURSDAY, APRIL 9, 1992

WAITING TO SEE THE BFC(IF THEY EXIST) IN JAIL - (AND YES, WE ARE THE OFFICIAL VOICE OF U OF T SINCE 1880)

Health fees to rise

Health service fees are going up again next year, and students say they want to be consulted about how the money is being spent.

"I don't like it, and in principle I don't agree with it," said SAC president Peter Guo. "Every time the university goes through budget restraints it goes down through the divisions and then down to the consumers which are for the most part students, and we have to pay more."

Proposed fee increases set for next September are approximately six per cent on the St. George and Erindale campuses raising the fee by $1.90 to $33.25 at St. George and by $2 to $35.00 at Erindale. Scarborough will increase its fee slightly less, up by $1.50 to $37.50.

"We have to raise the fees because the costs are going up by about six per cent," said David Neelands, assistant vice-president of Student Affairs. "OHIP increases, which pay about half of the costs are only going up in the range of 2 to 4 per cent."

He said a large part of the rising costs were the 4 per cent salary increases for the Health Services staff that were previously negotiated by the university and the Staff Association.

But students say they deserve a voice in what expenses are being accrued if they are expected to pay more. Student incidental fees currently make up approximately half of the Health Services budget.

"The increase is actually not that substantial," said Alice Pitt, president of the Graduate Students Union. "What we're concerned with is the mechanisms that control the health services. Salary negotiations are done by one set of people, OHIP decides what increases to allow and we just get handed the rest. The mechanisms seem squirrelly to me.

"We really do need to have a board made up of users to have some sense of what we're paying for and to make some choices to decide about what services are important and what could be cut."

Neelands said the idea of an advisory board with student representation is a good one.

"(The board) would be very welcome," he said. "We're trying to get a meeting going soon."

BY MAYLIN SCOTT

Robarts accessibility



Robarts Library will soon have a ground-level entrance for easier wheelchair access, thanks to a student levy.

The new entrance will be located on the east side of the building, between existing north and south entrances.

Ihor Kotowycz, manager of Design for Projects Planning and Construction, said work on the new entrance should begin sometime during the end of May.

"We're just finalizing the drawings," he said.

The project includes a walkway from St. George Street to the new entrance, modification of elevators and washrooms and a main circulation desk at ground level.

The new entrance will make it easier for people with disabilities to get into the library. Kotowycz said it will be better than the ramp at the north end of Robarts, which he feels is inadequate.

"It's been quite an awkward ramp," he said. "The requirements (for wheelchair access) are much stricter now."

The new entrance will become the main entrance.

Funding for the project came from the three-year levy of thirty dollars from every full-time student.

Ed Bonner, chair of the SAC's Wheelchair Access Committee, said the money raised by the levy will go towards the new entrance and washroom modifications.

"We allocated up to $390,000 for the modifications to Robarts Library," he said.

Kotowycz said he was unsure how long it will take to complete the entire project.

But Eileen Barbeau, co-ordinator for Special Services for the Disabled, is optimistic that it will be completed before long.

"I think it will be ready to go by the fall," she said.

BY JOHN ORCHESON

Libraries to install new system

Workers uneasy about passwords

BY JOHN ORCHESON

Days are numbered for FELIX, U of T's existing library circulation system — 130 to be precise.

But the library workers' union feels the new system could cause further labour problems.

U of T has decided to scrap FELIX because the software needed to maintain and upgrade the system is no longer available.

The new system, similar to FELIX, is easier to use, according to Peter Clinton, director of Information and Technology Services.

"Fundamentally, it does the same thing as FELIX, but its navigation system is much clearer," he said.

A learning module will be incorporated into the system to teach people how to use it.

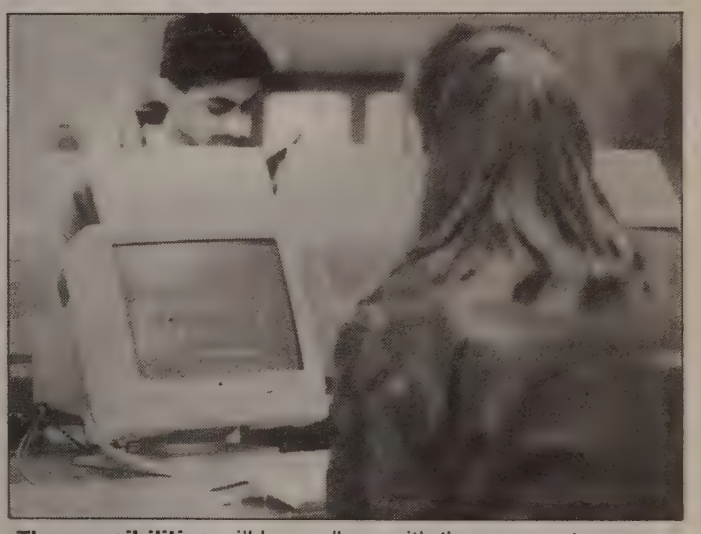
The system can also be used to access guides to campus events, restaurant directories, and even newspaper articles.

"It reaches beyond the catalogue," said Clinton. "It's the core of a campus-wide information system. Virtually anything in text form, we could put (in the system) quite easily."

The system will be phased in gradually over the summer.

By next fall there will be a total of about 400 new terminals installed throughout the St. George, Erindale, and Scarborough campuses.

"We're pretty confident that people will find the transition easy," said Clinton. "We're trying to do this in a slow way rather than in one fell swoop."



The possibilities will be endless with the new system.

But, according to Alan Scheer, president of the Canadian Union of Public Employees, local 1230 — which represents library workers — acceptance of the new system might not be as smooth as anticipated. He said the issue of individual passwords — which are required for the new system — will be very contentious.

"Everytime someone logs on (management) will know who it is," said Scheer. "We just feel that this is a type of surveillance. It's also going to slow things down. You can't keep logging in all the time."

With FELIX, library employees had a common password to log onto it, but with the new system, each employee is assigned an individual password.

Scheer also said formal employee training on the new system will be essential.

"We pushed that we wanted better training this time," he said. "Last time (when FELIX was introduced) it was pretty chaotic."

Scheer said, however, he has been assured there will be better training this time. And he agreed a new circulation system is necessary.

"Nobody's happy with what we have now," he said.

The date for the official switchover is August 17, but Clinton said library users might be able to access the system as early as mid-July.

High school kids out of luck

BY PATRICK HO
Varsity Staff

High school grads will have a tougher time getting into U of T in September.

Despite a 10.3 per cent increase in applications from high school students whose first choice is U of T, enrollment at the school will be cut back by 715 spots as part of long-term budgetary planning.

"The Arts and Science programme at St. George, Erindale and Scarborough will account for almost all of them," said Dan Lang, assistant Vice President of Planning and University Registrar.

A target goal of 6,000 students will be admitted into U of T this September which will be a 10 per cent decrease from last year's levels.

In previous years, the average mark to get into the Arts and Science programme at U of T has ranged from 80-82 while the minimum has been between 74-76.

"I would imagine those numbers will be going up by four points each," said Lang.

As of February, applications to all Ontario universities had gone up by 2.6 per cent.

"That makes us almost four times ahead," Lang said. "I don't know what to attribute that to."

Mary McGee, Research and Planning officer, said it could be the recession.

"We had dropped back in recent years, so I think we're just getting back to where we used to be in terms of our share of the system," said McGee.

"It may be because of the recession and students can't afford tuition and room and board outside of home. It could be because of the Maclean's article last fall where our Arts and Science programme was ranked fourth in Canada. It's hard to say."

Prof finds huge underground fungus

BY MAYLIN SCOTT
Varsity Staff

A U of T prof's fungi search has mushroomed into a giant find under a Michigan forest.

After four years of sampling mushroom spores, professor Jim Anderson of Erindale's Botany department and two other researchers have discovered an organism — a fungus called *Armillaria bulbosa* — covering 15 hectares to a depth of 15 centimetres under the forest floor of a Michigan forest. The fungus, the size of 15 football fields, is estimated to be at least 1,500 years old and weighs 100 tonnes.

"We showed this thing is genetically formed," said Anderson. "Theoretically, it could keep growing in size forever. If you cut a mammal in half, it dies, but if you cut this in two and allowed it to grow back together, it would be able to recognize itself."

He said people usually think of micro-organisms as small and unimportant, but this discovery will change that.

"I think the main significance of it is to show that micro-organisms are really significant to the eco-system. People should be looking below the surface."

Anderson said the fungus is bordered by other fungi with different genetic patterns, and he plans future research on how these border areas are changing. He said he also wants to explore fungi population changes.

"We have a good working definition of what an individual is. We now have to look at the breeding population, see how far the spores travel and who mates with who, when. Millions of mushrooms are produced, yet they aren't colonized by the same resident. Where are all the spores going?"

He said he was surprised by all the recent media attention the fungus has been getting.

"It's been fun. We're really shocked by the attention. To us it was just another workman-like paper."

Inside

Read all the skeefs (the little text paragraphs in boxes throughout the paper), any page

For once, don't just read the paper, look at the layout, all pages

Oh yeah, there are some articles to read inside too, every page

The Sound and the Fury:

COMPILED BY MAYLIN SCOTT AND NANCY HOWDEN

They came, they spoke and we quoted them -- not always to their liking. It was a year of firings and rehirings, of resignations and elections and resignations after elections. There were budget restraints and overblown budgets, and no budgets for date rape campaigns, childcare, lobbying the government, tutors and senior tutors, student aid, post-secondary education... all in all just another average year at U of T.

"Whether there is a blue sky or a grey sky, we're out here looking at nature awakening. We feel alive. After being here for two and a half months, we feel it would be foolish to give up now." - **Anica Miter seeing a lot of nature as library workers continued strike (May 13, 1991)**

"We were screening T-shirts and there are deadlines to be met." - **Peter Guo explains why there is no date rape campaign at Orientation. (Sept. 3, 1991)**

"U of T's SAC hasn't had a meeting with the minister (of Colleges and Universities) in years. If they had a meeting with the minister it would make their entire year." - **Chris Lawson, OFS researcher calls SAC's lobbying efforts a joke. (Oct. 3, 1991)**

"Wow." - **Bart Arsenault hears OFS's $580,000 budget for lobbying for the first time. (Oct. 3, 1991)**

"I think he partied too hard last night." - **Bart Arsenault explains Peter Guo's inability to comment on Stacey Papernick's resignation (Oct. 15, 1991)**

"There is an existing and increasing supply of bikes which you see around you. I merely ensure redistribution from the haves to the have nots, so call me Robin Hood, or just Mr. Hood." - **Bike thief David explains the economics of the market (Oct. 10, 1991)**



Maylin Scott

SAC dresses up for U of T Day, the real clown's on the left



"That's bullshit man, why should I waste my money on that shit and my time sitting around for the lock to freeze so I can get busted, when I can just as easily and more quickly lever a lock open or use my cutters." - **Bike thief associate Bernie disses using liquid nitrogen to break open locks (Oct. 10, 1991)**

"U of T is over-populated, under-staffed, and totally decentralized and ununifed. Because of all these reasons, students don't get all the attention they deserve." - **SAC Services commissioner Mary Louise Kearns tells why she picks Queen's as Canada's number one university. (Oct. 24, 1991)**

"I would like to say that when I was a young woman, I would carry around a very large hat pin and I was prepared to use it." - **Then mayoral candidate June Rowlands's answer to campus safety at a debate at Hart House (Oct. 28, 1991)**

"She's conservative whereas Layton isn't. She has good PR, good community relations. She's a politician. She's a woman. There's never been a female mayor. It's a good change to have a female mayor. She's my role model." - **U of T student Pinky Rosemarie Rivera tells why she's voting for Rowlands. (Oct. 31, 1991)**

"People have gotten the impression that we're insensitive, callous sons of bitches. I think that's a little harsh. But we did not follow that technical point of consultation and we're trying to make up for it." - **Human resources VP Michael Finlayson telling it like it is after 79 people are fired from the Faculty of Medicine with one hour's consultation. (Nov. 18, 1991)**

"The conduct of these matters has fallen short of what you should expect of the university administration." - **U of T president Robert Prichard apologizes for the firings (Nov. 25, 1991)**

"It's astounding. It's like one level of incompetence is put on another level. At least something good came out of it but they are doubly incompetent. First they don't follow their own policies and then they hire consultants who are either incompetent or were given the wrong information or just not monitored properly." - **U of T Staff Association president Judith Eichmanis is not impressed with the university's competence. (Nov. 25, 1991)**

"I agreed to have my salary frozen. I don't make a point of talking out my compensation." - **U of T prez Robert Prichard gives the cold shoulder when asked about his salary. (Jan. 13, 1992)**

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"If you were just fed grain day after day, it gets boring. The pigs get listless. With this, they know when they're going to get fed and they're up for it. Some of them are up over the fence when they smell it coming. It's a different meal every time." - **Pig raiser Carol Bibb describes how U of T garbage is put to good use. (Jan. 7, 1992)**

"I don't know if we're going to be stopping traffic for any real length of time. I, Michol Hoffman, personally, am not going to be running out in front of the cars. It's more regulating the flow of students. We would only be stopping traffic for three seconds, ten tops." - **SAC University Affairs commissioner Michol Hoffman on protesting the dangerous Hart House crossing. (Jan. 13, 1992.)**

"I find it hard to believe that a university student doesn't know the mechanics of playing in traffic." - **Metro cop William Mouncey gives Peter Guo a warning about playing in the street (Jan 16, 1992)**



SAC protesting underfunding with course graveyard. *Mark Lyall*

"As a result of these announcements, Ontario universities will continue to languish at the bottom of Canadian provinces in terms of funding." - **U of T prez Robert Prichard reacts to provincial funding announcements (Jan 23, 1992)**

"When the men returned from the war, they chose Lady Godiva as their symbol because she was someone who stood up, fought for a cause and succeeded. That's why we have it." - **Engineering student Brian Campanotti tells why he's a die-hard Godiva fan. (Jan 27, 1992)**



Dirks' popularity on the decline last November. *Wilson Lee*

"It's not like I ever had one particularly traumatic experience in Engineering as a woman. I just couldn't get into it — the idea that all the dirty songs and loud parties were supposed to be fun." - **A female engineering student not so wild on Godiva. (Jan 27, 1992)**

"What is tenure, a lifetime of poverty?" - **U of T Faculty Association vice-president Arthur Rubinoff has a lifestyle to maintain. (Feb. 3, 1992)**

"Recent U of T graduates form the most frequent bookings. While at university, they were students for whom Hart House was a place to get away from lectures and academic pressures and get involved in the university community." - **Hart House chaplain Clarke MacDonald explains why students get married at Hart House. The $53.50 price tag may also have something to do with it. (Feb. 10, 1992)**

"I wish we'd caught it, but unfortunately the soup was dark. Maybe if it had been a light soup, we could have seen it and taken it out." - **Sid Smith cafeteria manager Jacqueline Vadas not happy with the soup of the day that included a cockroach minus its legs. (Feb. 13, 1992)**

"In letting the board down, you have let students down. I hold no grudge, Mr. President, but you fail to meet the standards of this board and are not consistent with the role of president. For neglect of duty, abuse of authority, and unprofessional conduct, I move for censure of the president." **And those are just his good points. - Rick Martin, GC rep on SAC makes a motion at the board. (Mar. 2, 1992)**

"You've got me. I can't remember." - **Chief of U of T police Greg Albright has seen one too many armed robberies on campus. (Mar. 5, 1992)**

"Condoms, condoms, condoms and foam, foam, foam." - **U of T health services promotion coordinator Margaret Galamb tells students how to prevent STD's (Dec. 2, 1991)**

"There's no question that students are using the food banks. It puts a little edge to the poor student thing." - **Co-ordinator Daily Bread Food Bank Gerard Kennedy (Nov. 28, 1991)**

Our Top Stories

MAY:
- a U of T health service is caught referring patients to the practice of a doctor dismissed from the university after a patient accused him of sexual assault
- library workers continue their strike

JUNE:
- after three months on strike, library workers settle with the university; reduced library hours stalled research
- U of T police release report showing reported sexual assaults rise

JULY:
- a student co-op plans to appeal the fire department's recent orders for $1 million in fire regulations

AUGUST:
- harasser uses SAC directory to call women in law and medicine
- United Church ends its presence on U of T

SEPTEMBER:
- U of T refunds $1.15 million to a donor after allegations of misuse of funds
- SAC holds Orientation without a date rape campaign
- assaulted during orientation
- women hurt in Vic orientation jello fight
- Erindale Orientation T-shirts offend with phrases like "Where there's a hole there's my pole"
- Orientation runs up price tag of $110,000

OCTOBER:
- NDP announces $13 million cut from universities and colleges
- study shows half of university graduates will not complete their degrees in four years
- SAC External Affairs commissioner Stacey Papernick quits
- Maclean's magazine ranks U of T fourth among Canadian universities

NOVEMBER:
- U of T fires 79 service workers from the Faculty of Medicine, with one hour's notice escorting some from the building with campus police. Two days later, the university rehires them after reprimands come from faculty, staff and students and the report recommending their dismissal is found to have financial inaccuracies. John Dirks, dean of Medicine, resigns following the firing flip-flop

DECEMBER:
- female student attacked with a butcher knife in the corridor of the Med Sci building. The suspect Peter Mann later flees to England
- SAC announces they could be $480,000 in debt by the end of the year

JANUARY:
- SAC protests Hart House crossing by staging a protest in the middle of the street. The police are not amused.
- NDP announces record low funding increases for universities of one per cent next year and two per cent in each of the next two years. Tuition fees rise 7 per cent.
- Students protest Reform party and Preston Manning at Hart House
- Women's Centre gets bomb threat

FEBRUARY:
- Profs reject idea of salary freezes
- Food bank opens on campus
- U of T announces it needs to cut back almost 10 million a year for the next four years to avoid a $120 million debt by 1996
- Federal government scraps six month interest-free period for student loans

MARCH:
- SAC prez Peter Guo gets censured by his board
- New college cafeteria office robbed at gunpoint — the second armed robbery at U of T in eight months
- SAC election irregularities lead to call for second election

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FRIDAY, APRIL 17 9:30 a.m. — GOOD FRIDAY The Celebration of the Lord's Passion
SATURDAY, APRIL 18 10:30 p.m. — THE GREAT VIGIL OF EASTER
SUNDAY, APRIL 19 10:00 a.m. — EASTER: THE SUNDAY OF THE RESURRECTION

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EDITORIAL

It's over and we're happy

It's only been a year, but it seems like it's been eternity.

There will be school years after 1991-92, but they will be different. This year will be unique for all of those students who made their path through it.

And the same is true of *The Varsity*.

It's been a unique year for us, too, as we made our sometimes faltering way past the many pitfalls and obstacles of student journalism. Sometimes joyful, sometimes sad, sometimes a curse and sometimes a blessing.

And at the end of it all, we want to reminisce, to give thanks where they're due and to attack those who deserve it. And so, an admittedly selective list:

The Brute Force Committee of the Faculty of Engineering: A group of assholes who still seem to think breaking into *The Varsity* building, vandalizing it and threatening sexual violence against female staff is funny. There are some nice warm jail cells waiting for you. Enjoy them with our compliments.

The Faculty of Engineering itself: Read the final report of the Canadian Committee on Women in Engineering, released on Tuesday. It says engineering faculties are an incredibly sexist old boy's club. The actions of the BFC prove U of T has failed to address the issue.

Peter Guo: Thanks are not enough for the Students' Administrative Council president. If Peter Guo had not existed, we would have had to invent him. Although we're not sure we could have... (And you thought we were going to make some joke about him delaying orgasm for three hours, didn't you?)

SAC in general: Not to forget everyone else. Playing in the traffic at Hart House, presidents censured, executives resigning, $110,000 parties, $200 government lobbying efforts, bankruptcy, re-elections...Thanks, guys.

Bob Rae: He certainly gave us plenty of copy. But frankly, we could have done without having to document the numerous ways the NDP found to screw students.

OPIRG: Damn fine organization, straight-forward, honest in their campaigns, always ready to listen to the voices of students — NOT!

Victoria University Students' Administrative Council: Jello fights during Orientation! Fuckin' A! Let's see how many women's heads we can smash into concrete!

U of T police chief Greg Albright: Couldn't remember a $5,000 robbery on campus. Well, what the hell, there'll be another one along in a while.

Department of Athletics and Recreation: Sorry, we haven't given you a blowjob story all year.

Robert Prichard: Our beloved president continued to demonstrate his utter contempt for students and employees of U of T. How many hours notice did those 79 workers in the Faculty of Medicine get? One?!

Nick: For years, Nick has been serving us food and drink from his truck outside on St. George Street. Without him, we would die of hunger or dehydration.

Canadian University Press: Thanks to the national office and all the other student papers across the country who provided us with stories and support.

Our Staff: Many, many thanks to everyone who came out to write, take photos, do production, draw, edit. Without you, it's nothing. With you, it's something we can all be very proud of having accomplished.

Good luck on exams. See you soon.



The VARSITY
U OF T'S TWICE WEEKLY STUDENT NEWSPAPER 25,000 COPIES

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back talk ... letters to the varsity

The truth

Last month, I wrote an article on women's sexuality for *The Varsity*'s Women and Sex Supplement (One Woman's Quest For Orgasm, March 5).

Since that time, certain details of the piece, specifically my description of masturbation with vegetables, have provoked a variety of responses on campus. This I expected, and since I am a student and also a reporter for *The Varsity*, I chose not to put my name on the piece for fear of negative reprecussions and/or harassment.

What I did not expect was that the authorship of the piece would be attributed to Naomi Klein. Nor was I prepared for the violent and frightening responses of some members of the university community. Since the publication of the piece, Naomi Klein has received sexually threating notes refering to the piece, and considerable harassment from other campus publications, namely *the newspaper*.

Naomi Klein is not the author of "One Woman's Quest For Orgasm". However, having witnessed the sort of harassment and threats that those associated with the piece are subjected to, I am still unwilling to reveal my own name. The events of the past month have convinced me more then ever that the author of this piece should, for her own safety, remain anonymous.

Disgust

Members of the U of T Women's Centre are disgusted and disappointed with the Engineering Society for its complete inability to fight sexism within its faculty.

On April 5, *The Varsity* office was broken into and defaced with the words "Try this Zukeeni on 4 size". In addition, a sexually threatening note directed toward *Varsity* Features editor Naomi Klein, was left in the vandalized office. Those responsible left spraypainted signs and written notes saying "BFC" — the Brute Force Committee.

These people and *the newspaper* have taken it upon themselves to identify the author of an anonymous piece titled "One women's quest of orgasm" in the March 5th *Varsity*. It should be clarified that the article in question was not written by Ms. Klein. However, the real issue remains the Brute Force Committee's continued harassment of women on this campus.

The Engineering Society has made a commitment to working for the eradication of sexism through the establishment of a Climate Committee. Not only have they failed to educate their members on issues around violence against women, they haven't even managed to get the BFC to stop harassing women.

The continual lip service that the Engineering Society has paid to issues of fighting sexism on this campus has lost all relevance in the face of such demeaning, immature, sexist shit.

Grow up and take responsibility.

The University of Toronto Women's Centre

Offensive

I must say I was *slightly* amused by Krishna Rau's addition to the March 26th edition of *The Varsity*, "Wear all-black...loser". You succeeded in capturing the most offensive social problem of the day only to render it a mere caricature of the banal.

Let me draw your attention to the unfounded hostility towards those of particular colour, religion, lifestyle, class, etc, who must face this type of hatred, both obvious and covert, every day (not just when there are supplements to *The Varsity*). In the effort to poke some fun and arouse amusement for yourself, you succeed only in joining the already crowded ranks of the lame and insecure who must deprecate another group to make up for their own short-coming. Surely there are more offensive folk on campus to wield your pen at.

In this regard, I remain confused as to the significance of the accompanying photo of the monster (in black, of course). Perhaps a shot of the Dark side that exists in all those who choose freely to persecute others?

Sean Coutts

OPIRG

The OPIRG-Toronto Board of Directors would like to make it explicitly clear that we categorically disagree with the decisions made by the SAC Board of Directors to overturn the results of the March 18th/19th elections. SAC's decision raises questions concerning the competency of SAC's organization, neglect of student interest, and personal agendas.

Not only was the OPIRG Board not informed about the SAC "emergency" meeting; but Bart Arsenault, the chair to the elections committee, made it explicitly clear to our organization that the outcome of the meeting would in no way affect OPIRG's electoral victory.

It is clear neglect on the part of Bart for not being aware of the fact that the presidential ticket could not be separated from the referenda questions. Because of the incompetence of SAC's elections committee, and CRO, we are left feeling that our concerns with the elections process and the decisions made by the SAC Board have not been addressed and that this is unjust. SAC has made crucial decisions without consultation, leaving us with an unrealistic time line to make very important decisions. We question the legitimacy of SAC's decision to hold a re-election.

OPIRG, as a member of the SAC consistency, and a participant in the elections, should have been consulted and involved with the SAC decision-making process. We are outraged that we were not consulted or informed of any of the decisions which have adversely effected four months of OPIRG's time and money, not to mention the $120,000 in undergraduate funding which is potentially jeopardized through a re-election.

Does SAC honestly believe that this new election will somehow be more democratic, given the fact that the voter turnout will probably be less than half of the previous turnout? How will SAC ensure all constituencies are well informed about the electoral process?

Did the SAC Board effectively distinguish between allegation and fact in assessing voting improprieties? Were similar voting irregularities between the first count and the second applicable to the OPIRG referendum question?

Does the SAC Board feel that the guidelines of the new election committee, which provide for only verbal campaigning, are fair to an organization which has just undergone a misinformation

See Back Talk, page 5.

back talk ... letters to the varsity

continued from page 4.

campaign in the press?

Furthermore, how does the SAC Board plan to deal with the NO-OPIRG campaign which has already started, in direct violation of the campaign rules set out by the election committee?

Does the SAC Board feel that it is a just decision to launch an organization into a new election without financial compensation for the time and money spent on the previous campaign?

It is clear that participants in the elections process such as OFS, CFS and OPIRG were never consulted in the decision to hold a re-election. More importantly, we were never consulted by the elections committee concerning the criteria and rules for the re-election. This is absolutely unacceptable. Participants have the right to be involved in all discussions of a re-election and it is wrong for SAC to make these decisions in isolation.

Throughout the elections process, OPIRG has been very cooperative with SAC in dealing constructively with many of the difficulties of election campaigns. We have always dealt with SAC in a professional and conciliatory manner. We are frustrated and angry that this relationship does not seem to be reciprocal.

Time and time again, we have been railroaded and disempowered by the SAC executive and elections committee. The decision to hold a re-election is only one of many which have adversely and unfairly affected OPIRG. It is with regret that the OPIRG Board would like to express our complete lack of confidence in the Students' Administrative Council due to the incompetence and irresponsibility inherent in the decision to hold a re-election and the further disregard of the communication and democratic process towards the participants.

It is with this in mind that the OPIRG-Toronto Board of Directors is considering all of our options for future action.

OPIRG-Toronto Board of Directors

Response

Re: "Excluded", *Varsity* Back Talk, April 2.

In his letter of April 2, "Excluded", Paul Fraschetti of the "Bolshevik Tendency" (BT) protests the exclusion of this group from the March 14th meeting on South Africa.

When the question of the exclusion came up during the meeting, the evening's speaker — a woman trade union and socialist activist from Cape Town, South Africa in Toronto for one day as part of a hectic one-month 18-city speaking tour through the U.S. and Canada — spoke in defense of the policy.

She cited the fact that the atmosphere in every one of her meetings in the U.S. had been poisoned by the BT's close cousins in the Sparticist League, who were more interested in aggressive denunciation and disruption than in real political discussion and debate.

Upon hearing this news from the speaker, members of the Toronto meeting's organizing committee — which included people from Socialist Challenge, UCAR and independent socialist and anti-apartheid activists — decided to exclude the BT and Sparticist League.

We are not in the habit of subjecting international guests — or any serious political activists for that matter — to the kind of belligerent and apolitical display these groups had undoubtedly prepared for the evening.

Fraschetti has the effrontery to compare the racist South African government's repression of the Black majority with our policy of denying his group's "right" to disrupt a meeting organized to fight that very thing.

This is a disgrace.

What's worse, in my five years being active on the U of T left, I haven't seen a single contribution from Fraschetti or his "Bolshevik" group in the campus media — until now.

It is indicative of their destructive, sect-like behavior that they can conjure up plenty of energy to try to discredit another socialist group in the campus media but have nothing to say in that same forum about racism, women's oppression, unemployment, ecological destruction, imperialism, and down on the line of really *burning* issues.

I can only hope that the antics of the BT and those of their ilk do not bolster the cynicism that already characterizes so many progressive people's attitudes toward the organized socialist Left.

Raghu Krishnan
U of T Socialist Challenge

OFS

You could have a big impact on the quality of your education — and my education. Provincially, the Canadian Federation of Students has managed to obtain a freeze of tuition fees. Ontario should be the next province with a 0 per cent increase in tuition fees next year.

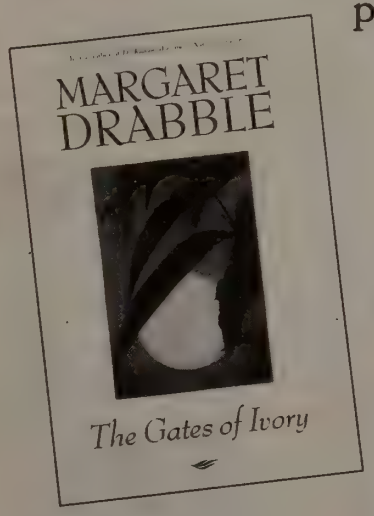
Now more than ever, students also need a strong voice nationally: the federal government has been systematically cutting back provincial transfer payments —

See Back Talk, page 6.

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back talk ... letters to the varsity

continued from page 5.

these are the payments that fund most of our education. We also need input into important areas including the federal student assistance programs, the constitution, aboriginal rights and other issues affecting students.

Please consider linking with us and other BC and Canadian students by voting "YES" to the Canadian Federation of Students and the Ontario Federation of Students.

Rodney DeCroo
Chairperson
Langara Students' Union

CFS

It has come to our attention that the University of Toronto Student's Association is conducting a second referendum in regards to your membership in the Canadian Federation of Students.

Your membership and input would be valued by both the OFS component of CFS and by the sixty-plus members of CFS across Canada. Currently, in Saskatchewan we are trying to increase our membership in CFS-Sask. in order to achieve the level of representation and lobbying that is currently done by OFS on behalf of its members.

The USSU believes that educational issues such as tuition increases, accessibility, the underfunding of universities and reform of the student loans program should be priorities of CFS when lobbying provincially and federally. This does not in any way suggest that other issues such as sexism, racism and homophobia are not major problems confronting students in their efforts to achieve a quality education. We need members like U of T who are sensitive to the issues affecting students everyday and as a major university in Ontario, could be one to the leading voices in the OFS working on behalf of post-secondary students in Ontario.

We, the executive of CFS-Saskatchewan and the students of Saskatchewan, encourage you to vote for membership in CFS and continue the fight for an accessible, quality education for all students across Canada.

Mark Magnuson
Internal VP,
University of Saskatchewan
Student's Union

Vote

A second chance to consider the merits of the Canadian Federation of Students and the Ontario Federation of Students is something that students rarelyget in a one month period. But, you have just that opportunity on April 8th and 9th. Don't let it pass you by a second time.

It's time U of T join with students across Canada to fight for a quality post-secondary education. OFS and CFS are integral in that fight.

Say YES on April 8th and 9th to the Canadian Federation of Students and the Ontario Federation of Students — two organizations that are vital to the continuation and improvement of the post-secondary educational institution as we know it.

Laurie Hall
University of Guelph
Central
Student Association
VP Internal

Kate's the best this place's got. Nancy's a sweetheart. Gil's a great chef. Tim's hilarious. Mark D.'s been my saviour. Maylin till we Grease again. Ted, thanks for teaching me that true friendship can withstand elections. Pat, you survived my Dad. Grumpy (Krishna), I've loved you, I've hated you but you've always been interesting. My family is happy Pete won't be prez much longer. Thanks Kev for putting up with me. To the rest of you, fuck you or thank you, you know who you are. Till next year, may we survive another year in a different sorta hell.
-Wynne



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VARSITY SPORTS

THURSDAY EDITION
APRIL 9, 1992



What if Lindros plays for York next year?

BY PATRICK HO
Varsity Staff

Eric Lindros playing Canadian university hockey?

It's been one of the threats that the 19-year-old teenage sensation has made in his standoff with the NHL's Quebec Nordiques.

Logically, this would never happen. The Nords would trade him over the summer and get reasonable value for him. But then again nobody has ever accused those in the NHL of being logical. Witness the NHL strike.

So let's say Mr. Lindros goes to York as a full-time student and plays for the Yeomen to keep in shape.

First off, how would that help York at the gate?

"If Eric comes back, it would be a big plus from a promotional standpoint," said Rob Martellaci, Athletic Events Officer at York.

"We would probably consider an alternate venue such as North York Centennial Arena."

York currently play their home games at the Ice Palace which seats 1,500.

"Our average attendance last year was about 300, so I could easily see that going up by 1,000 per cent. We wouldn't want to turn away potential revenue. It would be a nice problem to have."

Let's ask Paul Carson, sports information director at U of T, for his opinion.

"I think Mr. Lindros is a spent force and will be converted into a defensive, checking forward (if he were to play in the OUAA)," he said. "We'd then probably send a field hockey player after him to cut him down."

But seriously, Paul.

"He would be a phenomenal profile; just an incredible shot in the arm for York and the league. On the ice, I'd think he would be worth two or three goals each game for York."

What does Paul Titanic — budding television broadcast journalist for TSN but also head coach of the men's hockey team at U of T — think?

"He could potentially be a one-man show. I think defencemen in our league would have a hard time stopping him. He's got too much speed and size. He'd be a dominant force in the league."

Over to you, Graham Wise, York's hockey coach who would stand to gain the most with the six-foot-three behemoth in his lineup.

"I've had two conversations with his mother last fall and that was the extent of it. She was very receptive to the idea. I think it would be very beneficial for him to get a leg up on his education and take a few business courses which would help him out in his business ventures...My door is always open."

Yeah, I'd think my door would always be open too if I had a player at my doorstep who could single-handedly give me the OUAA league title.

Not that he would come right out and say it. After giving the usual lip service about how happy he is with his returning players and how he takes games one at a time, Wise finally admitted "Let's face it. He puts any team in an excellent position to be a contender."

Well not quite any team. Even if he plays at Ryerson, God (that's Wayne Gretzky) and Lindros on the same line would not make the hapless Rams a .500 team.

Past forgotten in nostalgia kick

Ode to old ball fields

BY ALEX FERRON
Varsity Staff

The cliche rings of truth. You cannot go home again. It is a sad comment on our society: leaders, citizens, convinced there is no future, run blindly into a past that never existed.

The ballpark is an enduring metaphor for the American dream. Many an overheated essayist — good, bad, mediocre — has written works about the game. It is pastoral, they say. It must be played a certain way, they say. The ballpark is the church for the baseball true believer. And modernity, forward thoughts or any form of originality, have no place in the true believer's canon.

Thus we have Oriole Park at Camden Yards. The name, a clumsy homage to the monikers of old — Ebbets Field, Sportsman's Park, is spun from typical nostalgic conceit. Two old names, twice as old, twice as good. But where is the real substance of the oldtimers ball-yard? Where is Brooklyn's Sym-Phony, the Bums orchestra? Where are the stogie-sucking drunks, yelling "kill the umpire"? Where is the St. Louis Gashouse Gang, Pepper Martin, Enos Slaughter? They are not in Oriole Park at Camden Yards. If they entered, they would undoubtedly be thrown out. Derelicts are not permitted in our perfect past.



We are bankrupt. We believe "the good-old-days" actually existed. We may not know when they were, but we do know one thing. They are not now.

We know too much about the game to believe such folly. Perhaps owners become misty-eyed when remembering the days of the Reserve Clause, with its indentured servitude of players. Perhaps the Aryan Nations wax nostalgic remembering the color bar. The game has never seen such success. Four million fans in Canada? In 1950 all the teams combined could not attract four million fans. Owners may play the role of the indigent, but one should ask Paul Beeston if he has visited a welfare office lately. If baseball is on the agenda, the good-old-days are now.

It is ironic. We praise the past for being just that. Yet in our insecurities we forget the past. Quickly. In the wake of post-modernist hysteria, the SkyDome, once the sunny-boy of the American sports community, is now a mistake on the level of the ballparks of "cookie-cutter" fame: circular temples of steel, concrete and ersatz turf, made in the disgraced American heartland. They have names that connote urban rot: Philadelphia, St. Louis, Pittsburgh. Riverfront? Three Rivers? They are a depressing reminder

See Of, page 11

The Varsity Sports section would like to thank all of this year's contributors. Sports staff should call in on Tuesday afternoon if they want to come out for an ale on me -- Ted, 979-2831.

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At an emergency meeting of the SAC Board of Directors on the 31st day of May 1992, a decision was taken to rerun the SAC Spring Elections on Wednesday, April 8 and Thursday, April 9. After lengthy deliberations, the Board voted not to accept the results of the vote on March 18 and 19 on the basis that the irregularities surrounding the Elections were such as to have materially affected the results and that consequently, the Board was not confident that effect had been given to the will of the electorate.

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- Trinity (the Buttery)
- University College (Refectory)
- Victoria College (Wymilwood)

SAC ELECTIONS

APRIL 8th and 9th



Rich and drunk

Quaffing beer for fun and $

BY TED GRAHAM
Varsity Staff

So maybe drinking beer isn't actually a sport, but some (myself included) would argue that quaffing a pint of ale is inextricably intertwined with athletics.

People drink at the Gardens while the Leafs battle on the ice. People drink while the *Labatt's* Blue Jays slug out homers in the dome. But it's not just the fans. While most administrators would be pained to admit it, Varsity athletes are often some of the most skilled beer consumers.

It was with research (and twenty bucks cash) in mind that I partook in a recent market survery.

After checking to see if I met the necessary qualifications (male and aged 19-43), I considered myself imminently prepared to determine the type of beer that thousands of others would consume.

Unfortunately I didn't forsee my first hurdle — a skill testing question:

Marketing Representative: *"What's your favorite beer?"*
Me: *"Molson Canadian"*
Rep: *"Uh...Do you have another favorite?"*
Me: *"Upper Canada Ale?"*
Rep: *"Hmm...Anything else?"*
[I started to realize that I better guess which beer I "really liked" on my third try or I wouldn't be getting this cash windfall.]
Me (desperately): "Labatt's Dry?"
Rep: *"I'll check my list...Good, now just tell them that Labatt's is your first choice when you go for the taste test."*

Phew, I'm in. It'll be me and a roomful of knowlegeable gentlemen sipping a fine brew, swilling the liquid around our mouths, and giving our esteemed analysis of its strong and weak points.

Or maybe it'll be a bunch of unemployed, beer-bellied guys trying to make a quick buck.

After registering my name and telling them how much beer I usually drink in a week, I was told to sit at table 16 and listen to the instructions.

It turns out that we sample four beers and answer sixteen pages of multiple choice questions on their taste, aroma, body, etc.

Sample question: Was there a chemical aroma (e.g. varsol, nail polish remover)? Fresh sawdust? Soapy?

In between beers we were to rinse our palate by eating crackers and sipping water. I think I heard someone ask if he could get a plate of nachos.

My table companion, a gentleman in his mid-forties, seemed perplexed when he found out that we would have to answer this many questions.

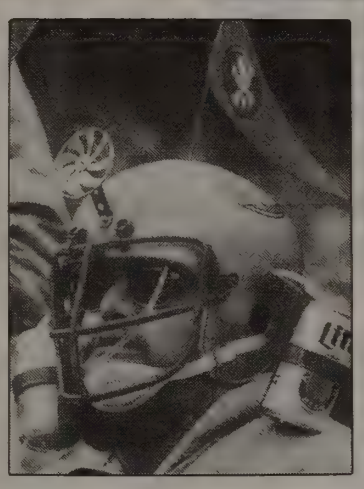
Turning to me he asked, "Have you ever done this before? This is complicated. It's sort of like being back in school."

One of the servers came around to check how we were doing (I'm sure he thought we were cheating) and my table mate, the confused taster, asked him if "he was sure they were all beer" because "some of them tasted like apple juice". He concluded that this was some sort of trick to make him look silly.

Meanwhile, I tried to take my responsiblity seriously but, about half-way through, I realized I couldn't really fail this thing and that the sooner I finished the sooner I get my twenty bucks. So my answers became sort of a mosaic on the page (I think I was trying to do a happy face). I did keep an air of sincerity though — sloshing the beer around my mouth and looking seriously at the colour whenever the server came around.

Anyway, the moral of this story, for all you people yet to find summer jobs, is that drinking beer can really be done for fun and profit. But watch out for that soapy beer.





Left: Suds and brewskis
Above: More suds and brewskis

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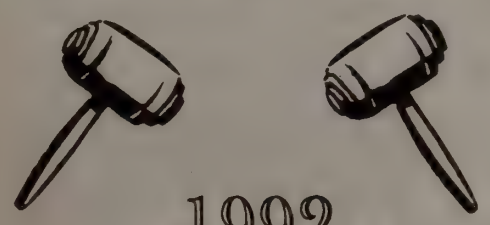
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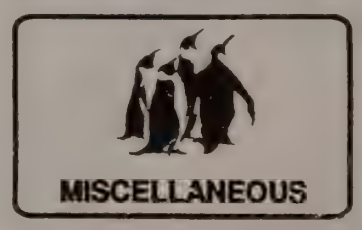
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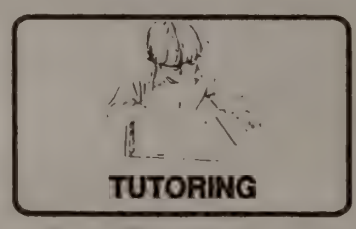
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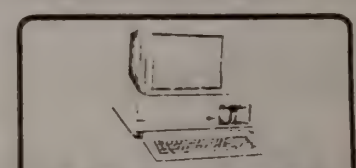
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Gooodbye AND THANK-YOU

This is the last regular Varsity for the 1991-92 year. Watch for our All-review issue next Tuesday.

Thanks to all our contributors this year...we couldn't have done it without you! And just for that we're having a

PARTY

on Thursday, April 16 at a location to be disclosed to our staff so call 979-2831 and ask Maylin for details.

byeTHANKSbyeTHANKSbyeTHANKSbyeTHANKSbye

Les Canadiens!
Montreal would have won it

BY JASON FERRIS

Is it just me or does everyone think the whole world has gone crazy? First of all, the SAC elections are screwed up and the Jays have only won once in 12 road games, although it is just spring training. And the NHL is on strike.

On STRIKE!

I thought teachers, postal workers and auto workers were supposed to strike, not hockey players.

Alas, we all have to face the fact that there probably won't be any more hockey this year. Thanks to Bob Goodenow (the guy obviously wanted to strike), there will not be any playoff excitement for us to watch as a pleasant distraction during our exam preparation weeks.

Now among us hockey elite, the strike has forced us to "fantasize" about which team would have won. Some say Vancouver, while others say the Rangers. Being an Oiler fan, I would have foolishly chosen Edmonton.

But from an objective point of view, there is one team that stands out as a perfect "fantasy" 1992 Stanley Cup champion. The Montreal Canadiens.

I hate to say it but those Flying Frenchmen had all the parts they needed to go all the way this year.

Let's start with the most important part of a winning team: goaltending. The Habs have by far and away the best goalie of the decade. Patrick Roy was the main reason Montreal allowed the fewest goals this year. Roy single-handedly could have won the Stanley Cup for the Canadiens this year.

Secondly, the Habs have a solid defence. Young stars like Mathieu Schneider and Eric Desjardins make Montreal's defence core the best the NHL has seen since the 1970's.

Thirdly, Montreal's speedy forwards like Russ Courtnall and Gilbert Dionne combined with valuable "muckers" such as Mike McPhee and Chris Nilan to provide the right mixture to complement Montreal's defensive style.



Patrick Roy with his Vezina Cup trophy

And finally, the coach. Pat Burns is one of the most respected coaches in the NHL, as evidenced by his selection to Team Canada during the Canada Cup as an assistant coach. Burns' tough but fair style made the Canadiens the best all-around team this year.

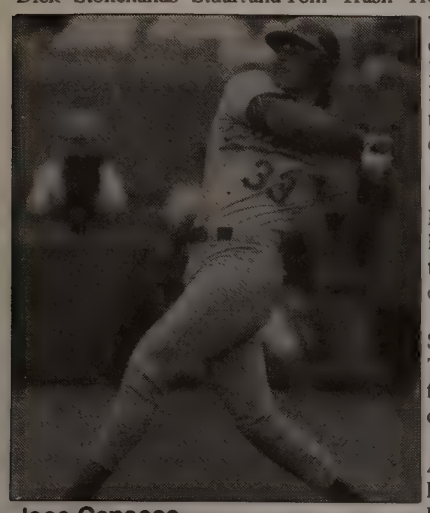
So to satisfy the needs of hockey fans, if we have to fantasize a perfect "fantasy" Stanley Cup champion, it definitely would be the Montreal Canadiens.

Of parks and wrecks

continued from page 7

of natural landmarks that no longer exist.

But these parks, on their own, are artistic triumphs — if one equates the game to art. In their utility, they changed the game. Speed and defence, ignored for years in the pursuit of lumbering sluggers like Dick "Stonehands" Stuart and Tom "Trash" Tresh, suddenly became important again. The contact hitter with speed, the speed-burner with a quick glove, they all came part and parcel with the "cookie cutter" revolution. Dynasties were built on concrete and plastic. The '72-'76 Reds. The '76-'85 Royals. The '82-'87 Cardinals. Would the game be any richer without these teams, and the exciting brand of baseball they played?



Jose Canseco

The new stadia are blamed for a variety of ills. They "artificially" affect the integrity of the game, it is said. But are the screaming fans in the Hubert H. Humphrey Metrodome any less of an impediment to the game than that ridiculous 40-foot wall in left field which Bostonians call the Green Monster? One offends, one adds character.

Experience is my guide. It is a sunny day at the SkyDome, the roof is open and I look up. I see the Toronto skyline in all its gleaming magnificence. For a fleeting moment, I believe that Toronto is the world-class paradise the billboards in Buffalo tell me it is.

Oriole Park at Camden Yards can stay in Baltimore. And so can its soon-to-be "cookie-cutter" brethren in Buffalo, Cleveland, Milwaukee, and Texas and Teaneck. Do not be swayed. A "real ballpark" is one in which games are played.

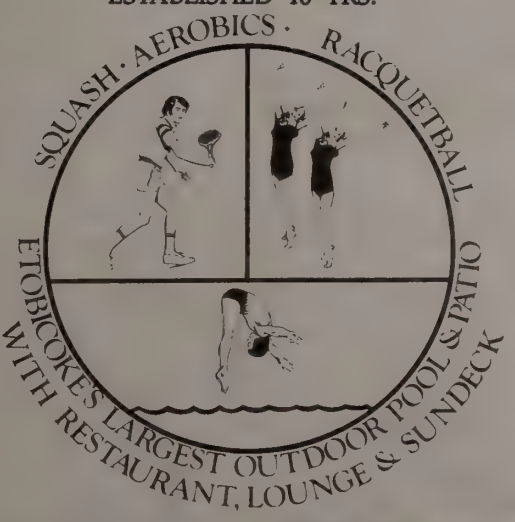
The final thank-you skeef; to Patrick, my mentor and first editor, you sparked my interest. to Wynne: thanks for the column I always wanted. To Maylin: for exemplifying dedication. To Krishna: who is and always will be a journalist. To Nancy: Sane among the sound and fury. To Hal: shut up, dick. To John: for the production night balladeering. To Alex: for giving me your job. To Naomi: for ordering my chinese food. To Laslo: why do you ask so many questions? To Katie: for beaucoup de chose, t'iamo...

the end. gone but never forgotten...thanks is to say too little, and to others, well i doubt i could say enough...here's to Grease and yummy drinks and the fastest news section in the history of the world -- my annoying yet endearing but yes, always ready review editor -- thanks to my two favorite editorial candidates, production just wouldn't have been the same...wynne, here's to kicking up shit...ted, well, you know -- and to my absolutey favorite editor of all time, you're the best, i luv u and don't you forget it -- you guys made it worth it...sniff sniff bye bye...

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NOTICE OF OPIRG-TORONTO'S ANNUAL GENERAL MEETING

Thursday, April 30, 1992, 4:00 - 6:00 p.m. 7th Floor Lounge of the Bissel Building, (north wing of Robarts Library)

All U of T students, and other interested persons, are encouraged to attend OPIRG-Toronto's Annual General Meeting. This meeting will provide information about OPIRG, as well as:

- ❑ Solicit ideas for new OPIRG projects and campaigns
- ❑ Nominees* for the OPIRG-Toronto Board of Directors will have the opportunity to present their positions

*For information on nomination eligibility, please phone the OPIRG office (598-2199)

ELECTIONS FOR OPIRG-TORONTO'S BOARD OF DIRECTORS

- ❑ Nominations for the Board will be accepted from April 9 until April 16, at OPIRG
- ❑ Of the Board of Director positions four seats are reserved for graduate students and on seat is reserved for a part-time undergraduate student. If these positions are not filled by members of these constituencies then they are open to any OPIRG-Toronto member
- ❑ Elections for the Board of Directors will take place Thursday, April 30, 1992

VOTER ELIGIBILITY

OPIRG-Toronto members and GSU and APUS members. Anyone wishing to become an OPIRG member can pay $5 by April 16.

VOTING TIMES

11:00 a.m. to 3:00 p.m. at the OPRIG office (455 Spadina Ave., at the corner of College and Spadina, room 201)

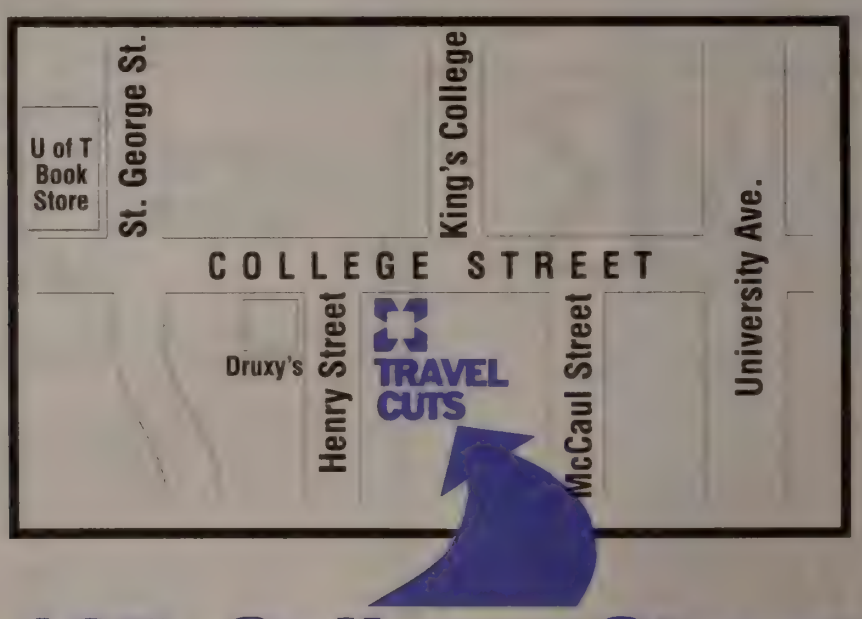
6:00 p.m. to 8:00 p.m. at the 7th Floor Lounge of the Bissel Building (north wing of Robarts Library) following the OPIRG-Toronto Annual General Meeting

All OPIRG-Toronto members are elgible to vote for the Board

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OPIRG loses referendum question

Jinha elected new SAC prez

by Maylin Scott

You win some and you lose some.

The SAC presidential ticket of Farrah Jinha and Ferd Longo were winners in last week's re-election, but all the referendum questions, including OPIRG's request for a $4 levy and SAC's request for bylaw changes — which both won the first time round — lost big time.

Jinha and Longo were elected SAC president and vice-president with 1,188 votes. Phil Howard and Anna Vlitas were the runners-up with 849 votes. The ticket of Serge Koperdak and Trish Balitian were third with 275 votes and Jeff Zajac and Bruce Barnaby rounded out the pack with 175 votes.

But OPIRG, which won the first election by a narrow 51 per cent, was defeated by 69 per cent of the voters last week. It was revealed after the first election that OPIRG had reneged on a campaign promise to hold student wide elections to its board in April.

Jennifer Lash, OPIRG Board of Directors member, said she was disappointed by the loss.

"We felt we didn't get a chance to express ourselves after the last election," she said. "There was also a No campaign against us that we couldn't combat and we had received some bad press after the first election. We're disappointed at the results because the election basically came out the same way aside from the OPIRG question."

She said the re-election wasn't fair because many students were not informed it was taking place. Approximately 2,500 students voted last week, down from close to 4,000 who voted in the first election.

"The last election was called because people did not have a chance to access the polls properly in the first one," said Lash. "But with only a week to inform students of the second election, one could almost say this one was a worse process than the first."

But Michol Hoffman, chair of SAC's elections committee, said this was a fair election.

"Everyone involved worked really hard to make sure all procedures were followed. There were very few complaints and no formal complaints. I think this time round the results will stay."



Farrah

She said SAC put up posters and advertised that a second election was taking place.

"I feel bad that not more students voted, but I understand what with exams and the frustration, it was a bad time," she said.

But Lash disagreed.

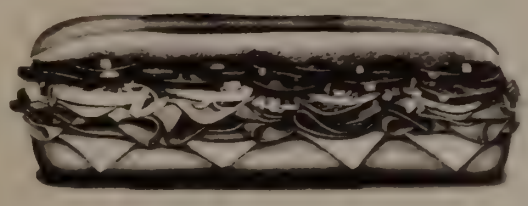
"We did most of our campaigning by phone and we called 1,500 people. A lot of them didn't even know there was a second election. This is not really a result of what the undergraduates really want."

Lash said OPIRG is in the process of discussing its options and she couldn't comment until a decision had been made.

"We are still pursuing legal advice," she said.

In other results, students voted 53 per cent to reject the SAC bylaw changes, 74 per cent rejected the SAC levy, 76 per cent said no to the SAC drug plan and 74 per cent voted not to join OFS and CFS.

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So **afraid** of the world.

Fear of a student planet: A sodden adieu to grads

by Hal Niedzviecki

Had my end of classes drunk on Friday. Looked around the Whitney Hall quad, where University College was still clinging to the vestiges of drunken tradition with what remains affectionately known as a Hammer, and had what might be termed visions.

Oh sure, I was just beginning some twelve hours of drinking that would see me fall off my bike three times, scream insults at every person entering Reznikoffs' pub and engage in mortal combat with a clothes-dryer, but the apparitions were still there. Perhaps they were reminders of the cyclical nature of drunken revelry. Vomit stained deja vu, you might say. But there was more to it than that.

I guess a lot of the people I spent my years at university with are moving on. And, as the tepid sunshine cooked the hotdog I was consuming faster than the barely hot barbecue it came off of, I just sort of realized that the image of the graduate, the get-out-into-the-real-world fable I had always thought was just that, fiction, was looming before me.

Not that I am in any way close to kneeling in front of some vice-somebody so he or she can pretend they care about me at my own graduating ceremony. As a matter of fact, I might see fit to just throw the whole thing up in the air and never graduate. Maybe then the specter of real-life might be avoided. I could drink in the bar all night, telling who ever would listen, I never graduated, I'm just taking some time off. You know, to get my bearings. Then I would fall over and they could throw me out onto the sidewalk, manhandling my precious body as if I was no one, as if I didn't have a university education.

A double image in the UC quad, a vision of people I once knew who are gone, people whom I might meet tomorrow and the clearest, most frightening peek into the future's endless cycle: the irreplaceable flow of graduates and freshmen, no one leaving their mark, nothing to care about, and finally, lost dreams as I walk by the place where I used to hang my head out of the bathroom window at three in the morning and scream "Home, Home on the Range." As if you're going to care about that in twenty years.

Most of the people I know now, I won't even remember I once knew when the year 2000 claims my last remaining brain cells. And the blurred images I had once, one almost sunny afternoon with an Export in one hand and some cheap whiskey from the States in the other, will become my unconscious reality. That is, I think I might remember my ambitions, my friends' dreams of conquest and brilliance or just plain pulling in the big bucks, but I will probably simply remember that there was something I should have remembered about all that I've been doing since the mail came with my congratulations for your acceptance promise.

I guess there was a time I thought nobody would ever graduate, why would they want to? And then I thought, sure some fools leave this place, but nobody I know has the bad sense to shake off the warm embrace of higher education. When people I actually knew started to graduate, I was a little confused. So I drank a lot, smoked a couple of joints and realized that sure, I knew these people, knew who they were, even liked some of them, but are they actually my friends? Nah, they're freaks from another generation. My friends, the people I hang out with, get in fights with and sensationalize last night's carousing with to the minute detail, they would never dare. Finally, it happened. Some, not all and not willingly, but some, are being pushed out the door, still in the high-altitudes of mid-flight, no less. No one warned me that when people I liked left school, they would still be the same, seemingly lacking in the nervous energy one simply must possess to do things like get a job, join a health club and start stocking the wine cellar with fine vintages for special occasions.

One drunken day in the quad, I looked up, and everybody I'd ever known was either in a suit, or gone forgotten into my oblivion mind.

So to those of you who will be playing nervously with your goofy square cap's tassel, walking down that aisle to be diplomaed, luck to you. I suppose the ghostly remains of ya, before you bought your suit and started your nine-to-five life, will hang around some. Maybe stopping by my brain so your crushed ambitions can have the opportunity to whisper sweet depression into my once proud dreams.

Not that we are all defeated. There is still something to be done, and just possibly, one of us will do it, whatever it is. But hell, even if graduating at the bottom of your class from U of T is the greatest thing you ever do, you still have your memories.

Which reminds me, I had my end of classes drunk on Friday. Has anyone seen my wallet?

Table 'O All-Review

Please welcome to our pages such artistic luminaries as:

Jeff Kirby, page 4
James Toback, page 7
Greil Marcus, page 9
the Leslie Spit Tree-o, page 21
Henry Rollins, page 23
and The Beautiful South, page 28

Also, you may want to check out our mind-breaking thoughts on:

the Malcove collection, page 7
How TV eats the mind, page 6
Images 92 Film Fest, page 8
Misfit, the play, page 8
The literature of educational reform, page 13

and of course,

Defecatory trivia, featuring the truth about farts, page 5

Finally, plentya writin', records and plays reviewed with love and zeal.

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Kirby's gay poet happy Buddah status

by Glenn Sumi

Jeff Kirby is a happy man.

A recent *Globe and Mail* article called him "a cross between Jean Genet and a Buddha on uppers," a description that sends him into fits of explosive laughter.

"Two of my favourite figures!" he shouts. "The thief queer and the God! This is fabulous!"

The subject of the article was the recent Gay Vision conference in Toronto, the sexy brainchild conceived by Kirby and *OUT* magazine editor Shawn Venasse. Comprised of performances and workshops (many of which were clothes-optional), the conference was organized to "create new spaces for gay men to meet as whole beings," something that Kirby sees as essential to everything he does.

And just *what* does he do? There are the labels: performance artist, psychophysical bodywork therapist, sexual healer, and (somewhat less exotic) writer and editor. Playwright Sky Gilbert calls him "a poet of the gay experience in the '90s." Others latch onto the religious motif, calling him a "happy Buddha who attracts disciples with his wisdom." Kirby's cartoon-like visage is familiar to many people in the gay, and increasingly the straight, community. And one thing is clear: anyone who meets him is not likely to forget him.



Jeff Kirby.

"I'll never allow anyone to kill my love again"
— from "The Seven Year Suicide of Howard S." (1984/1991)

Raised in Toledo, Ohio, Kirby spent little time in the closet. At 15, he told his parents he was gay, immediately offering them a deal. If they couldn't accept his homosexuality, he would change his last name. If they still didn't want him, he would leave home.

"I realized that I had to speak out," says Kirby. "I would not allow for my life to be treated as less than equal. My family could either accept me or lose me."

Fortunately his parents accepted him, and today are among his biggest fans. "They come and see almost everything I do. Sometimes they don't understand, but I just like that they're there. I hear about their life, so it's fitting that they hear about mine."

Kirby credits his early interest in theatre, along with his parents' support, for saving his life. "If I hadn't found my voice in the theatre, I wouldn't be here today," he says.

Those familiar with his performance works, collected in *Cock and Soul* (1991) and the forthcoming *Why We Must Live*, must feel that they too know about Kirby's life. His performances, dramatic monologues with few (if any) props, reveal intimate details. One of his earliest pieces concerns Howard S., an ex-lover who committed suicide because he was gay. After his friend's death, Kirby, who met Howard in Bible study ("Gays can be Christians too," he says), made a commitment to himself. He wasn't going to allow his love to be killed by anything or anyone — a philosophy that has been an impetus for all his work.

"I love who I am and honour the love of the man I share myself with; even if we're only together for one brief moment, I'll honour my life with you."
— from "The Battle of the Flesh" (1987)

As a former gay activist, Kirby once believed that being political meant "the freedom to fuck." Now he says the ultimate political gesture is "owning one's sexuality," something he teaches the people in his workshops.

"Most gay men want to be accepted or approved of by the straight population *in spite of* their sexuality. They apologize, saying, 'My sexuality is only *part* of me.' I want to be accepted *with* my sexuality. It's a given, and I don't have to apologize for it. I don't see any heterosexuals apologizing about *their* sexuality."

"I have yet to hear anyone say, 'wear a condom because your life is worthwhile.' That's the message that needs to come across."

Kirby admits that for years gay men have met each other anonymously, only "as body parts and orifices." He doesn't see this as wrong, only limiting, resulting from a sense of deprivation that goes back to adolescence.

"As gay men, we weren't allowed to have an adolescence. We went from childhood to adulthood, bypassing the girl- or boy-crazy stage. When I first became sexually aware, I knew my sexual feelings could not be talked about, so I cut myself off from them. And it's this cutoff that I believe creates the anonymity of many gay men."

Ironically, Kirby says commercial gay establishments encourage this anonymity: bathhouses are promoted as being "completely dark," and many bars are hidden in back alleys, sometimes without signs on their doors.

But Kirby has made a choice to "no longer be an anonymous person in my meeting of men." When he's at the baths, he personally decorates his surroundings and informs his partners that he's glad they're there. "By being non-anonymous I'm saying that it's okay for me and my partner to be here, that *we don't have to remain hidden.*"

Does Kirby have anything to say to gays and lesbians who, for one reason or another, are still in the closet? "It's a form of survival," he says, "and that's valid. But there's more to life than just surviving."

"I'm not going to die of AIDS.
You can't make me.
Someone along the way told me they were better than me. I no longer believe them."
— from "The Battle of the Flesh"

In both his work and life, Kirby is outspoken about AIDS.

He claims the reason why most gay men — in fact most people — still have unprotected sex has to do with how the safe-sex message has been conveyed.

"From the start of the epidemic the message has been, 'Wear a condom,' but nobody has addressed the reason why. We only appeal to the intellect. I have yet to hear anyone say, 'Wear a condom because your life is worthwhile.' And this is the message that needs to come across, especially to gay men, who historically have had low self-esteem."

Like many gay men of his generation, Kirby has lost many friends to the disease. Among his own close circle of friends, he is the only person who tests HIV-negative, a circumstance that makes him feel, at times, like an outsider.

But Kirby is philosophical about his friends. "I see their life, not their diagnosis. When a person only sees HIV as an issue, then that's limiting. HIV is a circumstance. People with HIV shouldn't make it become their life."

"My father had to tackle me to hold me still, just long enough to get my penis uncaught from my zipper."
— from "The Battle of the Flesh"

This fall, Kirby is planning a gathering for gay sons and their fathers, apparently the first of its kind in North America. He wants fathers and sons to "meet each other as men.

"Very few gay sons have had the opportunity to share with their fathers who they are as men, what their hopes and lives are like. The big unspoken question remains, 'How does my father feel about me as a man because I'm gay?' This gathering will also allow gay men to hear about their fathers' lives."

Of course, with the current proliferation of Robert Bly-inspired men's groups, can the heterosexual population be far behind?

"Gay men are going to create this space," says Kirby firmly, possessive of his idea. "The rest of the world can follow in our path."

Jeff Kirby's Cock and Soul *is available from Glad Day Bookshop and This Ain't the Rosedale Library.*

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by John Teshima

A brief homage to our bodily functions

Shittin', pissin' and fartin'

If you have any sense of decency, read no further.

While we pay infinite attention to the substances that we put into our bodies, we steadfastly ignore, at least publicly, those which pass out again.

It is time to right this imbalance.

Just what the hell is it

Faeces, you probably know, contain all the stuff that your alimentary tract couldn't absorb.

But wait a sec. The food we eat runs the spectrum of colours; how come it all turns brown?

E-Z. When red blood cells die they release haemoglobin, a protein that carries oxygen to the tissues. The liver converts this substance into bilirubin, a yellow-brown pigment which is then secreted into the intestine. The omnipresence of bilirubin in stool results in its distinctive umber hue.

Apart from water, urine contains various small soluble waste molecules that were filtered out of the blood. These include various nitrogen compounds, an overabundance of which can kill plants (think about that the next time you take your dog for a walk).

Observant individuals might have noticed a malodorous change to their whizz post a meal of asparagus. According to chemist Robert White, the fragrant culprits are S-methyl thioacrylate and S-methyl thiopropionate. Unfortunately exactly how these compounds appear after ingesting asparagus is still a mystery.

Before toilet paper

Clearly those roughing it in the bush could use handy big leaves. But what about everybody else?

Apparently English aristocrats read cheap poetry while in the loo and used a few handy pages to mop up.

In North America, newspapers, old books, and shopping catalogues fulfilled similar roles. The latter fell into disuse with the advent of glossy, less-absorbant colour pages.

Country folk turned to more rustic alternatives. Corn cobs were a popular choice, often hung enticingly on a string. Maritime residents substituted seashells as the instrument of choice.

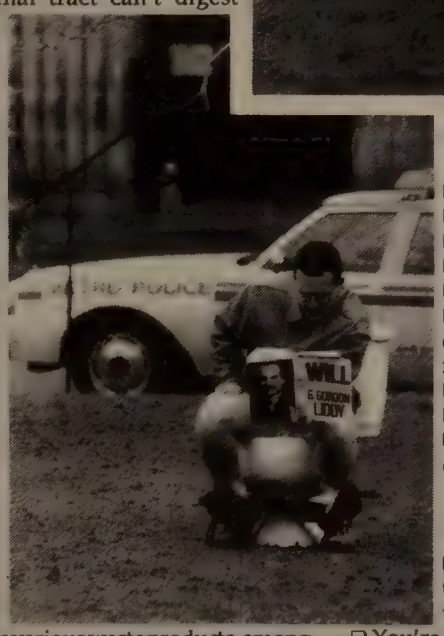
Of course some cultures approach cleansing their nether regions from a different perspective. In some parts of Asia, a little water and the gentle action of your hand does the trick. The French eliminated the need for a hand with the creation of a bidet.

Recently the Japanese unleashed a super techno-toilet. First it pre-warms the seat for your comfort. A cleansing spray of water rinses you after you're finished. Then follows a delicate air-drying, and finally the optional application of your choice of scent.

Will wonders never cease?

Cutting the cheese

Our upper gastrointestinal tract can't digest everything, a notable example being the complex sugars contained in the common bean. These nutrient gladiators, having craftily defeated the small intestine, journey on to the deceptively friendly surroundings of the colon.



Perhaps swollen with overconfidence, these polysaccharide warriors fail to notice the uncouth swarms of resident bacteria lurking in the shadows. In a disgusting scene of unbridled carnage and gluttony, the hometown microbes fall upon the unsuspecting invaders, gobbling them up left, right and center.

With flagrant disregard for etiquette and hygiene, the sated colonic flora then excrete into their surroundings various waste products, among them hydrogen and carbon dioxide. Once these gases complete their pilgrimmage to the posterior, you can guess the sonorous results.

The penetrating aroma of our southerly winds is due to teeny quantities of volatile products from the microbial breakdown of fats and proteins. People with digestive disorders can have particularly pungent emissions.

Another gastrointestinal by-product, methane, is responsible for the enchanting phenomenon of blue angels. Surely somewhere in here lies the answer to our energy problems. Unfortunately, harnessing flatulence has been a woefully neglected area of scientific research, perhaps due to the conspiratorial efforts of the petroleum industry.

Before TV

At least one resourceful individual has made a career out of breaking wind. Joseph Pujol, born in 1857 in Marseilles, discovered that he had the enviable ability to inhale voluntarily up to two litres of liquid or air into his rectum. A humble and modest man, Pujol reserved displaying his prowess to only his friends.

However, encouraged by discriminating aesthetes, Pujol began public performances in 1887 under the catchy moniker "Le Petomane". By 1892 he was a huge sensation in Paris music halls, even attracting the king of Belgium to an evening's show.

Le Petomane always dressed to the nines for his stagework, usually sporting an elegant red cape, black trousers, a white cravat, and white gloves. His programme typically began with a series of fart impressions, the climax being a apocalyptic ten second monster which he compared favourably to the cutting of six feet of calico.

Shifting gears, after inserting a tube into his anus, Pujol would dazzle the audience by smoking cigarettes (without the aid of his lungs). He also blew out candles and stage footlights in his own inimitable manner. For a musical finale, Le Petomane would play songs such as "O Sole Mio" on an ocarina, encouraging the audience to chime in with him.

Another example of France on the cutting edge of culture.

A grim warning

Dr. Michael Levitt, a Minneapolis gastroenterologist, relates the tale of an unlucky man who was having surgery on a rectal polyp. An electric spark from a cautery device ignited the hydrogen in the patient's bowel. The resulting explosion knocked the surgeon into the wall and ripped a half foot hole in the patient's colon.

Fortunately the patient recovered. Nonetheless, this incident should send a stern message to any reckless fool who was toying with disobeying a surgeon's order to not eat before an operation.





Things women hate about urinating

- ❑ Not being able to go just anywhere.
- ❑ Realizing too late that the seat was up.
- ❑ Dirty seats and leg cramps.
- ❑ When you crouch in poison ivy.
- ❑ The string always gets wet.
- ❑ Entertainment venues that provide more than enough facilities for men and a mere fraction of the necessary number for women.
- ❑ Not being able to write your name in the snow.
- ❑ Bodysuits.
- ❑ Guys who are too lazy to lift up, can't aim and don't clean up.

Things men hate about urinating

- ❑ Those fuzzy toilet lid covers that force you to hold the seat up with one hand while dexterously aiming with the other.
- ❑ You're over at a friend's house and your normally obedient stream mischeviously splits into two, accurately annointing some magazines stacked beside the bowl.
- ❑ When your tie falls off your shoulder.
- ❑ Urinating with morning erection. You have three options: 1) You can wait until it subsides — and who has time for that when they've got a night's supply behind the floodgates. 2) You can forcefully bend yourself down, a distinctly uncomfortable option. 3) You can stand several feet away from the bowl, lean *way* foward so that you are now pointing somewhere below the horizontal, and pray you don't slip.
- ❑ Urinals with surfaces carefully angled to ensure that you get backspray all over your hands, pants and shoes.
- ❑ When the wind suddenly changes direction.
- ❑ When cats get a little too curious.
- ❑ Urine sample bottles that are much too small.
- ❑ Those persistent little drops at the end.

Things we hate about defecating

- ❑ Toilets with an extra vigorous flush.
- ❑ Cubicles with doors that don't lock and that playfully swing open at inappropriate moments.
- ❑ Running out of toilet paper in a public stall.
- ❑ Realising much too late that the person before you clogged up the toilet.
- ❑ Depth charge backsplash.
- ❑ Toilet paper that sticks to you.
- ❑ When you have lots of gas in a public washroom.
- ❑ Losing your footing in the woods.
- ❑ When your underwear sticks between your cheeks and you realise you weren't as thorough as you thought you were.

In through the out door

Coprophilia and water sports. Hey, whatever floats your boat.

As for anal sex, here is a selection of things that have been retrieved from the recta of various adventurous individuals: a bottle of Mrs. Butterworth's syrup, an axe handle, a nine-inch zucchini, a Coke bottle, a plastic spatula, a 150-watt bulb, 29 jeweller's saws (same time, same person), a frozen pig's tail, an 18-inch umbrella handle, a teacup, two Vaseline jars, a sand-filled bicycle inner tube, a pair of eyeglasses, and a 6 X 5-inch toolbox.

Miscellaneous

Joseph Patrick O'Malley was found dead in a New York subway tunnel. An autopsy revealed electrical burns on the head of his penis and on his thumb and forefinger. The coroner's conclusion? O'Malley urinated onto the third rail, allowing the electrical current to course back up the stream and fatally fry him.

Urinals for women were introduced in the 30's. They consisted of a bowl-shaped structure that women were supposed to straddle. Sounds comfy, doesn't it? With the increasing popularity of pants versus skirts, the convenience of this fixture became even more dubious. Thus by the 60's, production of these stand-up models was on the wane.

At the end of the final episode of M*A*S*H, there was a significant surge in the tunnels that bring water into New York from the Catskills. Evidently the television audience all took their bathroom break en masse. Similar phenomena have occurred during the Academy Awards and the first moonwalk.

Yes there was a Thomas Crapper who made flush toilets. No he didn't invent the flush toilet, he just improved it.

Turd terminology

Spraints: otter faeces. Guano: seabird faeces. Fewmets: deer. Crotiles: hares. Billitting: foxes. Buttons: sheep. Coprolite: fossilised excrement.

Jumentous: relating to the smell of horse urine.

Shardborn: born in dung.

Stercoricolous: living in dung.

Spatilomancy: the practice of soothsaying using animal droppings.

A selection of terms for traveller's diarrhea: Montezuma's revenge, Aztec two-step, Poona Poohs, Delhi belly, Turkey trots, Hong Kong dog, Greek gallop, Casablanca curd.

End statement

Isn't "drain the dragon" an awesome phrase?

Oh television, the drug of the nation

The truth about television's haunting hosts

by Terence Dick

Television, as the dominant and ubiquitous force of our age, is in need of a grand dynamic theory. Its crazed and polymorphous diversity demands one and, I contend, instigates the desire for one in each and every thinking subject.

Such a theory is hard, however, and since there does not seem to be any post-Eisteinian brain bearing down on the cathode tube and laying it open, all dissected and crackling, we'll have to make do with the lesser adepts.

My own claim to the position is my rapidly developing talents at discovering logical threads that spread across the landscape of the screen and serve to delineate some transient but coherent logic. It is hoped that if enough of these threads can be made manifest, they can be spun into a rope and that rope can then be used to hang the TV set in effigy.

I'm going to present one such thread, and it's going to be explained in the reverse order from which the premises occured as it made sense in that reverse order and, in the ever salving reprieve of reruns, there is always the chance that it will return to make sense in the proper direction.

On Brenda

First: In a recent episode of *Beverly Hills 90210*, Brenda Walsh, easily the most psychically twisted of the characters, spitting hate at the strangest moments and transgressing social conventions regularly, gets freaked out by being robbed. She begins hallucinating, having nightmares so she can't sleep, losing the ability to function and deluding herself as to the world around her. She gets so far gone that she goes to a psychiatrist and begins therapy.

Now, admittedly, being involved in a robbery and having a guy stick a gun in your face is a distressing experience and reason to be traumatized. Yet, as I watched the show, I kept wondering why Brenda was getting so freaked out about the violence she experienced. Hadn't she ever been threatened on the street, or seen someone geting beat-up outside a night club, or gotten an obscene phonecall, or been accosted by crazy guys? Okay, so I've never been robbed, but I have experienced random, senseless violence a number of times, so that it isn't an experience that threatens my entire world-view.

But it seems that Brenda Walsh hasn't. And I'd be willing to bet she hasn't. And the reason she hasn't isn't because she lives in Beverly Hills because I bet you the rich-boy school football team hazes juniors with the viciousness of street punks and the girls get assaulted regularly (for instance, Kelly in the Halloween episode). The reason Brenda has not experienced violence is because she lives on TV and different laws apply and the rules as they are now have discreetly isolated characters from the trauma of reality. This is why the robbery episode was such a trauma both for Brenda and the viewer. It broke the rules and it broke them in a way that disrupted the surface of the screen and led to pull-out. I pulled my head out of the TV set.

On PJ's and VJ's

Next: The best VJ on Much Music is not any of my old favourites like Steve Anthony or Erica Ehm, or any of the new guys, like Simon Evans (who is niftily dead-pan, nervous, and greasy) or that French chick (who is horribly illiterate), but someone who I used to have a well-formed hate for. See, now that Ziggy Lorenc has the chance to drop the romance schmaltz that drives me away from her at an instant, she is shown to be quite a radical form on the bland front that is "music" television. Note that she rarely announces what's going to be played. She does stuff like completely dis Alannah Myles, which is cool, and acts spacily drugged out. Stream of babble should be accepted as a natural part of the television language, but it is only Ziggy who is naturalizing the form down at City.



Brenda and Arnold, TV icons who will long be remembered, but will never be married.

(Roadsign: What's going on is an attempt to get the thread to lead us to a stitch by which we can label TV. From the skew presented by Brenda, we were allowed to recognize the proper forms enacted by Ziggy.)

Finally: The epitome of TV systematization representing and represented as the ideal of social forms is made manifest in, not surprisingly, the most logical place for the inundation of new rules to occur. The youth/children channel, YTV, will soon reveal itself to be the most important placement in the market. This has been demonstrated to me by the third and final figure in our trio of TV heroines: PJ Jazzy Jan.

Ziggy, Brenda Walsh and PJ Jazzy Jane: conspirators of greatness.

First, to explain, on YTV there aren't that many commercials, so the shows (which are scripted to the length of a commercial filled half-hour) are separated by Programme Jockeys who fill in the open time with station IDs, crafts, safety tips, birthday announcements, viewer mail stuff, etc. I've been watching a lot of this lately and I fully believe that it is significant. The locating figure is the PJ, in this case Jazzy Jan, who allows for an entrance to the conversive TV field. The discourse of the PJ is based on involving the viewer in the open-ended logic of the new world. And if you think this is a bad thing, you've got it all wrong. This is the ideal!

On the interactive ideal

The ideal is demonstrated in the final point, the thing (which is easily identifable on YTV) which characterizes the radical socialization TV allows. You see, YTV PJs are not alone. They have co-hosts who are (and I hate to use this degenerating term because it messes up the belief sysyem that is in place) puppets. And the relationship between the PJs (who are wonderfully down-to-earth, non-Hollywood/superficial people) and the puppets (who are no longer puppets but autonomous personalities in their own right) is the dream of the modern age.

The YTV puppets present a case for the socialized presence of non-human language-users who subvert the rules of logic by never being completely present in the field (strangely their lower halves are always hidden). And it is on YTV that these puppets successfully interact with humans. This is not new, I just think that it is the most developed case, rooted in the fact that the PJs are realizably realistic individuals. They seem pretty normal, you know?

Anyway, this point explodes to reveal the entire history of such a dream of socialization as formed in the course of the twentieth century, in parallel with the coming into its own of television. It is here we recognize Mr. Limpet, Pete's Dragon, *Who Shot Roger Rabbit?* and the forthcoming *Cool World* as myths of the dreamt future. DisneyWorld and Wonderland are constructed utopias where the rides distract from the new order introduced in the feeble attempts of humans who dress up as cartoons. But if you believe, then you're there. And those that believe are children.

This explains the pervasive presence of puppets on children's shows. Puppet-logic is taught at a childhood level. But then people forget how to deal with puppets, they forget how to believe in them and stop dreaming. Sure such dreams are revived at moments like Halloween, or in the utopias. And TV keeps reminding us, but people forget the dream. People have forgotten that the ideal is self-animation. This is the point of entry into TV, the place of the new flesh. Self-animation is where our desire leads us. Such a desire reaches its zenith with the reconstruction of individuals within the TV set. That is the latent message of all the dreams we are exposed to. We want to be ON TV.

And who, you ask, is first in line? Who is going to be the first cosmonaut, shot from one plain into the other? Who is going to be reborn on TV and become the Adam of the TV Bible story? Well, the answer is simple: Walt Disney, of course!

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Toback's toughing out the mind-set of Hollywood, seventies-style

by Steve Gravestock

Most people know James Toback from his work on *Bugsy*. (He wrote the Academy Award nominated script.) His fans and film aficionados know him for several offbeat, personal movies, especially *Fingers*, which led off the Cinematheque's 70's retrospective last Friday.

Fingers deals with Jimmy Angelilli (Harvey Keitel), a pathologically divided character. He wants to be a concert pianist like his crazy mother, but he makes his living by collecting debts for his loan shark father. In the course of the movie he encounters Dreems (played by NFL Hall of Famer Jim Brown) a former boxer who embodies Jimmy's worst nightmares. Unlike Jimmy, Dreems isn't divided, but he's even more brutal. In one of the film's most famous scenes — based on incidents in Brown's life — Dreems viciously assaults two women.

Toback's best work hearkens back to an era when art was something more than cutie-pie, dancing two-dimensional figures, to a period when artists took risks and didn't allow their work to be dictated by commercial, political or career considerations or even common sense. If his work is sometimes disturbing, ludicrous, and adolescent, it's also vital and daring.

I spoke to Toback last Friday and he reminisced about making *Fingers* and commented on the state of film-making in general. *Fingers* has had a complicated history ever since Toback first screened the film for friends. Half of them praised the movie as a masterpiece while others fled without commenting. As a result Toback was prepared for the often volatile responses the movie generated, well almost:

Fingers' tough socio-pathological gangsta 70's angst, was, according to director Toback, "a mirade of good luck and innocent, naive arrogance."

"There was one festival in Locarno where I was challenged to a duel by a German critic. He stood up and said that, if I were a gentleman, I would accept his challenge to duel to the death because I had committed an offense against the decency of the audience.

"He was going to take up the cause of those who were offended. He looked like the kind of guy who knew how to duel, so I wasn't eager to accept. There were quite a few people who cheered what he said then. Now, it seems somewhat milder, and more people seem to like it; fewer get angry. They showed it recently at a festival in Germany and there were all these people clapping. I thought there was something wrong."

The actual making of the movie was sometimes harrowing. When Toback shot the scene where Brown assaults Tisa Farrow and Carole Francis, he found out that Brown was actually hitting them. When he tried to caution Brown on this, Brown chastised him for "giving him this lightweight shit."

Toback tried to do penance for his involvement in this.

In the movie's penultimate, extremely violent scene, they needed a sound effect of a gun hitting a head so Toback hit himself on the head with a pistol. This realism didn't strike everyone the right way. "David Picker, who produced my second film *Love and Money*, loved *Fingers*. But he had one reservation. 'Everything else in the movie seemed so real but this was so phony — that piddling little sound when Harvey Keitel hit the gangster on the head with his pistol.'"

For Toback, *Fingers* was a one-time experience. "I had the odd sensation that the movie made itself, and I was just kind of there as a mysterious agent. It wasn't whether I was wondering whether I was thinking or saying or doing the right thing. I *knew* I was. Ever since then there's always a certain amount of second guessing and manipulation: should I talk to this guy this way and that guy that way. That kind of consciousness was utterly absent from *Fingers*."

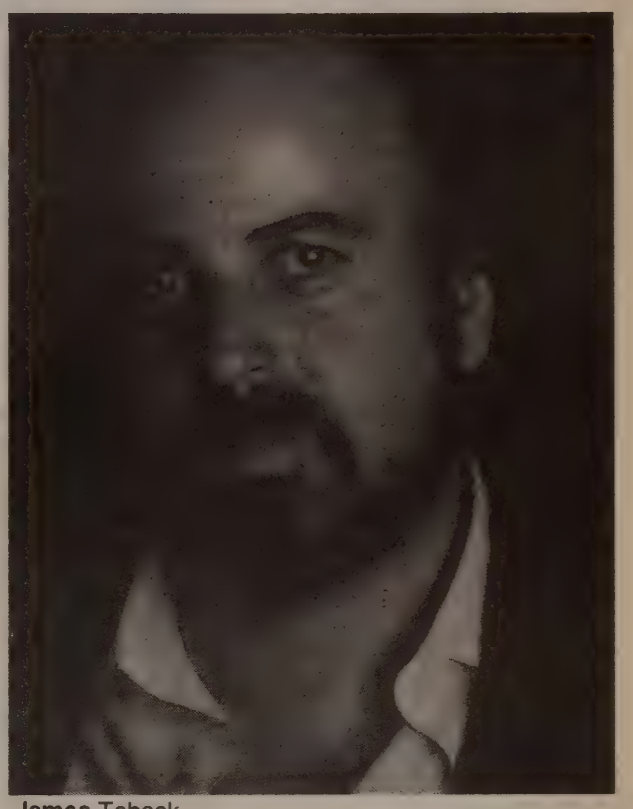
Toback attributes this to the co-operation he received from the cast and crew — who knew he was a first time director and were more understanding because they wanted him to succeed and — pure luck. "This one was a miracle of good luck and innocent, naive arrogance. Because it was in my head, I thought I could get it on the screen. I think as a way of dealing with things as a director, it's very bad. To deal that way and get away with it is almost superhuman lucky. The truth is that if you don't take into account the way people need to be treated they will not do their best work. Somehow, in this case, everybody *did* his best work. Usually, you'll get mutinies if people feel a director is insensitive to the special needs that he or she has."

Toback doesn't believe that it's possible to make films like *Fingers* anymore partially because of the timidity of studios — something he thinks has poisoned the entire industry.

"The studios might [make a similar film], as part of a package deal with a star director and if an actor of the first rank in desirability wanted to do it. They'd have to commit to do another movie the studio wanted to do. The movie would have to have a really tight budget and deferred salaries. Maybe if they strangled and humiliated the guy, they might say yes. But even then they wouldn't want to distribute it.

"But it's worse than that because I don't think that writers and directors would want to do a movie like this now. The timidity of the studios has been so contagious that you now have a bunch of writers and directors who *want* to do the kind of movies that the studios want to distribute. You don't have this underground world of writers and directors who are passionately working away at movies which go against the commercial grain.

"There's no generation of younger or middle-aged directors who are saying 'I would be embarrassed to reach for this vulgar, commercial mainstream.' Now, a movie like *Sex, Lies, and Videotape* is considered bold. If it had come out alongside *Mean Streets, Fingers, The Duellists* or the movies in this retrospective, it would have been seen as a kind of detached second hand version of these themes — which is what it is."



James Toback.

Malcove collection makes history

by Roxanne Chee

It is not as a psychoanalyst, but as a passionate and erudite art collector and philanthropist that Dr. Lillian Malcove left her mark on the world. Little has been written about her and certainly no biography exists to date. About the only published reference to her is a brief introduction in curator Shiela D. Campbell's catalogue of the 513 objects in The Malcove Collection.

The upcoming exhibition at The Justina M. Barnicke Gallery, *Mediaeval Art from the Malcove Collection*, which commemorates the tenth anniversary of the arrival of the collection to Toronto, suffices as a rare viewing opportunity for the public, as well as a chance to decipher something of Dr. Malcove's personality through the objects she gathered around her.

Lillian Malcove's collecting interests began when she moved from Winnipeg to New York to study psychiatry and psychoanalysis. With the money from her practice, she bought art from the many dealers, museums and galleries in New York. By the time of her death in 1981, she had amassed a sizable and impressive collection of artefacts dating from prehistory to the twentieth century, including Greek, Roman, Byzantine, western mediaeval, and Far Eastern works. Some modern pieces include paintings by Picasso, Matisse, and Klee.

The decision to bequest her collection to the University of Toronto originated as a suggestion made by a friend and curator at the ROM. Although some artefacts are on permanent exhibition at the ROM, most are housed at the Pontifical Institute of Mediaeval Studies. Regrettably, permanent display of the collection is still pending plans for a university gallery.

By comparison to the many renowned museums from which she could have chosen, U of T seems an inferior choice. But fortunately, not to Dr. Malcove's estimation. Besides the confidence impressed on her by the university's academics and the strong teaching program in mediaeval studies, Dr. Malcove wanted her collection to go where it would not be duplicated — a common practice in most large museums and galleries. She desired that the collection be used for teaching, that it be readily accessible to serious students, both in Toronto and abroad. So long as it is for study purposes, almost anyone can view any article in the corpus, provided they make an appointment with the curator. And many have, travelling far to see a particular piece or pieces.



Some a dat der old art and shit.

It is hard to say why Dr. Malcove collected and what she hoped to achieve by it. Campbell notes Lillian collected intensely after the deaths of her husband and son. Many pop psychologists would speculate on there being an intrinsic therapeutic value — not an implausible view given her friends' memories of her enjoying "objects that could evoke a personal relationship, objects that could be held tenderly in small, competent hands," or "fondly caressing a bronze lamp" as though it were a precious family pet.

Dr. Malcove's zeal for collecting may seem eccentric to us, particularly since she resorted to living in dust and shutting out sunlight altogether, in order to protect the artefacts in her small two bedroom apartment. She also had special heating and humidification systems installed. These idiosyncrasies not only contribute to a mythology surrounding her, but also betray the depth of her commitment and love for art and history.

That love is further revealed in the diversity of the objects she collected. Consisting of terra-cotta, glass, bronze, stone, enamel, ivory, silver and gold," they are a record of western civilization and thought. As such, the artefacts she accumulated include not only "fine art" objects but also utilitarian articles that reveal techniques or ideas characteristic of a culture. Examples are: a Byzantine bronze steelyard or weighing device, weights, and a bronze scale used for checking coin weights. The inclusion of an "unidentified object" reminds us that there are things in the world to which we have forgotten the purposes and usages, that there are mysteries remaining yet, in art and in the past.

Since religious artefacts, themes, motifs, and symbols dominate, one is led to wonder why Dr. Malcove collected so much Christian art, especially given her Jewish origins. Among those items to be displayed at the Hart House exhibition are liturgical bread stamps which were used to stamp bread and cakes offered at temples and shrines, incense shovels used for transferring incense to a censer, liturgical spoons and ladles, pilgrim flasks, and a variety of censers, icons, lamps, processional and reliquary crosses. For those who are fond of old manuscripts, three double-sided pages from a Flemish Book of Hours will also be shown.

The effect of seeing these mediaeval objects, especially in the context of Malcove's life, is profound. Somehow, our mind-set changes and we feel transported back to a time before the bombardment of hi-tech video images, a time when the attainment of beauty and wisdom was meant for God and not The Self, when faith in God was a way of life rather than a fad, a Sunday excursion..

Maybe this is one reason why art was so important to Lillian: it provided her with glimpses into our humanity and our relationship to the great divine, in all its complex dimensions. But the reason(s) for art — creating, collecting, studying and/or writing about it — are as varied as individuals themselves.

Indie movies surpass Oscar-winning superficiality

Images 92: another look at our surreal world

by Aaron E. Boles

Consider the Oscars. The movies nominated this year were all horrid — no big surprise there. That's just another example of the paradox of free-market democracies, which is that in order to appeal to everyone, movies must stoop to the level of the common fool. This sub-bottom of the barrel zone is the realm of the sentimental, the uninspired, and the vulgar. But besides the quality of the films being questionable, the criteria on which they are judged deserves examination.

Deciding whether a film is good based on Director, Lead Man, Lead Woman, Adapted Screenplay and such, is to severely limit the medium. It assumes that what a movie must do is tell a story about people in order to be considered valid. In truth, there is a galaxy of possibilities of what can be done with film. The *Images 92* festival running April 23-28 at the Euclid Theatre is a festival crammed with excellent examples of what film can be. This is a celebration of film and video as artform.

Comprising the festival are 79 works from Canada and abroad, all independently produced. For those who immediately recoil at the phrase "independent cinema", rest assured that *Images 92* is not simply a collection of blurred 3-minute Super 8 movies of unidentifiable meaning. The most suitable description of the event is an exploration of the myriad possibilities film and video as media can achieve.

Film as art at this fascinating festival of the bizarre manages to retain a cohesive meaning.

What the organizers have done is divide the 79 films into 18 distinct programs; each program reflects a unique theme. The range is broad: "Don't fence me in" is a program related to gay issues, while "Animating Independence: The revolution in British Animation" displays the pioneering animated works coming out of Britain's cutting-edge Channel Four. Other program themes focus on First Nations pieces, Quebecois film and video, and Toronto-based work.

Because the whole point of independent cinema is not to make money, but to make good art, the producers involved are free to present ideas that mainstream culture finds shocking/boring/subversive. This means that people should make an effort to see some of these works because the opportunity to do so seldom arises. These aren't the kinds of film and video that run for eight weeks, not even at revue cinemas. Several works run less than ten minutes, so admission (which is only $4) is the price of an entire program rather than being on a per film basis.

A common misconception about independent or non-commercial art, be it film or otherwise, is that it is humourless, unrealistic, and irrelevant. Three examples from Images 92 will hopefully dispel this myth.

The first is a seven-minute rant by Lisa Doyle titled "Did you do the napkin tops?" This is a humourous tirade against "the dead zone of repetitive and menial tasks" in the restaurant business. A camera endlessly and relentlessly pans across the grungy geography of a greasy-spoon kitchen while a female voice-over recites a stream-of consciousness assault against this type of work repeating and repeating itself at times in imitation of the chores involved. True to the core and funny in its perceptiveness, Doyle's gem could apply to any of the degrading jobs people without MBAs are forced to take to pay the rent.

A fascinating video by veteran Ardele Lister (to whom an entire program at the festival is dedicated) is called "Split." It is a 22-minute documentary about Susy James, a 16-year-old runaway. The charismatic and precocious James, speaking directly to the camera, relates why and how she ran away from her abusive parents more than a few times. Incredibly, the video escapes casting James in a pitiful light and after her bizarre tales, one arrives at the realization that "it may be ugly, but life's like that". The absence of slick production and Ennio Morricone soundtrack make "Split" an unsettlingly stark glimpse of life that a commercial picture could never capture.

Thirdly, a piece called "History and Memory: For Akiko and Takashige" by Rea Tajiri deals on several levels with the struggle for self-awareness and the plight of Japanese-Americans interned during WW II. The work manages to place what is commonly considered a historical-political event on the level of the personal, exploring the effect "relocation" had on the artist's family. What unfolds is both a critique of the cavalier attitude of the American Establishment toward the event, and also a sensitive examination of the impact it had on those affected. In looking at Japanese internment, "History and Memory" refuses to insult audiences the way last year's "Come See the Paradise" by Alan Parker did.

Best Picture, Best Producer, and Best Editing awards are those presented to people who skillfully package tripe and sell it to an increasingly gullible public. On the other hand, the films at *Images 92* are concerned with Provocative Ideas, Honest Expression, Cultural Awareness, and the like. You decide which is more worthwhile.



***A Dream of Naming*, see it, love it.**

Examining Clift in Misfit

by Laura Kosterski

Horizontal Eight is a young company that has already achieved a reputation for doing interesting and controversial work.

Their recent production of *Caligula* received mixed reviews, but for many it demonstrated the unique style of Soviet director and co-founder of Horizontal Eight, Vladimir Mirzoev.

Mirzoev's work is distinctive and provides a strong basis for the company. After directing an Equity Showcase production of the *Inspector General*, many of the participants wished to continue working with him; thus Horizontal Eight was born.

Lotsa sex, drugs and boozing in Montgomery's life.

Yet Horizontal Eight is still a democratic company, allowing its members to pursue projects of their own. *The Misfit*, a speculative account of the life of Montgomery Clift, is essentially the project of Ned Vukovic, who also co-wrote the play along with Neil Norman. In 1985, it played in London to full houses with audience members such as Adam Ant and members of The Clash showing their interest in cult figure Clift. Vukovic is hoping Clift has the same attraction for a Toronto audience.

"It's a fascinating story" Vukovic remarks, "full of sex, drugs, jazz and intrigue. The idea of a male pin-up who is a homosexual is interesting, it is full of contradiction.

"The original idea," he continues, "was to take the spirit of Shakespeare and to find a modern day king — and it is ironic that Clift's mother was obsessed with the idea of American royalty — to find this modern day monarch and construct a story, and what better modern day monarch than an American movie star."

The cast of characters are comprised of well-known celebrities such as Liz Taylor and Marlon Brando. But, as Vukovic asserts, *The Misfit* is hardly a cabaret of impersonations.

"I'm not interested in imitation necessarily...I'm interested in the actor using another person to become an entirely different creature, which then comments on that person."

The Misfit is to be performed at the company's permanent studio space at King and Parliament, a perfect and private venue for the play, which is set in a New York studio.

Horizontal Eight's latest achievement is a top seat at the Edinburgh festival (curious then that it should be fifth on the waiting list for the Toronto Fringe). Tentatively they also plan to do Witold Gombrovicz' *Princess Ivona*, where stylish Mirzoev will demonstrate his directorial finesse once again.



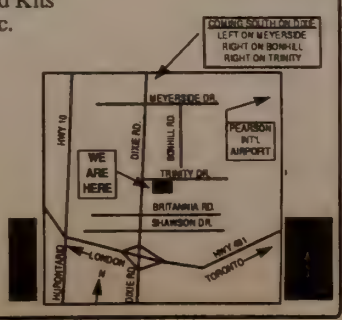
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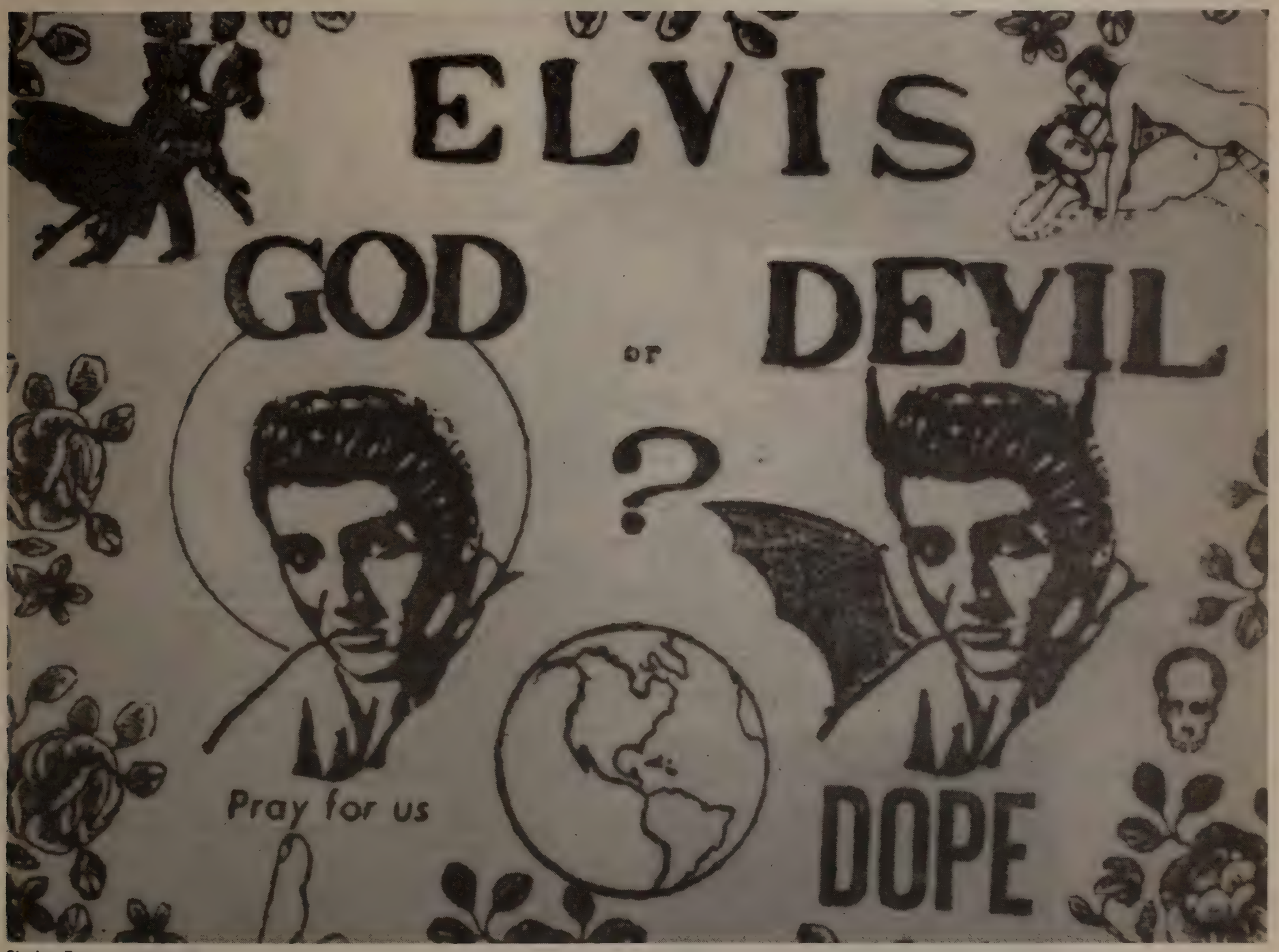
APRIL 1992

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INSIDE

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Stephen Ronan, postcard, 1987

Where's the hero now?

Greil Marcus' Elvis musings analyze the rise and fall of Presley phenomenon

by Christopher Frey

Hardly any other cultural icon has been reinvented as many times as Elvis. With each reincarnation he sheds a different light on American existence and society at that cultural moment. To witness his stepmother Dee now attempt to claim that Elvis had incestuous relations with his mother Gladys, is to see Elvis reinvented in the language of the dysfunctional family. Elvis, Dee says, was a victim.

So the story of Elvis is reinscribed once again, but it is essentially a recapitulation of an earlier theme which the dead King had already come to inherit: Elvis, the poor boy made rich, gone belly up, becomes Christ figure. Add that to Elvis as homicidal maniac, renegade Fed, and omniscient drinking partner.

Greil Marcus recognizes in the different manifestations of Elvis certain truths of American culture. His recent *Dead Elvis* navigates these murky waters, excavating these artifacts and their symbolic contents, and as much as his story is the reason for reading, its his method which makes it more than it appears.

By trade a rock critic who has written for *Rolling Stone*, *Artforum* and the *Village Voice*, Marcus' prose and insight transcend the genre. To call him only a music critic would be disingenuous. His two previous books, *Mystery Train* and *Lipstick Traces*, reveal an approach which integrates cultural history, philosophy, sociology and fiction without getting muddled in between his feats of extrapolation. His writing is a playfully academic stream of consciousness without the obfuscation. As Marcus writes, you may fall in love with music you have never even heard, his rhythms and images weaving into the mind's ear.

As much as *Dead Elvis* is a post-history of Elvis, or the story of his after-life, Marcus concerns himself not with Presley sightings in Flint, Michigan, but with his appearances in music, art and literature and what he represents in each instance. The best sections come when Marcus examines the way punk took up Elvis, and out of him, created a stage on which to act out and attack its relationship with popular culture and history.

-- CONTINUED ON PAGE 10

-- CONTINUED FROM PAGE 9

"The connection between punk and Elvis," says Marcus, "was really serendipity. He happened to die just as punk was starting its voice. So he became in the punk reversal of values, where what was ugly was suddenly beautiful, where what was hateful was lovable, where what was criminal became honoured, a perfect subject for revile. As in thank god the old order is gone and now something new can happen. But he also became a subject of fascination.

"Elvis was somehow both sides of every question. He was the original punk, he was the ultimate compromise, the ultimate sell-out. He was the perfect example of what happens if you don't die before you get old. And yet as someone who was fat, who was doped up, who was confused he could also be a subject for fun, and for inspiration and could also be a guiding saint."

Elvis' blessing

It was punk which demonstrated for Marcus the kind of cultural graph Elvis had become.

"One of the things that caught my interest long before I ever conceived of this book was just a little compilation cassette of various L.A. punk bands from about 1980. And it shows Elvis staring into a crystal ball and the name of the compilation is *The Future Looks Bright Ahead*, which is a line from "Don't Be Cruel". It shows Elvis as the spirit presiding over the growth of punk. Elvis as blessing it."

Of course, each manifestation tells us more about its creator than it does about the real man, who hardly exists as a referent anymore. Even the sightings, wherever they come from, express a particular yearning, whether it be for the past, or that his story might become something profound and relevant to them.

With *Dead Elvis*, consciously or not, Marcus unites the themes and methods which characterize his other books: the way Americans imagine their land, their reality and themselves through popular music, and the history of negation as it echoes through punk. Within the lucidity and breadth of Marcus' writing these cultural phenomena impact upon one another and he sorts out the debris, occasionally offering a guide to the future. Fortunately he drops the irony, seemingly inherent in his subject, often enough to glean the social reality underneath these versions of Elvis.



Ray Ginn, cover *The Future Looks Bright Ahead*, cassette anthology of Southern California punk bands (poshboy), 1981

"My guess is that Elvis is going to become more and more of a joke, over the next several years, and more and more of a reviled figure. There are going to be deepening splits in various parts of the American population over Elvis.

"You can already see this happening in two ways. Black people are more and more seizing on Elvis as a symbol of white domination and of white theft of their culture. That's coming up in the circulation of the story which began a number of years ago and is still spreading that Elvis said 'The only thing niggers are good for is to shine my shoes.' No one's ever been able to track down anyone who ever heard Elvis say this. Whether it's the reasons for the attacks on Elvis by Public Enemy or Living Colour, its certainly there in the background."

Marcus recounts a recent Saturday Night Live newscast featuring Chris Rock, in which Rock performed an hilarious editorial on Arizona not having a Martin Luther King day. If it was Elvis day, Rock promised, "you can bet those crackers in Arizona would be falling all over themselves to adopt it." Rock's vision ends with Elvis coming down the chimney in a red jumpsuit, getting stuck, and when he finally makes it to the bottom, he hands out quaaludes to all the kids.

Margins

But, as Marcus points out, in the sphere of race and class politics Elvis' significance becomes double-edged.

"At the same time, the fact is that Elvis has become so institutionalized as an American figure and as a joke, and he is now going to be officially institutionalized with a stamp. You're gonna see a greater and greater split where interest in Elvis, affection for Elvis, even fondness for his music, is going to be increasingly stigmatized as something that lower class, uneducated, fundamentally stupid people do. And educated, sophisticated people will realize he was never anything but a clod."

Throughout the stories which he tells, Marcus frequently speculates and breaks into fictive scenarios to underscore his point, sometimes bending his logic to its outer limit, sweeping the reader along every intellectual impulse. In *Lipstick Traces* Marcus took to the margins, both in his subject matter, but also literally, organizing quotes, cartoons, and art work to stand beside the text. It's a practice he's continued, with equal success, in *Dead Elvis*. For Marcus, using the margins is a mode which "allows the text to comment on itself."

"In *Lipstick Traces*, it was a very intentional way of sometimes trying to leak the air out of a rather pompous page. A page, as far as I was concerned, that had to be written very somberly, and extremely serious, but I wanted to take the piss out of it a bit. So I might put something ridiculous on the margin or conversely I might have a page that was wild and ludicrous, and I wanted to anchor it with something serious even depressing, so I would put a quotation like that in the margin. It was a way of allowing a lot of movement in the text."

In other instances his main body text itself becomes a pure tissue of verbal and visual quotations, each one forming a narrative or an intricately webbed tale with the next. Marcus's only explicit intrusion is to identify each source. An entire chapter of *Dead Elvis*, "A Corpse in Your Mouth", is structured in this way.

"That was something that I played around with for seven or eight years. Once I noticed this theme of cultural cannibalism emerging, and that it had picked up Elvis as early as 1977, right after he died, whenever I noticed a new manifestation of that I would simply toss it in a file. And I would look into that file every year or so to see where that story was going.

"But the idea was based on something that Walter Benjamin once wrote, where he talked about his ambition to write an entire book that would be completely composed of quotations. It would be subjective, it would be his book, he would be the author because no other person would make such a selection and take the various quotations in the direction he would take them in. But he would also be surrendering the author's authoritarianism over his or her material. By letting the material take the author in certain directions too."

Marcus continues to stake out an intellectual terrain which is pretty much untrammeled in America, and there are only a few British critics, most notably Simon Reynolds and Jon Savage, who approach music equipped with the similar tools, and manage to generate insights as lucid. Only one other music writer comes to mind who can match Marcus' descriptiveness and that is the late Lester Bangs; Marcus edited Bangs' *Psychotic Reactions and Carburetor Dung*, which was published posthumously.

When it comes to writing criticism, the only prescription Marcus offers is to write from where you are situated, and understand music in the context in which it is consumed.

"The best critics that are active today have their own projects, their own goals. Some of them are working very self-consciously on certain kinds of narratives. There's a writer named Jean Arnold, who is here in the Bay area, who piece by piece, whether she's reviewing concerts or keeping up with pop gossip, is working on a fragmentary history of rock 'n' roll as seen by her generation. She's thirty years old and she's trying to talk about what it means to have a perspective on rock 'n' roll in which, for example, Aerosmith is more important than the Rolling Stones, or where shopping malls are more important than concert halls. She's trying to tell a story that no one else is.

"The thing about rock criticism is it's still a very young form. It didn't take any kind of shape until the late '60s. It's still open, it can still be invented, it can still be reinvented. Basically the universities don't care and the more high toned magazines don't care about it. So there's still the freedom to make it whatever you want it to be."

supplement

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WRITIN' REVIEWED

VOX
Nicholson Baker
Random House

It seems a truth, except for the more puritanical crazies of us out there, that the topic of lust could never be fully examined.

Granted, our sexual inclinations have been the subject of countless literary advances — from titles like *Daddy's Hot Mistress* to *Lolita* — but there is always more to be said on the ever changing topic of who we have sex with, or don't, and how.

While our bodies remain the same, the toys and games we play with are being devised and offered to us at an increasingly rapid rate. In today's society, opportunities abound. Author Nicholson Baker is surely aware that this is the case, and, in contribution to our timeless fascination with sexuality, would probably hold that he has taken another step forward on the path that such luminaries as Shakespeare first paved.

His angle, the dial-a-friend phone lines which blanket late-night cable programming. The ads, garish reminders of the joys of technology, promise real live conversation for just two-ninety-five a minute. "Make a friend," advises the husky voiced barely clad woman on the screen as she dangles the phone cord suggestively between her cleavage. "I did."

And so do Baker's protagonists. *Vox*, his fourth book, consists entirely of the conversation between a man and a woman who call one of these lines and find each other. But rather than suggesting insights into the people who use these lines, or don't call them, or spiral down endlessly into the game of sex for sale that is the back of today's alternative weeklies, the book provides fashionable erotica, literary porn.

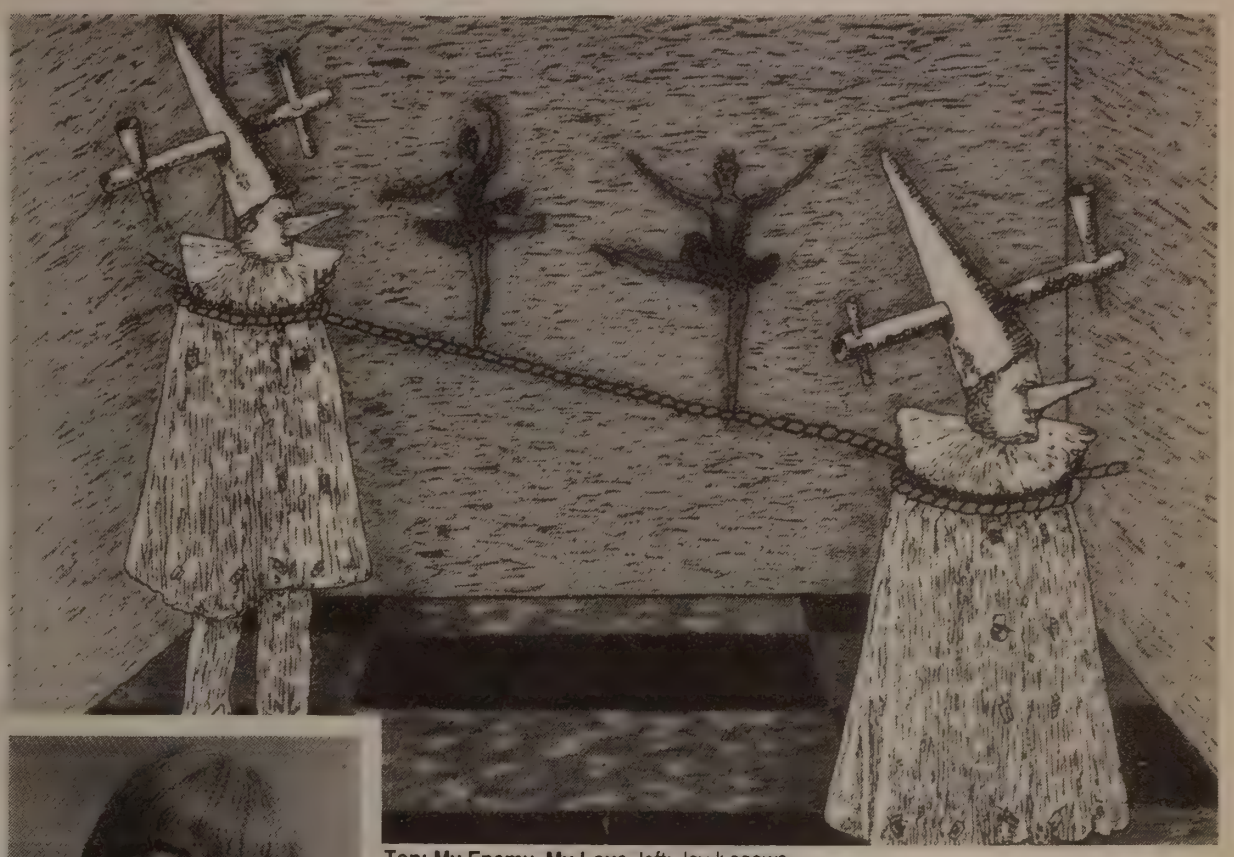
Of course it's only fair books like these which string together graphically described instances of sex with the bare bones of literary contrivance, get written. After all, people too embarrassed to buy *Forum* deserve to read erotica too. But one wouldn't expect Baker, a writer whose reputation for clever insight into the minute details of the human existence precedes him, to be swimming in such shallow waters.

The middle class conversants fail in every-way to provide anything to think about other than the fact that possibly, just maybe, people call these phone numbers and actually get what they want out of them. But then again, this is fiction.

To make things worse, the stories and dialogue they trade are gratingly cutesy. They call masturbating strumming. The male conversant, in the final tale told, uses an MMMMM-Detector to find the woman conversant, who is masturbating to her favorite *Forum* story. He buzzes her apartment, overcomes her initial doubts about him with his frank explanation about how the MMMM-Detector went off the scales as he drove by her apartment, and they engage in wild sex. Over the phone lines, that is.

When they do finally cum together, the moment Baker has been leading up to for the entire novel, it is as gratifying to readers as it must have been for the fictional couple. So long, for so little.

HAL NIEDZVIECKI





Top: My Enemy, My Love, left: Joy Kogawa

ITSUKA
Joy Kogawa
Penguin Books

The 1981 publication of Joy Kogawa's *Obasan* was important for several reasons. Besides being one of the first books published by the then fledgling (and now defunct) house of Lester and Orpen Dennys, *Obasan* was also the first piece of fiction by a writer previously known for her poetry and, more importantly, the first novel about the internment of Japanese Canadians during World War II.

The result was a unique and powerful book, chronicling a little-known chapter of Canadian history in a highly poetic and dense prose.

In 1941, 22,000 Japanese Canadians (most of them Canadian citizens living in British Columbia) were branded "enemy aliens" because they were thought to pose a threat to national security. Their property and personal belongings were confiscated, they were sent to prisoner of war camps and later forced into hard labour. Only in 1949 were the restrictions lifted, making it possible for Japanese Canadians to move freely in Canada. But by this time families were permanently scarred, their seized property sold off for a fraction of its value, and the once closely-bound community forever fractured.

Kogawa's book dealt with all of these issues but in an intimate way, focusing on the private griefs of the fictional Nakane family. As seen through the eyes of the daughter Naomi, loss and tragedy were an everyday occurrence. Her silence and passivity came to symbolize the broken spirit of many Japanese Canadians. A poignant refrain, voiced throughout the book by the "issei" (first) generation, was: "Itsuka, mata itsuka." Paraphrased, the statement reads: "Someday, someday things will be as they once were."

Kogawa's new book *Itsuka* takes its title from this phrase, resuming the story of Naomi Nakane. Now a middle-aged spinster, leading a pinched, repressed existence, Naomi cannot break through her emotional silence, presumably because of her wartime experiences. Gradually, with the help of her political aunt, she becomes more active, eventually helping in the struggle to have the government acknowledge its past injustices. At the same time she opens up socially, entertaining the possibility, however terrifying, of human contact.

What is Kogawa up to? Clearly she wants to provide closure to her earlier material. But where *Obasan* was lyrical, moving, and interesting, Itsuka is prosaic and dull. Too much of the plot, if it can be called that, is taken up with politics. The detailed machinations of committees and board meetings — appropriate perhaps for an article in *Saturday Night* — do not make for interesting fiction.

The situation is worsened by the absence of believable characters. Father Cedric, a pseudo-mystical priest given to lofty statements like "the universe is a story telling itself" and "dreams are brave," is particularly wooden, confusing since he is supposed to be the object of Naomi's affections.

Perhaps more disappointing, however, is the fact that characters who in the first book were shaded with subtle brushstrokes are in Itsuka reduced to crude stereotypes. This is a book with Good and Bad characters.

Is *Itsuka* a complete failure? No, because Kogawa's prose is occasionally vivid, her poetic gifts still intact. An example: a wounded dog is "seen limping along on three legs, a foreleg raised delicately, like a lady sipping tea." And for those (like me) whose parents and grandparents were persecuted during the war, this book contains information, albeit presented in a prosaic fashion.

In the end, one can only hope that "itsuka" — someday — Kogawa will write a book that fulfills the promise she showed so clearly in her first book.

GLENN SUMI

MY ENEMY, MY LOVE
Man Hating and Ambivalence in Women's Lives
Judith Levine
Doubleday

While three feminist books — *Backlash*, *The Beauty Myth* and *Revolution from Within* — continue to occupy space on various top ten lists, along comes a book that purports to tackle the weighty subject of women's hatred of men. *My Enemy, My Love*'s most valuable service, though, is the exploration of ambivalence women feel toward men. Those who believe that a man-hater is an older, embittered, moustachioed, humourless woman, please take the following quiz before proceeding with the review.

1. If a group of women got together and compared notes about an ex-lover, what would they most likely do?
a) ridicule his sexual prowess;
b) mock his penis size;
c) discuss his overwhelming self-centredness.

2. Who is most likely to hate men?
a) straight, single women;
b) lesbians;
c) a woman intimately involved with a man.

3. What do men have in common?
a) innately superior strength and agility;
b) intelligence and ingenuity;
c) a preoccupation with defecation.

If you answered C to all of the above, you may don a lavender cape and mask and call yourself Superfeminist. You have no need for this book. You, sister, have it all figured out. If, however, you did not, *My Enemy, My Love* will serve as a useful deprogramming tool in your quest for a higher state of consciousness.

Levine explores the stereotypes women employ to distance themselves from men, and thus maintain a sense of autonomy. The stereotypes, which include various subsets of the Infant, the Betrayer and the Beast, allow women to characterize certain gendered behaviours and develop coping strategies. She then tackles the father-daughter relationship, utilizing a psychoanalytic paradigm to explain its aftershocks. The theory also accounts for the role of mother, who seemingly props up dear old Dad, while secretly putting the boots to him, providing fertile soil for the seeds of ambivalence.

In order to humanize the theory, the author has selected interviews with 12 women to illustrate the methods they employ to deal with men. Some have distanced themselves as much as possible, while others continue an on-going dance of oppositional politics. All share a sense that something is wrong with relations between women and men.

My Enemy, My Love will no doubt be construed by father's rights activists as a call for women to take up arms and shoot their local partiarch. Rather than stirring up intense feelings about men either way, it tends to leave the reader, for lack of a better word, torn.

KAREN HILL

A STAINED WHITE RADIANCE
James Lee Burke
Little Brown

Book reviewers are not as important as we like to think we are. And in this year, as the recession deepens, we will be less important than last year. Because we review only new books, and the cost of a new hardcover continues to hover around thirty dollars, readers will stick to what they know (or who they've read), rather than take a chance — no matter what the reviewers say. Those of us seeking fame and fortune through reviewing might wish to get a job at TV Guide.

All this is not necessarily a bad thing. When it comes to detective fiction (the country music of literature), reviews have never mattered, because you either like murder mysteries or you don't. Even Raymond Chandler, who for me represents the apex of the genre, remains virtually unread by outsiders. This is a pity. The best detective fiction transcends the limitations of the genre. Think of Collins, Doyle, Hammet, and Chandler. Try *not* to think of Agatha Christie or Elmore Leonard.

So I am pleased to see that James Lee Burke has already written ten novels, and therefore, what I have to say about his eleventh, A Stained White Radiance, is irrelevant. Burke has succeeded in creating a fictional character, Detective Dave Robicheaux, and a setting, New Iberia Parish in Louisiana, that are almost as compelling as Holmes and Baker Street, or Marlowe and California. Detective fiction readers will undoubtedly have already the other Dave Robicheaux books, and will snatch this one up fast. And they should.

-- CONTINUED ON PAGE 12

WRITIN' REVIEWED

-- CONTINUED FROM PAGE 11

Burke's prose style is a mixture of the traditional—the kind of hard-boiled minimalism we expect from crime-fiction, and the regional — for there are flashes of fluid ornamentation that we've seen before by writers like Lee, Williams, Mitchell, and Capote. It is not important whether or not Burke's Louisiana is authentic Deep South. His readership is international and he caters to our southern fantasies. Consider this passage:

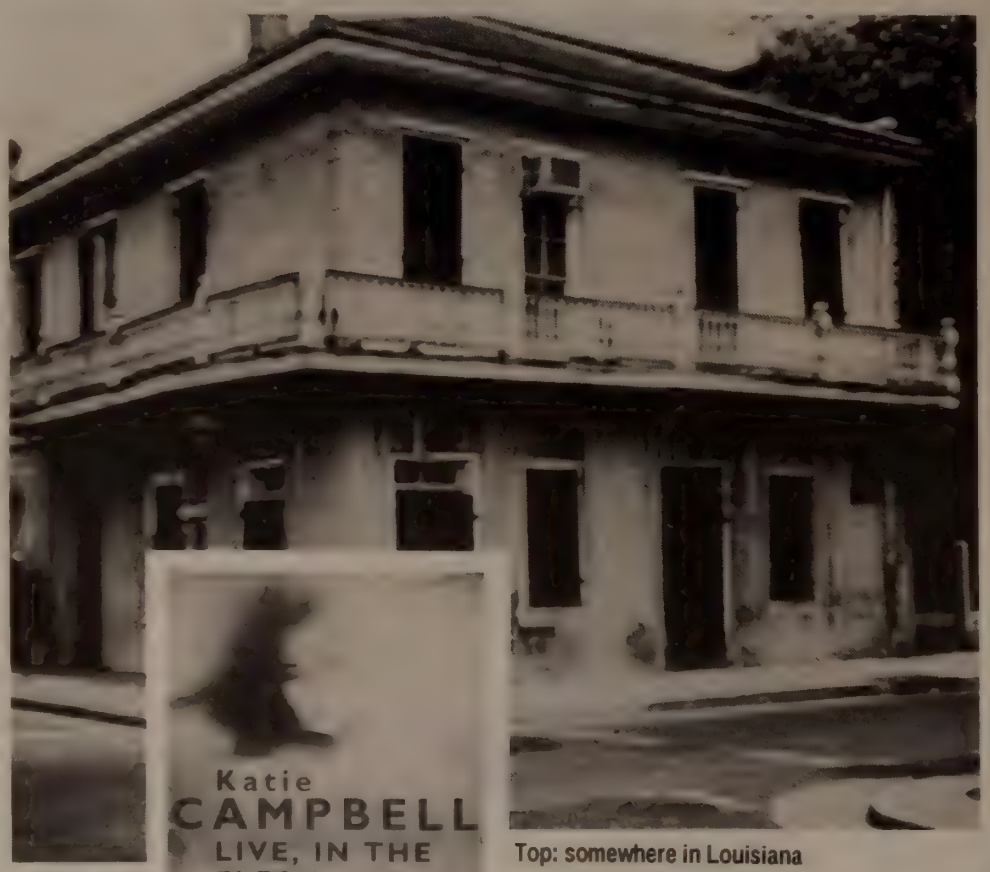
> Then she put both her legs in mine, held me tightly inside her, her mouth open and wet against my cheek, and in my mind's eye I saw a wave bursting in a geyser of foam against the hard outline of a distant jetty, a coral boulder ripping loose from the ocean's floor, and a flurry of silver ribbon-fish rising from the mouth of an underwater cave.

While this is not the kind of sex-writing I prefer (I'd rather that the "Deep South" was referred to in a directly physiological way), it is nevertheless an example of a talented writer evoking the mythos of a place subtextually. Anyone who's read Hemingway's "islands in the stream" metaphor knows how queasy such writing can potentially be.

If there is a problem with *A Stained White Radiance*, it is that Burke tries to do too much with plot. There is a line of intrigue involving a former KKK wizard turned political aspirant (an obvious model of David Duke) that seems superfluous. Concurrently we wish for more emphasis on a band of three siblings collectively known as the Sonnier family, a mixed up bunch in the true southern tradition.

However, no amount of talk about pecan trees and hydrangea blossoms, crawfish *etoufee*, chicken gumbo, or white lightning is going to convince the nonbeliever. As for the rest of us — *Son of a gun/ Gonna have big fun/ On the bayou.*

COLIN ELLIS



Top: somewhere in Louisiana



LIVE, IN THE FLESH

Katie Campbell
Octopus Publishing

Live, in the Flesh can be read in a number of ways, none of which are entirely satisfying. It is set up in such a way that it could be a collection of short stories; each chapter is separately titled and page numbered and may be read independently. One wonders, however, whether this is a way of covering up for the lack of cohesiveness it has as novel, a way of being and not-being a novel at the same time.

It is also an autobiography, as the title itself suggests. It thus could also be read as a journal: the adventures of an educated, slightly promiscuous woman in her thirties. Each chapter represents a separate entry in the journal, often of clashing styles—a sort of "Carry On Katie". She fishes, fucks and philosophizes about it: "the smaller the man the bigger the dildo".

And then, of course, one could read it as a novel.

If we take the autobiographical reading there exists the single virtue that Live, in the Flesh is a reversal of the standard story of the roaming male artist, where the sensitive young writer describes his many sexual encounters and of his longing for love. With Campbell's version, the men become the backdrop, often only signified by an initial. She articulates the reversal of typical roles in "Ties", a chapter which deals with the dynamics of a newly formed relationship. In this study it is the woman who assumes the role of the indifferent, distant partner:

"Your heart sinks, or his—depending on who's speaking. For once, why don't we say its 'his."

For the most part, Live, in the Flesh is a catalogue of the men Campbell's persona (or self) has had in her life. The catalogue of R's and J's and W's unfortunately gets to be a little tiresome.

As a collection of short stories (disguised as a novel) there are only a few successes in the lot. Maybe this is because Campbell is too close to the stories. Using an apparently autobiographical first person narrative she seems to demonstrate a lack of control, a lack of artistry compared to her earlier collected stories What He Really Wants is a Dog. Chapters begin with one theme and then bounce around chaotically ending up in an entirely new idea, a sloppy stream of consciousness.

The only chapter which keeps its focus is "Rivers of the Mind". The narrator (Katie?) is hitchhiking with a girlfriend just outside of Turkey. The two catch a ride with a couple of truck drivers, one of whom the narrator has to share a bunk with. During the night the man hassles her about sex and talks about the Alsatian dog he bought to keep his wife company while he goes on the road. He is worried that his wife has started screwing the dog. In the end he says that he is going to "murder the bitch" and we do not know whether he means his wife or the dog. Unfortunately Campbell expresses the confusion in her last line rather than letting the ambiguity affect the reader on its own.

To try to force Live, in the Flesh to hang together as a novel Campbell has tried a few things. For example there is an on-going preoccupation with words. Repeatedly the narrative breaks to explore a bit of word play, delving into the symbolism associated with butterflies, the various pronunciations of Montreal, or distinctions in London slang as opposed to Canadian slang. However these fragments are only ornaments and the interruption of the narrative flow (what there is of one) is annoying.

She also attempts to knit the chapters together by repeated reference to the image of rivers and the idea, one not necessarily connected, that "its all in the interpretation". Like the episodes of word play, the theme of meaning as imposition (by no means exhausted) is only ornamental, an afterthought which is not reflected in the work itself. As if to somehow substantiate these loosely put together memoirs/stories/chapters Campbell wields a few standard 'literary' notions in the hopes of establishing a cohesiveness which the chapters do not have, both collectively and as separate pieces.

Perhaps Live, in the Flesh was too personal a project for Katie Campbell. A journal is not always the right material for a novel unless one has the skill and the necessary distance to sift through all the indulgences we allow ourselves in private and find the stuff which is the makings for a good story. The more 'objective' self presence which Campbell seems to show in her earlier stories proved to be more successful at controlling and shaping personal material into stories.

LAURA KOSTERSKI

THY MOTHER'S GLASS

David Watmough
HarperCollins

To read the short bio on the back flap of this the tenth work of fiction to come from the pen of Vancouver's David Watmough is to get the distinct impression that you should have heard of this author before. For a student of Canadian literature it is a particular embarrassment to have to admit a complete ignorance of this man's work. But then, I guess, any

-- CONTINUED ON PAGE 16

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The schools of thought duke it out in a battle of books

by Jeanne Iribarne

At the beginning of their book *Postmodern Education*, the authors write that one of the great failures of the war on drugs is its persistent denial of the pleasure in the use itself. It's an interesting aside that demonstrates yet another link between education and drugs (besides William Bennett, the former education director turned Drug Czar.)

In three recent American books about higher education, the authors re-evaluate the role that professors, administrators, and academia play in society. Dinesh D'Souza's by now famous *Illiberal Education* tires to show that by succumbing to an unfounded Western guilt we are diluting education standards and breeding a so-called "new racism" on campuses. In *The Unfinished Agenda*, Judith Eaton argues that education policy and funding are moving in two different directions, placing impossible demands on curriculum reforms, on minority students and education professionals.

Good learning

All three works outline a basic theory of the conditions for good learning and either implicitly or explicitly, for the use of such an education in society. And despite caricature and obvious rhetoric in each case, their conclusions are more or less reasonable, given their particular political paradigms. Yet, none of them has an account of why it is students want to learn, what it is that makes them curious and motivated, only to what use this education can be put.

Postmodern Education is about the social context for the push for curriculum reform and fair access to education. The authors, Stanley Aronowitz and Henry Giroux, are extremely articulate advocates for diversity of thought and critical attention to history (they are probably best known for another collaboration, Education Under Siege).

In eight short essays, they argue that current debates around curriculum reform ought to be seen within the larger context of the indefinable intellectual and political movement, postmodernism. Postmodernism has given the tools, they say, to see how history is constructed, how relative such concepts as "literacy" and "basic skills" really are. What is needed now is emphasis on real learning, by which they mean the ability to hone critical judgements, to find one's own voice in a society and to maintain a healthy heterodoxy within a pluralistic, democratic society.

Putting *The Color Purple* (Alice Walker's novel about a black woman's experience in America) or popular culture up for discussion in the classroom accomplishes two aims, they suggest. It would be possible for some students to see themselves and their communities reflected in what they study. More, the teacher could draw and demonstrate how societal differences jostle one another in struggles of power, inclusion and exclusion.

By expanding the curriculum, we see that for these authors the educator reaffirms his or her role as a "public intellectual," drawing on any or all resources in society, scientific or cultural, that are relevant to the ideological need. The "material" or the discussion becomes a transparent medium through which a class observes societal functions.

The authors are adamant about the need for a student to be able to "identify" with subjects of discussion. Otherwise, they say, students will vote with their feet and drop out altogether. As June Jordan paraphrases "if you know and don't care about who I am then why should I give a damn about what you do say you know about?" This is a very powerful view of relevance and reading, but perhaps a singularly underdeveloped idea of identity and cultural relevance.

All the same, Giroux and Aronowitz offer a timely antidote to misdirected attacks on alternative theories of education. Thiers is not a defensive posture but a clear program of change.



Commies. On campus. At this university. In this building. Watch yer back.

Overly rhetorical

Illiberal Education is almost the inverse both in its ideology and its methods. D'Souza avoids the dry jargon of the academy for the specific example of the individual "doing wrong" by the system. His book is too easy to attack, his proposals easy to undermine, simply by setting them against any overarching approach — one that is properly documented, like *The Unfinished Agenda*.

Briefly, D'Souza's most compelling claims about affirmative action in admissions policies are these: that Asian students bear the brand of increases in Black enrollment and that elite universities are trying for top minority students to increase their "numbers" (caring little about their potential for success). Each of his six main chapters is devoted to one particular university — Berkeley, Stanford, Howard, Michigan, Duke and Harvard. Each begins with an anecdote designed to show up the failures of liberal education reform. His style is chatty, descriptive and reasonable: oriented toward a popular audience.

Actually, the most fantastic but not surprising omission jumps right out of the title itself — The Politics of Race and Sex on Campus — which omits the category or class. This omission allows him to write, for example, that affirmative action forces particular universities to accept black students with significantly lower "academic credentials" (ie. SAT scores, a notoriously unfair arbiter of academic preparedness).

Of course, he provides none of the context of this claim, because he has put the question of socio-economic background completely out of the picture already. But, even more gross an error, he ignores his own government's statistics on enrollment.

In fact, the number of minority students attending elite schools in general (not the few examples he puts forward) is, if not declining, then at least barely keeping pace with the population growth. He may be right about the impact of some admissions policies on Asians, but does not put this in a context of failures of implementation.

Fortunately, the third book *The Unfinished Agenda* can offer a perspective for D'Souza's examples. Judith Eaton presents an overview of the decade just past in terms of education policies and the realities they are supposed to address.

Although overall between 1976 and 1986 the numbers of black and Hispanics who completed high school rose by 62 percent, the number who enrolled in college during the same time declined by almost ten percent.

Those who oppose affirmative action, writes Eaton, place impossible demands on minority students and are "requesting that minorities do several rather extraordinary things. They are asking minorities as a group to do that which the majority in the culture was unwilling to in the 1980s: transcend self-interest in the name of a yet-to-be-determined greater good."

That many of D'Souza's examples are anomalies becomes instantly clear when read against Eaton's research. Private or "select" institutions in the U.S. accept up to 20 per cent of their revenues from the public coffers but their share of minority students enrolled is significantly less than this.

Eaton has written an understated and methodical text, but it is a text that deals more concretely with the curriculum and funding hypocrisies of the American system than either the theoretical *Postmodern Education* or the overtly rhetorical *Illiberal Education*.

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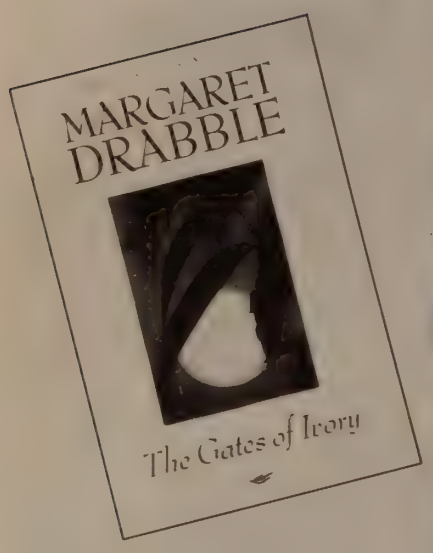
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WRITIN' REVIEWED

-- CONTINUED FROM 12

book containing wildly celebratory descriptions of two men sucking each other off wouldn't make it onto the curriculum list of too many Canadian high schools — or universities for that matter.

The term "gay novel" seems to imply the same kind of formula writing to be found in other categorized areas of fiction. Everyone knows what kind of story to expect from a "romance novel" or a "detective novel." The writing is usually so flat in those books that they deserve a narrow definition — and their own section at WHSMITH. And there may indeed be a standardized formula in bad gay fiction to equal that of the most unimaginative Harlequin line, but — to attempt to finally pull this analogy together — I defy anyone to find Jane Eyre in the romance section of Smith's. In other words, Watmough does not write gay fiction; he writes fiction about a man who is gay.

Davey Bryant is Watmough's perennial protagonist. A citizen of the twentieth century, Bryant's wide experience provides the material for all of Watmough's work. The coincidentally similar histories of author and character suggest a closeness of philosophies that is apparent in the smoothly delivered prose. Watmough writes exceedingly well: a gliding, unforced style that moves along like a wide, slow river. There is a deftness to his syntax that makes one think of Somerset Maugham. He has a similar ironic voice and certainly a greater honesty.

The plot itself is a sort of parallel biography of both Davey Bryant and his mother, following their changing perceptions of themselves and each other. The stories of their lives cover the Bryant family history from pre-World War One through the Depression, the London blitz of World War Two and on through the post-war years into the 60's. This span sees the family spread out from its small Cornish farmhouse across several continents to as far away — in distance and lifestyle — as San Francisco.

Davey's sexuality creates the central conflict between the two powerfully drawn main characters, keeping them from really communicating with each other for the course of the entire book. Both sides of this dual narrative work well on their own — Davey's early sexual self-discovery is quite entertaining, as are the episodes which soften Mama's view of homosexuality — but the lines connecting the two stories are almost too weak to be credible.

Maybe the pull of Watmough's Cornish heritage is too strong for him to resist, but he should try, because his use of Thomas Hardy-like coincidence simply doesn't work. At one point, one of the protagonists just happens to come down with the exact rare strain of malaria necessary to put them in the company of a certain doctor previously introduced as the acquaintance of the other protagonist. If we actually had to depend on such startling chance occurrences to help us to a greater tolerance of those around us, we would have killed one another long ago. And yet this fault is easy to overlook when the rest of the work is so well-crafted. There is an intelligent authority to the telling of this story, present not only because the author obviously knows the world he describes, but because he can be so sure of his skill at describing just about anything.

Thy Mother's Glass is a very frank novel, but good literature is good literature. Yes, there are certain passages in the book that some people may find shocking. Some people may even find these passages symbolic of the general moral decline of our society as a whole. These people should get out more.

JOHN DEGEN

THE TRENCH

Abdelrahman Munif
Random House

Here's a little story: last summer, in an effort to better its public image, the Kingdom of Saudi Arabia paid all admission costs to the CNE on opening day. (They later participated in funding another day's admissions to offset low attendance figures). A public relations company was hired to promote the Saudi pavilion, as well as a media monitoring company to track the extent of media exposure. Final costs of staging the event were well over a million dollars, though Toronto was just one of several cities in 1991 to receive the Saudi's largesse. Nevertheless, it has been estimated that the Toronto event cost the revenue of just eight minutes of an average day's oil production.

These facts were in the back of my mind when reading *The Trench*, the second book in the *Cities of the Salt* trilogy, by Abdelrahman Munif. *The Trench* is a thinly disguised *roman a clef* (banned in Saudi Arabia) about the royal government of an oil sheikdom, though this won't help you any if you aren't familiar with the political figures of the Mid-East. Munif is of Saudi origin, now living in Syria, and has several novels to his credit. A lawyer and an economist, he was stripped of his Saudi citizenship for political reasons, later serving a director of planning for the Syrian Oil Company. This only goes to prove that there ought to be a law prohibiting oil company executives from writing novels.

The Trench could have been good. It begins with the mysterious death of a Sultan, the suspect actions of an ingratiating doctor, a Prince with insatiable appetites, and the people of the fictitious "Mooran" — superstitious, tribal, secretive — all living above a rather ordinary resource, that for reasons that have little to do with them will make their *Chosen* obscenely wealthy. But Munif's confusing number of characters, and his failure to evoke either time (supposedly the '50's, though you'd never know it) or place (whither the wind? the sun? the dunes?), render the novel as frustrating rather than fascinating. His prose is seldom able to transcend the cultural rhetoric of his character's dialogue — and to spread the blame around a little, there are far too many areas of suspect translation. Not the least of which is the title — the translator chose to ignore the obvious connotation of warfare to his western audience in a book which has none. *The Pit* at least has some mythic relevance to Munif's characters, and as a title would have sufficed.

Most embarrassing, however, is Munif's treatment of his female characters, which bears the same patronizing qualities of Saudi culture. Popular myth or not, even Munif's love scenes are rendered in queasy cliches that obscure what little insight he has to offer.

The ultimate worth of *The Trench* is as artefact rather than art. In a cliche that Munif himself may have appreciated, he proves that the art of any society, outlawed or not, is like *the apple that does not fall far from the tree*. Instead of providing insight into the culture of a country desperately trying to improve its image in the West, this author-in-exile is guilty of similarly using artifice to cover up for its failings.

COLIN ELLIS

FACING FREEDOM

Alison Gzowski / Viking

EUROPE IN OUR TIME

Walter Laquer / Viking

Two excellent books have hit the shelves on the subject of Europe's new challenge as a supranational economic and, more ominously, defense and cultural block. One, *Facing Freedom*, addresses the dilemma of a dichotomous First/

-- CONTINUED ON PAGE 17

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WRITIN' REVIEWED

-- CONTINUED FROM 16

Third World development achieved in Eastern Europe with a poignant grace through the voices of its young but articulate citizens. It humanizes historical development for the reader. The other, *Europe in Our Time*, is an academically ambitious work that comprehends the postwar and Cold War legacies and extrapolates the historically unprecedented trend toward European integration (the Holy Roman Empire was not a voluntary association for many.)

Imagine a geopolitical block wherein it is possible to stop any perfectly ordinary-looking, or even downright subversive-looking anarchist youth of the age of fifteen or sixteen walking down the street and spontaneously drill him or her on detailed points of global history; the ever-fluctuating mandates; platforms and alignments of newly-developed and numerous political parties; international literature and state of the art scientific innovation; and have them deliver expansive, complete and startlingly accurate responses.

You probably have a good sense of the incredible role Eastern European youth can play in Europe's further cultural and economic growth once their nations are successfully integrated into the European Community. Though, as these teenagers admit, the Communist system hardly encouraged independent thought, if there is a positive legacy to be found in Eastern Europe after decades of Soviet control through puppet dictators, it is surely in the educational system. The results are evident in the youths Alison Gzowski has randomly selected for her collection of interviews, *Facing Europe*. A feisty bunch, they show that Stalin's plan to "engineer human souls" could not stamp out national pride and a strong sense of individualism.

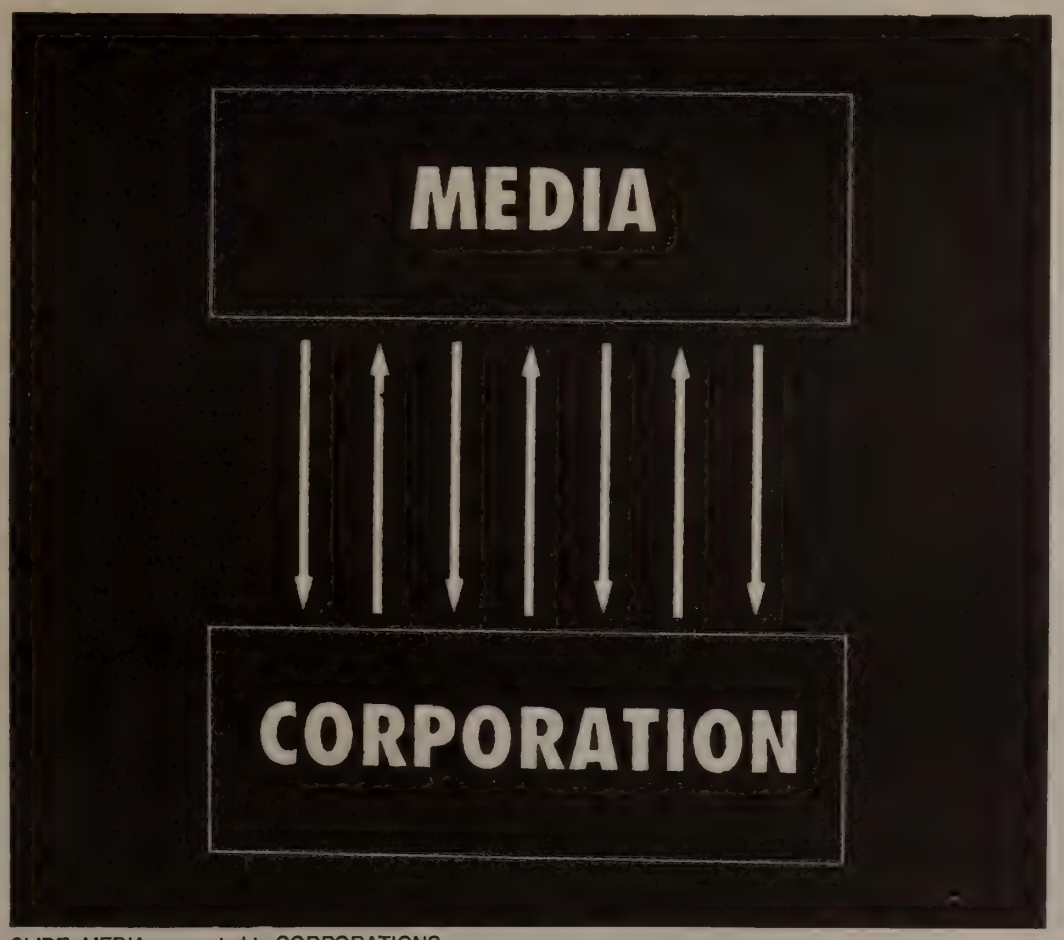
Gzowski provides sensitive, if not penetrating, introductions to each section of the book, breaking it up along national lines to cover Poland, Czechoslovakia, Eastern Germany, Latvia and Russia. Her greatest contribution is her modesty, as she graciously removes her presence from the text to allow the youths their own voice — not to mention space enough to ventilate opinions on a wide variety of subjects. The common denominators that arise among these teenagers from radically different circumstances and ethnocultural backgrounds are striking. Pawel, one Polish interviewee, grew up with special privileges as a result of his parents' employment with the police. Cornelius, an East German, experienced the opposite as his parents were trailed by the omnipresent Stash for a decade. Despite whatever predictions one might have for nations of brainwashed and cowing offspring, they are quickly proven wrong as each youth reveals an uncanny sophistication and highly-developed sense of irony. Many of them had learned to exploit the system to their advantage, and a marked entrepreneurial bent is the curious byproduct of existence within a planned economy. Their contempt for the Communist system is often vocal and profound, and their criticisms are vastly more legitimate than those of the West. They know exactly how and to what degree their options had been limited by ludicrous bureaucratic regulation. They understand the manner in which they have suffered personally and academically.

There also remains, however, an understandable fear. There is an ambivalence toward change as Eastern Europe as it has plunged so suddenly into an economic and political transformation which has exposed its citizens, one hopes temporarily, to their first experiences with massive unemployment and high inflation. Indeed, any reader with the most primitive grasp of economics will worry about the direction and speed this change will take on; Eastern Europe is making its first gestures toward capitalism in the midst of a global recession that shows few signs of abating in the foreseeable future.

These youths also share a universal concern about the effects of environmental degradation, resulting from the unconscionable ignorance of previous governments. But with the steady growth of stagflation, the concept that blew Keynesian economic theory out of the water in the i for the rest of the world, one wonders how such problems can be addressed without the injection of policy-specific capital that is sorely lacking. Change, for these young adults, is necessarily traumatic. At the very least, the Communist system had predictable demands upon its citizens; the current descent into fiscal chaos and the mass migration of citizens has menacing implications when the experts of the West can clearly not agree on any economic direction to take.

Gzowski's book was spun out of her own trip to Czechoslovakia to teach English and developed into a one year exploration of the impact the Velvet Revolution of 1989. Today's youth have inherited two flawed political systems for which they are in no way responsible and often don't endorse. *Facing Freedom* is an important document of a time where for one part of the world, future shock came in more dimensions than the rest of the world could easily imagine. One can only hope that as the political economy settles down, the atmosphere of questioning will remain, as these remarkable individuals clearly have preserved gifts of perception and determination out of a long history of suffering and can, as such, ultimately assist with problems that we cannot solve in the West.

Walter Laqueur, an eminent historian and author of several highly praised works of history including *Europe Since Hitler*, proposes and succeeds at a more than challenging goal: a European history that covers the period from the end of the Second World War through to the first year of the EEC. To attempt to determine causality in such a metamorphosis is a remarkable undertaking as, Lacquer rightly points out, both world wars have been described as "European civil wars". Yet their devastating aftermath somehow paved the way for European unification. Laqueur is able to propose detailed explanations precisely because he leaves no stone left unturned. He addresses political and economic changes in all European nations, not just G-7 members, not just the EEC, not just the NATO players, but all of Europe. As such, he deftly coordinates massive amounts of information in this 570 page book, examining nations as diverse as Greece, Holland and Poland all within the same temporal framework.



SLIDE: MEDIA connected to CORPORATIONS

If the scope of this book is enough to make one genuflect at Lacquer's intellectual range, it is his remarkable skill at organization that allows for major themes to develop out of millions of individual facts.

Firstly, it is a pleasure to learn about the lesser known states whose postwar history receives little coverage in history and international relations classes: including contemporary Spain, Sweden, Belgium, and Albania. Of course the historical giants, France, England and Germany, are treated with appropriately mind-crushing detail. However, since the forty-seven year period is broken into six developmental stages of the European community, pan-European trends are easily distinguished as is the logic that allows for historical adversaries to negotiate any nation's independence (its economy) as a collective endeavor.

Within each historical epoch, Laqueur breaks the book down into geographical units for easy comprehension (eg. Benelux and Scandinavia). With remarkable stylistic fluency, Laqueur manages to transmit volumes of information and important themes with relative ease and it becomes possible, with a careful reading, to more fully comprehend the ramifications of European unity for those both within and without. Equally important is the ability, which this book nurtures, to project future developmental trends that would otherwise be difficult to detect from Twentieth Century history with all its shifting paradigms, alliances and ideologies.

ERIN O'BRIEN

MIXED MEDIA
Stan Persky / New Star Books

THE NOAM CHOMSKY LECTURES
Daniel Brooks and Guillermo Verdecchia
Coach House Press

Call it our postmodern birthright. Call it navel-gazing. Whatever you call it, the media's increasing obsession with themselves is a product of the confused and morally relative times in which we live. And whether you like it or not, that self-obsession isn't going to end anytime soon.

That's probably a good thing, given the pervasive role the media play in our lives: they create both the world around us and our perceptions of it. It's important, then, to have someone analyzing the messages that are coming to us through what was once known as a free press. The only problem is that, since all players in the media game usually have an eye on either the financial or political bottom line, nothing comes to us through the media completely bereft of bias. And that includes media analysis itself.

That fact is made clear through the recent release of two books: *Mixed Media, Mixed Messages*, and *The Noam Chomsky Lectures*.

The first is a collection of Stan Persky's essays that appeared in the weekly Saturday Review section of the *Vancouver Sun* over the course of a year. In his time there since mid-1990, Persky has covered just about everything that could conceivably fall under the moniker of Media. That means he's deciphered Benetton ads, deconstructed Roseanne and derided press coverage of the Gulf War: all in 800 words or less.

Persky is an astute thinker and a talented writer. That's clear enough from his previous books and current reviews in *The Globe and Mail*. In *Mixed Media* as well, he undertakes his assignment with verve and a sharp eye, knowing that it's part of his job to shine a light on the areas of society that might not otherwise be covered in the press. When he is addressing those issues — like the AIDS patient who has chosen to die with dignity — and the particular type of media attention around them, he is at his strongest.

Persky's writing has a rare sensitivity that has developed over the years that he has spent as a poet, and it comes in handy when he deals with issues that normally don't get anything but hackneyed treatment from the mainstream press. When it comes time for trenchant, straightforward media analysis, though, he comes across as a mere visitor to the trade.

The topic at hand may be the notorious cuts at the CBC or the cellular phone-tapping scandal that rocked the B.C. legislature two years ago: in either case (and many others), he's content to make do with a summary of the salient points sprinkled with a dash of personal observation, and then to send the whole thing on its merry way.

What's so obviously missing here is the passion that ignites the writing and observation of better media critics: people like Noam Chomsky, or the indispensable Rick Salutin. The lack of passion is borne out by a corresponding absence of insider knowledge that is the usual trademark of any self-respecting media columnist.

Oh sure, Persky talks to a few obvious sources to colour the occasional column, but there's still never any sense that what he's saying couldn't be said somewhere else, or indeed hasn't already. It's also telling that the most perceptive observations in the book emerge when Persky quotes other writers like Gloria Steinem, Vaclav Havel, or Vancouver poet George Stanley, whose disorientingly beautiful poem entitled "The Berlin Wall" is the most resonant work in the whole collection.

It may be a little too easy to say that everything that's wrong with *Mixed Media, Mixed Messages* is right with *The Noam Chomsky Lectures*, but it certainly makes the point.

Two years ago, Toronto playwright/actor/directors Daniel Brooks and Guillermo Verdecchia unleased the initial version of their uncompromising and very entertaining 'meta-theatrical experience' during an experimental theatre festival. Since then, the show has gone through at least six different stagings, and as many rewrites in an attempt to keep pace with current events: the published work is a rough transcript taken from a series of performances at Toronto's Theatre Passe Muraille in the spring of 1991, with footnotes indicating where the script has been changed from previous shows.

The work isn't by or about Noam Chomsky so much as it is inspired by the noted American linguist and political commentator. For those who have never trusted their hypocritical Western governments as far as they could throw them, the rigorously researched works of writers like Chomsky and John Judge on the military-industrial complex and media complicity have become a thousand points of inspiration. Oliver Stone's film *JFK* is a spiritual sister of Chomsky's writings.

Taking a page from the writer's work, Brooks and Verdecchia turn their attention to the historically duplicitous actions of the Canadian government, and in the process flip most of the myths about our 'peace-loving nation' on their ear.

To say that The Noam Chomsky Lectures makes a better play than book is only to emphasize the strength of the two performers in effectively and engagingly bringing to the stage what is often thought of as esoteric and dry political science fodder.

It's also to note the constantly changing and immediate nature of *The Noam Chomsky Lectures*: when presented in June, 1990, the play was full of references to the recent Nicaraguan elections; in its March, 1991 staging, it contained an impressive

-- CONTINUED ON 18

WRITIN' REVIEWED

-- CONTINUED FROM PAGE 17

deconstruction of the Gulf War, and its causes and effects. The book certainly stands on its own, but the work gained an incredible power in performance by referring to very recent events; it is quickly losing that power as the collective amnesia of the public kicks in over events like the Oka crisis and the Gulf War, which already seem like ancient history..

What is perhaps most impressive about *The Noam Chomsky Lectures* (aside from its longevity: it was recently presented in Ottawa and Vancouver, and will be appearing in Edmonton next year) is the fact of the performers' willingness to address their own morally ambiguous lives. The spotlight they shine illuminates not only the slimy ways of the government but also some questionable activity of those in the theatre community, including the performers themselves. If they're not as open as they might be (marital problems of one of them goes unnoted, even when they discuss their own moral ambiguities), they still mean well.

There's an irony running through the concurrent release of *Mixed Media, Mixed Messages* and *The Noam Chomsky Lectures*. It's that Stan Persky, with an approximate weekly audience of 100,000 people, is either not allowed to say anything potentially offensive to the advertisers, readers, editors, or publishers of The Vancouver Sun, or he just doesn't: his work therefore lacks bite, and importance. Daniel Brooks and Guillermo Verdecchia, who may have been seen by a total of 20,000 people in the two years they have been performing their play, have something vital to say, but not the platform from which to make it widely known.

That's because freedom of the press has always belonged to those who own the press.

SIMON HOUPT

TRADING FREEDOM

Edited by John Cavanagh, John Gersman, Karen Baker, Gretchen Helmke
Between the Lines

Trading Freedom — while touching on the ill effects of the Canada-U.S. Free Trade Agreement — documents compelling horror stories for the ills awaiting the nation if it enters into a North American deal. The 138-page book is a compilation of short, punchy essays and articles discussing the looming agreement, the American push to alter the General Agreement on Tariffs and Trade, and the ever-growing dominance of transnational corporations in the business of government.

The authors — scholars, policy analysts, journalists and activists — forward a comprehensive critique of global trade negotiations, in addition to straightforward, clear-eyed explanations of the hypocrisy underpinning the concept of 'free trade.' The writers agree a NAFTA will lead to downwardly spiralling wages and working conditions, and increased environmental degradation.

The book first puts free trade in context by demonstrating the effects of current trade practices and the results of the Canada-U.S. agreement. Essays then forcefully argue against the deal that's taking shape with Mexico, citing the illegal employment of as many as 10 million children, the expendability of workers disabled by their working conditions, environmental damage by American branch plants, and flagrant human rights abuses.

A series of articles in the section entitled "Alternatives" maintain that the 'corporate agenda' must cease its control of development and trade, and allow quality of life primacy over profit. Instead of becoming increasingly keyed in to the fantasy of the global village approach to trade, self-sufficiency should be the model for future development. However, suggestions for a deal with Mexico include stringent environmental controls, financing of a Mexican infrastructure, a social charter and a binding arbitration mechanism.

Trading Freedom maintains that the existing and proposed trade deals limit freedom since, "Development becomes a process by which we separate authority and responsibility, where those who make the decisions are not those affected by the decisions." Free trade in its current incarnations, in fact, diminishes the quality of life, work and the environment. "...Free trade is as it is preached today nurtures and reinforces many of our worst problems. It is an ideological package that promotes ruinous policies."

KAREN HILL

ESCAPE FROM HAPPINESS

George F. Walker
Coach House Press

George F. Walker is one of Canada's most celebrated playwrights, not only by academics and theatre lovers, but most importantly by audiences. He is admired for his insight into the psyche of modern urban life, the conflict between giants who hold social, economic, and political power. The excitement at the box office establishes Walker as the people's voice in speaking out on the modern dilemma of materialism.

Walker's *Love and Anger*, from 1990, is the tale of the transformation of a lawyer caught up in dollar signs and corporate suits into an activist trying to save the city from crooked politicians. The Factory Theatre is the home of most Walker Canadian premieres, and *Love and Anger*'s scheduled one-month run ended up being held over for five months before it moved to the St. Lawrence Centre for the Arts.

Escape from Happiness, his latest creation, is written in the traditional Walker style, full of energy and strong humour, sensitive to those caught in the whirlpool of bureaucracy and corruption. On a very general level, *Escape* is the confrontation of the large institution, in this case the police, with the small fragile nuclear family living in a tough neighbourhood.

The play has a thin plot. Junior has been viciously beaten up, and the family struggles to find out by whom and why?

The family is one of the most unusual and unlikely combination of characters. Nora is the head of the family, the mother of three daughters. Elizabeth is the oldest, an outspoken, strong-minded lawyer. "She's our weapon. She's the thing that protects us," is how Mary Ann, the middle sister, describes her. Mary Ann is the wackiest of them all, having a special talent for being in the room and having no idea what is going on. She describes herself as being at a crossroads, presently preparing "a huge, symbolic apology" consisting of culinary treats such as chocolate cake, oatmeal cookies, soup, etc. Gail is the youngest, married to the unlucky Junior. The father was a cop, who used to be an abusive alcoholic, who deserted the family ten years ago. Since he returned, only Gail acknowledges him as the father, although Nora let him move back in.

These characters are definitely the most captivating element of the play, each so unique in background and personality. Unfortunately their full development takes Walker much too long, and the frail plot fails to be maintained enough. One is left wondering whether the playwright has forgotten his task of answering the question on everyone's mind since the opening scene, and is stranded in his fascination with these strange individuals. The plot is obviously secondary to his exploration of the strength of a family on the eve of a calamity, but such an attempt is doomed when the calamity is left anonymous to the reader.

In the attempt to discuss Walker's latest play it is hard not to mention its current production at the Factory Theatre in Toronto because *Escape from Happiness* cannot survive on paper alone. The quality of the performances are integral to its success. The production, directed by Walker himself, comes alive in the hands of talented actors like Nancy Beatty and Barbara Gordon. Without their performances, however, the voices of Mary Ann, Elizabeth and all the others remain silent, glued to the white page as an exercise in humour.

Walker's commentary on police brutality set against the life of an eccentric family is weak as a socio-political statement. A production of *Escape* can only escape its artificial task by ignoring it, and concentrating on entertaining an audience.

GEORGIANA UHLYARIK

DEBATING P.C.

Edited by Paul Berman
Dell Publishing

The latest, and hopefully last salvo in the political correctness debate is really a collection of pieces from those at the centre of the controversy in the U.S.

There's been nary an investigative or impartial article, or even one that successfully manages to place it in some historical context. At its core, its about competing ideologies, and what should be taught — but, at its most odious, it's also about what one can, and can't say.

Considering the substance of the debate is so much rhetoric and posturing, *Debating P.C.* can be recommended as the definitive collection and all one really needs to read without totally drowning amidst the unending din. Predictably, D'Souza is indulged, as is George Will and Roger Kimball on the conservative side; Edward Said, Catherine R. Stimpson, Henry Louis Gates from the left. Does anyone say anything new? Hardly. This book is best consumed as a piece of history, one which may be turned to once the hysteria has been quelled, when people finally realize puritanism never did have a political preference, and when the financial realities of the university can be avoided no longer.

To his credit, editor Paul Berman contributes the most lucid and probing entry in the lot. Appropriately, he contextualizes the controversy in the continuing mutation of the American left, as it embraces the anti-humanist philosophy of '68 France. D'Souza and Kimball tried to do this, but, as is typical of every voice which sounds off in this debate, their rhetoric and misapprehension ultimately negate any intellectual value.

CHRISTOPHER FREY

CRIMINAL SHORTS

Mysteries by Canadian Crime Writers
Edited by E. Wright, H. Engel
MacMillan Canada

In England, murder is committed politely in stately manors somewhere out in the pristine countryside. There are usually no fingerprints and very little blood. In the States, hitmen take their victims into dark alleys in Chicago and pepper them with machine guns. Stabbings are also very common. Too much blood.

Canadians like to combine a little of both. They do it in the Canadian wilderness. Lots of trees.

This is the impression that one will get after reading *Criminal Shorts*, an anthology of short crime stories edited by Howard Engel, creator of the Benny Cooperman novels and Eric Wright, creator of the Charlie Salter series of police novels. It's

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WRITIN' REVIEWED

-- CONTINUED FROM PAGE 18

a collection of short stories that demonstrate, if nothing else, that there is a genre of Canadian crime fiction that may be passing most people by.

The nice thing about this collection is its mix of different stories — funny caper crimes meshed with suspenseful whodunnits alongside stories that probe the grisly internal workings of a criminal's mind. And with sixteen different writers profiled, there is ample diversity in style, subject matter and location.

But there's no getting away from that Canadian wilderness.

Oh sure, William Bankier's "Wade in the Balance" begins with a crazy taxi ride up Montreal's Peel street and Bruce Blackadar's "Beach Sights" isn't even set in Canada but on the beaches of Portugal. But those aren't the stories that stick in your mind.

Two of the best stories in the anthology are Wright's "Licensed Guide" and Medora Sale's "The Mouse in the Mattress". Try these plots for a deadly dose of Can-Lit. Two men and a women go up to a northern lake for a fishing expedition and one drowns mysteriously. Or, during a rainstorm, a man is murdered in an isolated cabin on the shore of a northern bay.

Of course the Canadian wilderness is the perfect spot to commit a murder. It's easy to hide the body and there's no one around for miles. It's also not a bad place to set a murder story and these two succeed because of it.

If there's one thing to criticize about this collection it is the number of stories that don't really seem to fit within a book where the title word Criminal is emblazoned into a dark grey jacket cover in blood red. Many of these stories, though loosely centered around some criminal act — or thoughts of a criminal act — can really be dismissed as simply human interest short stories, albeit entertaining ones. A foiled hotel robbery, the pinching of a kid's stuffed animal, a conversation at a horse show. Not the makings of a suspenseful thriller, a can't-put-it-down-until-I-know-who-did-it story, a tale to give one goosebumps.

But these do make you smile. And if summer reading demands a mixture of the serious and comical with a little nature thrown in for patriotism's sake, then *Criminal Shorts* is well worth a read.

You can even read it by nightlight just before going to bed. I guarantee you'll still be able to sleep.

MAYLIN SCOTT



Top: David Homel, right: Rat Palms

RAT PALMS

David Homel
HarperCollins

The rat palm, David Homel's latest novel advises readers, is two things: the rat infested palm trees which line the streets of Los Angeles, and a scrubby little tree which grows along the coast in Georgia and South Carolina.

But the book *Rat Palms* is one thing. And in its single-mindedness, it allows for a scope and picture that successfully takes the reader into the world of the narrator, Timmy Toadfish Marster.

Toadfish is the victim and the hero in this coming-of-age tale that is set in the small Southern island town of Hurt's Landing. He is victimized first by the Marster past, which, along with providing his heavy-drinking mother the rule-book of gentility — drink discreetly, out of air-plane bottles, no matter the cost — also lends him many of his fall-back attributes. Things like the Marster Scuff, which is accomplished by simply comprehending the matter that your feet are planted on as long as somebody is addressing you.

But the Marster family name, long respected as the rulers of this particular town and country, is crumbling as the varnish of its Southern kindness comes face to face with the mirror reflection of its narrow-minded hatred. This is illustrated beautifully by Toadfish's father, Zeke Justice, in the earlier parts of the novel. Just returned from a failed stint in the Major Leagues, Zeke's Northern back-ground makes him incompatible with the lazy, sunny failure of the puffed-up Marster clan. And yet, in a subtle way, Zeke belongs to the South, and the Marsters. Mainly, this is because of his flaws. Like Evangaline his wife, he is a drinker, but unlike his wife he refuses to respect the rules for the upper-class Southern drinking man. He also mirrors Evangaline in his selfishness. Indeed, both parents treat Toadfish as someone to observe and catalogue their troubles, not as someone with troubles of his own. This leaves Toadfish watching the two people who are so alike tear each other apart with the townsfolk and prejudice taking care of the last remaining bonds.

Homel gives his young narrator a certain constrained wisdom that is both likeable and believable. Toadfish becomes the Holden Caulfield of the swamp land. Kicked out of boarding school for playing with a rat's skeleton under the cathedral during the sermon, his sentence is imposed reflection. And so, under the guise of reflection, readers can accept Toadfish's insights into his parents and the people who befriend him on his stay-in-one place journey of self-discovery.

As well, Toadfish's insights allow Homel to paint characters that are vivid and realistic, from the local gentry, the town bookie to the uncle he meets when it is all too late. With a constantly circulating cast of town-folk, readers are swirled about, never permitted to get bored as Toadfish moves from Marster Scuff to Marster Scuff.

The final ingredient to Rat Palms' successful narrative is that of Toadfish as a horny youngster. Here is a teen watching his parents get drunk, his father sail off to have sex with someone else, and the general sexual repression of the town which fails to see him as a man, thus allowing him, and readers, to see certain sexual vulnerabilities in many of the characters.

Naturally, Toadfish's own pre-occupation with getting himself drunk and laid, when he is not busy reflecting on his nutty relatives, is perversely entertaining.

If there is one element of *Rat Palms* that leads down the narrow river of no return that is disappointment, it is the end. The final sections of the book speed up Toadfish's development into an adult at an increasingly rapid pace. This leaves the readers with the sense that things were occurring inside his previously displayed mind that were now being closed to them. That, coupled with the violent ending — must all commercial novels end like Scorcese movies — creates an unfillable void in the integrity of the tale.

Nonetheless, Homel's *Rat Palms* gives us a highly enjoyable if unremarkable single-minded vision of the destructive influence of the South's repressed culture. This novel should be read if only to study prevalent patterns of alcoholism as Toadfish trips down the murky path of boozing-up that his parents first introduced him to. Indeed, Toadfish as the contemporary tragic hero is an image some scholar will be sure to take up, someday.

HAL NIEDZVIECKI

PROPERTY

Marc Diamond
Coach House Press

I think the time has come for a revolution in book marketing. Books of the future should be forced to bear on their jackets, in simple point-form, the reasons that anyone could have for possibly wanting to read them. And I'm not talking of the "riveting", "a tour de force", or "King has done it again" style blurbs we see today which stand far more as reasons to despair at the future of the English language than to indulge in reading it.

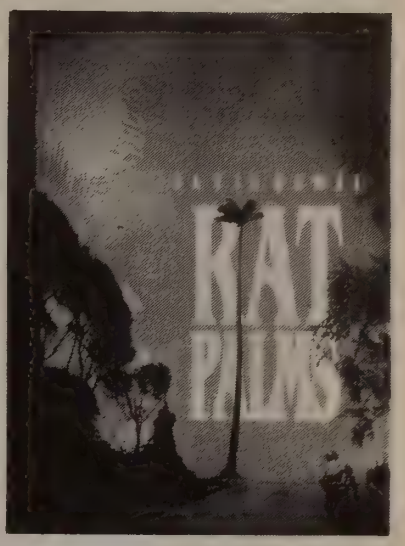
Now if, by way of example, I were to put forth the reasons that you, a doubtlessly diligent, overworked and under-appreciated student like myself, should read Marc Diamond's latest novel, Property, it would go something like this:

1. It's very short.
2. It's quite funny in a caustic and cynical way.
3. It's a wonderfully effective dissection and destruction of London, Ontario.

It might seem that these are rather flip and insincere reasons. But not at all; these are the virtues of this novel, and are indeed virtues. First of all, the book comes in at less than 200 pages (and very sparsely printed pages at that), and for me, looking at Moby-Dick and Anna Karenina idling accusingly on my workdesk, that's just fine.

Also, I really kind of liked the fact that Diamond was not prepared to trouble his reader, suffering as he was from the literary burdens of cetology and the Steppes, with such onerous things as plot, imagery, symbolism or character development. Really, this novel is less a novel than a 189-page diatribe against all the things which have pissed Marc Diamond off in the last year or two.

And that's fine because this diatribe is (to come to my second reason) generally hysterically funny, and directed at such easily despised things as answering machines, business, the CBC, eco-fascism, and, of course, property. Each of these receives a rather thorough going-over as the narrator-Diamond goes ranting through a series of recollections and observations, all prompted by the unfortunate arrival of a letter from London Ontario.



Which brings us to reason #3. Diamond, for whatever reason, really has it in for London, Ontario, a community which he characterizes here variously as the insane-asylum capital of the North American continent or as the home to a particularly gruesome, anal-retentive and property-conscious breed of humanity. And this too is fine, because I also dislike London, Ontario, symbol if not center of all that is truly Anglo-whitebread in the province, if not in Canada.

So Diamond's book may not be Canada's answer to Proust, but who wants to actually read Proust anyway. Property is short, sassy and witty. And any book that takes aim at London, Ontario can't be all bad.

MARCEL DECOSTE

UNUSUAL CIRCUMSTANCES

Interesting Times and
Other Impolite Interventions
Brian Fawcett
New Star Books

Cultural criticism has largely become a game of intellectual one-upmanship and tomfoolery, where one crank sharpens her wits on the skull of some other equally ignorant soul.

Sometimes, this can be entertaining. At other times, as when political vendettas become the course of the day, it can become downright ugly — but if you're a safe distance from the rancorous stench of the academe, this too can be entertaining.

Brian Fawcett manages to chart this intellectual terrain remarkably well. A poet, cultural journalist (you can't really describe his fiction as novels), former columnist with *The Globe and Mail*, and a regular contributor to *Books in Canada*, Fawcett is an agile, quick-witted scribe who can bait any fish into looking foolish. *Unusual Circumstances* is a collection of his rants, some more reasoned than others but all destined to be a reliable compass to the Canadian scene.

Fawcett encounters matters political (Expo 86 and B.C. politics), architectural (Arthur Erickson) and literary (everything from postmodernism to celebrating the talents of David McFadden). He's bold enough to broach the taboos of the CanLit establishment, questioning the relevance of that national treasure Alice Munro (he describes her as a "miniaturist") and recommending a ten year moratorium on any poet's next collection. But he's no reactionary, he recognizes the value of public culture, a trough which, presumably, he has himself had to feed from at some time. Still, Fawcett yields to no sacred cow, especially, it would seem, those of his leftist

-- CONTINUED ON PAGE 20

-- CONTINUED FROM PAGE 19

colleagues. He even remonstrates Noam Chomsky for his record on Cambodia and rhetorical technique.

At heart, Fawcett is a social democrat who submits to the Shelleyian contract that "artists have profound civil responsibilities". And he continues to write out of the fear that professionalism and technocracy are sucking the artistic and democratic vitality from Canadians. Humour and a resilient optimism are about all that sustain him, and his iconoclasm almost presents an alternative to the way we live now. He isn't content to simply play the curmudgeon, and by choosing not to, he offers each us a little glimmer of hope.

CHRISTOPHER FREY

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Persons may be nominated or they may present themselves as candidates. Nomination letters should indicate the board(s) or committee for which the candidate is to be considered and should be accompanied by a short biographical statement.

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Ms Susan Girard
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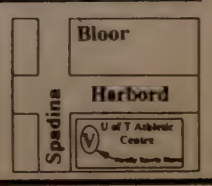
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Da Tree-O's down on da Spit formulating music for their Book of Rejection

by John Degen

Tree-o Minus One — An Interview with Laura Hubert and Pat Langner of the Leslie Spit Tree-o Where—Eastern Sound recording studio in Yorkville. In the middle of recording a new album — *Book of Rejection*, due out in late August.

Varsity: You went to U of T, didn't you?

Laura: Yeah...there was nothing else to do. I finished high school, worked for a year, went to Europe for three months and had saved enough money so that I could take the first year of university. But it was pretty general. So, I just sort of oriented myself in theatre — like I took a general english, psych, sociology, then after that it was just theatre, theatre, theatre.

Did you get a degree?

No.

You quit?

Laura: Sort of...there was a summer where I got a job acting, so...I always figured maybe I'd go back when I'm...too old to run around like a lunatic.

So you started out as an actor?

Laura: Yeah, and part-time data entry...yeah, I'd work in the mornings and then go to U of T in the afternoons. I hated that stuff. I didn't really realize how miserable I was either, doing that work.

Do you feel like a rock star?

Laura: Only when I have a really bad hangover or something like that. No, I don't really feel like a rock star, but I feel like I have a job, a job that I enjoy doing.

Pat: But we definitely fell into this work.

Laura: I think that we all wanted to be performers on some level, because we were all into acting.

Pat: I think probably all of us at one time liked the idea of being in a band and playing on the road and stuff, but for me, I never dreamt it was possible. Jack and I had this thing, this acoustic duo that we tried once and failed miserably at — and how this band started is we got this other gig, this World Theatre Festival that happens at Harbourfront. They wanted music in the Water's Edge Cafe at night after the shows, so they offered us this thing. We thought initially it would be like a half-hour set, but we got contracts in the mail for two fifty-five minute sets.

We knew about four songs and we had about a week and a half to do it, but it was good money, it was more money than we made for a long time after that. That's when we learned "Angel From Montgomery" and "For What It's Worth.". When we finally did the gig I think we had like eight songs that were our own and maybe ten covers — Steve Earle, The BoDeans, Stan Rogers, like that.

Where do your songs come from?

Laura: Some event, some wall, some desperate moment; you try to make it positive at some level.

Pat: Like the UFO song...we lived on Niagara Street with the pig-killing place right behind us. There was a steel smelting plant that they closed down right there too, and then they started building condos right across the street and it was a really dusty, construction, dead-pig-smelling, lead-infested place. Trucks at seven in the morning...and there's this bar called the Old York Tavern that's a major truck stop and all these cement trucks are out there with the engines running so that the backs will keep turning...and we just wanted out, so that's how that song started.

Your lyrics have been criticized as being too heavy; are you getting that from the record company too?

Pat: Well, there's two record companies now, one here and one in the States and it seems like it came out of the American company that they wished we'd write more happy songs...less threatening, happy songs and well, we never thought that we wrote unhappy songs...I mean every once in a while we'd write some fucked up song but...

Laura: I think what they mean by happy, is happy-radio-friendly.

So, do you have one of those?

Pat: Well, we thought that we had. The thing about the first album is that there are about six or seven songs that if any radio station had any kind of...well, you can imagine that a lot of those songs could be played on the radio, but the format is just so narrow that it can't happen. I mean like "She's a Slut" from this next album; to us that can be a single. I mean like Q107 will play totally misogynist songs, and David Lee Roth can practically say "suck my cock" in a song and somehow that's all right. So, I would much rather the record company release "She's a Slut" as a single and let radio try and not play it..

Are you trying to challenge your audience, or do you feel you have some kind of responsibility to them?

Pat: I think we're just trying to challenge ourselves. You have a responsibility to the audience to give them a good show; as long as you come off sweating and you've played up to your abilities then you've done all you can for them.

Laura: There's that story of Neil Young going out for his first set and playing all new songs. He gets off the stage between sets and his manager says, "Neil, you can't play all those new songs, they don't know those songs," so the second set he goes out and he repeats the first set, and then he walks off stage and he says to his manager, "Now they know them."

Who writes the lyrics?

Laura: All of us, we all work on them. Some songs are pretty well there from the beginning, but some songs get a lot of work.

Pat: Some songs are changed right up until they're sung. It's kind of a hard negotiation thing. We're pretty careful with our songs, we'll write them and re-write them a number of times.

Are you happy with the first album?

Laura: Yeah. That album was a leap into the dark. I think it did okay, but it was one of those things where we literally got a deal and leapt into the studio...and had no idea what we were doing. Making this record is already so different...well, like we have two weeks to make the bed tracks for this one, and the first album was made in two weeks. There is more money involved in this record. Plus, we could hardly play as a band when we made that first one.

Pat: We were playing on the street. Jack and I played the exact same parts on the guitars, like we didn't really understand that two guitars should be playing two different parts. We just played them as loud as we could...and broke strings on every song.

So this album will sound more like it came out of a studio?

Laura — Oh yeah, we have this philosophy that the street sound or the live sound is one thing, but it's hard to capture that on purpose in the studio. You might as well do a live album. The guy involved in this, Joe Hardy, he did the Tom Cochrane, he did the Replacements, he did ZZ Top, like this is his gig, he knows the dials...he even brought his own snare. I mean, we'll still do the street, but probably the more anonymous it is the better, if you know what I mean. We've done some pretty strange busking events. We played for some really severely burnt kids at the Boston Burn Unit, we played a Cancer Hospital in Buffalo. It was a very strange situation, but interesting.

So, you've done quite a bit down in the States?

Pat: Well, we did a tour with The Alarm for two months; it was a really good tour for us...That was cool because we'd been to New York about five or six times, we played there and we went to Buffalo once, but other than that we hadn't been to a lot of these American cities and we were waking up in a different large city every day.

Any difference in the audience?

Laura: Well, the first night that we did a show, we went to get some french fries afterwards. We walked into this restaurant and these people got up and started clapping and saying, "that was really fucking great," and they wanted pictures taken with us and stuff like that. That was a shock.

Are you touring this album?

Pat: We'll definitely be going across Canada. We may end up doing something different like playing in theatres, and not even like a normal theatre tour, like the Massey Hall kind of theatres where people usually go to see concerts...We might do like warehouses or theatres in universities where they have a theatre department and technical equipment...that's the thing that we most want to do, is incorporate image and visuals into the show





Two members of the Tree-o plus their dog.

The Fool falls, Seeds stumbles



Jacoba Knaapen and Ellen-Ray Hennessy.

The Fool
directed by Christine Edzard
opens April 17

The problem with long period dramas is that they're, well...long period dramas.

It's not intellectually trendy to admit these films are boring, but they are. They're brilliantly written and brilliantly acted, the sets and costumes look marvellous, they offer incisive insights into the complexities of the human condition. But, nonetheless, they're boring.

The Fool, the latest from Christine Edzard (who offered us the long period Dickens drama *Little Dorrit*), has all of the above — including the boredom.

The Fool stars Derek Jacobi as a man in 1857 London with two lives — as a poor, exploited clerk in a theatrical company, and as a rich, well-known financier. The film examines the chasm between the lives of the rich and the poor, exposing the compassionless, corrupt world the wealthy enjoyed in Victorian London.

Jacobi gives a bravura performance — almost good enough to overcome the fact that at 2 1/3 hours, the film is at least 30 minutes too long.

The problem is that the film is not content merely to show its thesis. It insists on preaching it. It's hardly a stunning revelation that the rich in Victorian London were uncaring, amoral scumbags. It's not news that the rich today are the same. Nor is it news that while a miniscule percentage of the population enjoys that wealth, a huge number of people suffer terrible poverty and deprivation.

Yet the film is insistent on hammering that message into the viewer's head again and again. All the rich in the film are nasty, really nasty. Most of the poor are virtuous, hardworking and noble.

The rich are much more fun to watch.

The scenes where Jacobi is playing Sir John soar. Jacobi plays them with a sardonic relish, and the audience is in a position to appreciate the many ironies underlying the role.

The scenes where he plays Mr. Frederick, the clerk, flop. Frederick's life is uninteresting, flat and motionless. Sure, it's accurate to the period, or even to today, but it's not exactly compelling cinema.

At the end, the character overcomes his desire to become one of the rich. He "comes to his senses," trashes everyone in sight at a banquet, and throws a million pounds out the window.

The problem is that this scene follows on the heels of the scenes showing how he made that million — by exploiting the rich, playing on their gullibility, their egos and their weaknesses. It's fascinating stuff, and Jacobi makes you like him for being able to do it.

To then turn around, as Edzard does, and slap on a stereotypical good-triumphing-over-evil ending is a cop-out. It betrays the uniformly outstanding performances of the cast, it betrays the literary tradition the film aspires to, and, most of all, it betrays the viewer.

The Fool is the product of a Herculean effort on the part of Edzard, her collaborators and her cast. It's an almost painfully highbrow film. But it insists on dealing in lowbrow stereotypes. And in so doing, its value both as a quality film and as a social commentary are diminished to almost nothingness.

Krishna Rau



The Fool is not a sequel to *The Jerk*.

Seeds
the theatre centre
to April 19

When Martha finds out she is pregnant, she does not run into Barry's arms to tearfully announce the joyful and nearing apparition of their bundle of joy. She keeps it a secret for two months and then breaks up with him.

Bethanne, who has always thought she wanted a successful career rather than children, nowadays resorts to pricking her husband's condoms with a needle in hope ofr some successful fertilization. But to no avail

These women live in times when a baby is no longer a celebration of life and of the love of the couple involved, but rather a burden for the entire Earth population. It is a time when this planet has become over-populated and is slowly but surely environmentally disintegrating, a time of artificial insemination and abortions, of financial burdens and a return to cloth diapers. Is this a place you would want to bring up a child?

Edward Roy directly poses this question in his latest creation, *Seeds*. It is the story of two different couples, whose lives happen by chance to intersect and forever change. Both have arrived at crucial junctures and are faced with their responsibility of their role on this planet, and consequently its future.

Roy, who is both the writer and the director, uses four extremely talented actors, Ellen-Ray Hennessy, Hugo Dann, Steve Cumyn and Jacoba Knaapen, and an impressive technical team. Stephan Droege restructures the Theatre Centre with this production. The action is thrown in the middle, the audience squarely surrounds it. Blue bathroom tiles replace the traditional black floor and stacks of newspaper are used as the seats. (The play is roughly 90 minutes long, so depending how soft your bum is, it is likely to become sore) The sensation of being in a sauna is clearly felt, although it might not have been Droege's intention. Still, it makes for quite a unique experience of a theater space.

The entire production has an air of sterility. the action is broken up in several monologues, delivered in lighting directly falling from above. During the scenes between the couples, their communication is severed, either by being placed in different rooms or by facing the audience rather than each other. Roy makes a deliberate attempt to prevent the creation of any bond between the characters, except in the relations of the two women.

The problem arises in Roy's choices in the second part of the play. Although there is no distinction, i.e. an intermission, the mood suddenly changes mid-way through the play. The first half is sprinkled with humour, sarcasm and direct challenges to the audience, where the second half becomes sentimental and melancholic. There is no clear explication of this emotional shift, but rather the audience is abruptly thrown into it, unprepared. The flow is disrupted. the conclusion is predictable and out of sync with the first half.

Despite its structural fragmentation, *Seeds* is successful in delivering its message. The primary function of our existence is to ensure a future for our species. A baby, as difficult as it might seem, can be the answer to may dark days and nights, can be the light at the end of the tunnel. We just have to trust our instincts and plant all the seeds we possess.

GeorgianaUhlyarik

A Woman's Comedy
the Tarragon Theatre
to May 3

Ah! A life in the non-profit theatre scene of Toronto! What bliss fills my little heart when I envision it: dressing in black; being seen on Queen St. West; dining at the Epicure Cafe; mastering the art of opening night politics; experiencing the aftermath of a Conservative government's cutbacks first hand. What an existence!

But of course that's not all there is to working in theatre in this city. There is that minor detail of the production, that special show where craftsmen and craftswomen unite through creative enterprising and prove not only to themselves but also to this city why they are called Artists.

Bullshit. Not only have non-profit theatre spaces become elite havens for the hippie-turned-yuppie artists of the sixties and the seventies, but they are also losing their grip on what successful drama is.

An obvious example of the lack of vision spreading through the community may be found in the Tarragon Theatre's new production of *A Woman's Comedy*. The play, set in seventeenth century London, centres on the life of Aphra Behn, who is regarded as the first woman to survive making her living as a playwright. While it is a positive step to see that the Tarragon has decided to support a new playwright this season, the producers, Urjo Kareda and Andy McKim, have failed to choose a producable piece of work.

Though the fascinating life of Behn suggests a potentially provocative night of theatre, unfortunately neither the text nor the actors are ready for any kind of a production. The play begins as Behn, in her thirties and recently out of debtor's prison, succeeds in generating large audiences for her first play. Nonetheless, the novelty of a female playwright inspires much hostility and public scorn as time passes. Yet Behn is not deterred from writing and she does not succumb to these social pressures nor does she sell her sexual services for financial security.

It is during her career as a playwright that she engaes in a love affair with a prominent London lawyer and self-confessed bisexual named Jack Hoyle. It is upon their relationship that the primary focus of the story falls. While playwright Beth Herst has cofessed that she has written neither a historically nor biographically based play, relying on her imagination instead, the intricacies of their affair reveal nothing more than a seventeenth century soap opera that is not fit for the stage.

This portrayal by Herst paints a degrading picture of Behn. Behn is no longer a pioneer, a feminist and innovator; Herst has created a woman victimized by a self-destructive man. Susan Coyne, the actress playing Behn, also accentuates these characteristics. Coyne portrays a woman willing and able to be controlled, which she does in a manner that is apathetic and emotionally contrived. Coyne's lack of passion and spirit is so apparent that the audience is left wondering how this actress could have been expected to carry such a large role.

On one level, the play attempts to reveal Behn as an innovator and a woman who was successful as a result of, not in spite of, her independence from men. Yet ironically Behn is portrayed as a victim whose achievements are not celebrated but discredited. The life led by Aphra Behn would be considered full and fascinating regardless of the age in which she was living. It is truly unfortunate that Herst and Coyne are unable to do her justice as this production succumbs to theatrical myopia.

by Erica Sessle

Heart of a Dog
Poor Alex Theatre
to May 3

Heart of a Dog is an exploration of oppression and dreams.

The play opens with Polygraph and his two suitcases being hurled onto the stage by an unseen doctor who has subjected him to bizarre experiments.

Written by Mikhail Bulgakov in 1925, the play was a metaphor for Stalin's Russification policy — a creation of a new Russian race by mixing bloodlines, encouraging ethnic inter marriage and eliminating other Soviet cultures. With the dismantling of the former Soviet Union, the play is now a metaphor for the Soviet people who have been left without direction.

Banned (along with the rest of Bulgakov's work) by Stalin because it seemed to undermine authority, the play focuses on the lost and dispossessed. Polygraph (who has chosen his name from a picture of the machine) tells various biographical stories about a dog who is starving to death and ends up being a kind of Frankenstein creation.

Despite its grotesque images, the play finds beauty in the stories of the dreams of a dog. The two suitcases contain his dreams of a dog's heaven. From one suitcase, Polygraph assembles a miniature pastoral scene with a mixture of toy dogs, earth, garbage, socks and, of course, a giant bone. From the other suitcase, he assembles a ferris wheel that lights up.

Robert Astle carries this one man show with expertise. Trained at Lecoq (an internationally renowned clown and mime school in France), Astle impressively transforms Polygraph into the dog in the stories. He captures the heartlessness of society and combines it with the loyalty and gentleness of a dog.

This combination of fine direction by Agnes Limbos, superb acting by Robert Astle, and intricate mechanized dreamscapes from suitcases designed by Didier Cafonnette, balances innocence and dreams with grotesque and terrifying images which give this play real bite.

by Sarah Marcinkiewicz

by Christopher Frey

Poor Henry needs to relax

Moderately depressed Rollins on his monosyllabic attitude

Henry Rollins professes himself an enemy to many things, most of all satisfaction, so it's hard to avoid militaristic metaphors when describing the man, both on and off stage.

He screams. He writes poetry typeset in all capitals boldface. He's built like a jarhead, but has the charred and tattooed flesh of a fetishist or an ex-con. Rollins only does things in extremes. A sexually abused kid, Mr. Rollins' neighborhood is a holocaust of the soul: emotionally impoverished, psychologically beaten, and shunted into a deadening existence. While fronting California punk rockers Black Flag, he did everything he could to counter punk's conformity: he grew his hair hippy length and throttled dopey stage divers and the intermittent hoarker. When Black Flag disbanded Henry shaved his head. Bald.

The metamorphosis continues. Through the Rollins Band, he has achieved moments of intensity untouched by anything else in rock music.

When performing, his body becomes an adrenal explosion of pained contortions, bending aggressively over the lip of the stage and into some internal fucked-up abyss. The bulging veins in his neck prop up a death mask of despair which hides the schizoid struggling for control within. Rollins defines his struggle with weakness: the pettiness of jealousy, the tyranny of conformity, and the insecurities which breed hate.

With his seemingly euphoric devotion to recreating his body through weight-lifting and tatooes, Rollins practices a regimen of self-attention which would terrify most people. You can't help feeling that sometimes even he's scared shitless as he gazes deep and comes back screaming "See me walking with a gun in my heart/Loaded/Ugly". All his songs are precise illuminations, emotional abscesses peeled back to reveal the most loathsome self-truths. Rollins philosophizes with a closed fist, drawing the line between self-abnegation and destruction, finding himself as close to home as he'll ever be with the former.

A master of the un-statement, Rollins says everything and nothing with each contemptuous utterance.

In conversation Rollins is master of the un-statement, saying everything and nothing with each contemptuous utterance. When asked if he's at all put off by his new status as rock's Last Angry Man, something of a humorless icon, Rollins characteristically blames himself: "An interview situation tends to put you in a more serious mood, just 'cause there's some guy asking you questions." No other artist is likely to be as upfront in his hatred for the whole commercial process of selling a record or selling himself.

I was five minutes into my list of questions and I was getting nowhere. 11:00 a.m. in Los Angeles and I don't think Henry has had his hot cup of Java yet (though I get the distinct impression he doesn't like college boys — he dropped out after a semester). Rollins is more reticent, more inaccessible and cordoned off in his own rage that I even expected. I figure at least he's peaceful but then he puts himself down, constantly: "I'm not creative enough", "I'm not all that good".

Out of frustration I break from my list.

"Do you consider yourself depressed, Henry?

Pause. "Sometimes."

Desperately, trying to salvage the interview I decide to subject Rollins to Dr. David Burns' Depression Checklist. Rollins, by his very nature, reveals the confrontation in most human interaction. A test, therefore, seems the most fitting response.

Sadness: Have you been feeling sad or down in the dumps?
Yes.

Discouragement: Does the future look hopeless?
No.

Low Self-Esteem: Do you feel worthless or think of yourself as a failure?
No.

Do you feel inadequate or inferior to others?
No.

Do you get self-critical and blame yourself for everything?
Yes.

Indecisiveness: Do you have trouble making up your mind about things?
Mmmmm... No.

Irritability and frustration: Have you been feeling resentful and angry a good deal of the time?
Yes.

Loss of interest in life: Have you lost interest in your career, your hobbies, your family, or your friends?
Yes.

Loss of motivation: Do you feel overwhelmed and have to push yourself hard to do things?
Yes, Yes.
Why?
I have a lot of pressure on me.
Is it pressure you put on yourself, or external?
External.
Is it business stuff?
Yeah, business.

Poor self-image: Do you think you're looking old or unattractive?
No.

Appetite changes: Have you lost your appetite? Or do you overeat or binge compulsively?
No, I'm pretty normal.

Sleep changes: Do you suffer from insomnia and find it hard to get a good night's sleep?
Yes.

Loss of libido: Have you lost your interest in sex?
No.

Hypochondriasis: Do you worry a great deal about your health?
No.

Suicidal impulses: Do you have thoughts that life is not worth living or think that you might be better off dead?
Yes. *(with vigorous affirmation)*



Henry Rollins, you look so mean and cool and mean and cool...

Rollins latest album, *The End of Silence*, is a kind of musical therapy. That's not to suggest it is syrupy, or riddled with invocations to a higher power, or dippy self-delusion. For Rollins it sounds like his music and writing is all he has. Rollins isn't really too depressed, he scores only a moderate depression with Mr. Burns, it's simply compounded by his rage. His best friend was murdered this past winter.

Whether or not that has anything to do with it, *Silence* is his most ferocious excavation yet, submerged in the holocausts of addiction, self-hate, ambivalence. Musically, the Rollins Band lurches into an industrial blues wall of angular guitar distortion and immense grooves, shuddering between time signatures. Tectonic plates shift beneath their feet.

Calling Rollins' writing didactic wouldn't be misleading, but it may miss the point. He builds up dualities in his songs, either in the other person of a destructive relationship or the mirror-self, and each one is refracted back through the grain of Rollins' screams.

I'm so confused
Can't find the line
Between what I use and abuse

In acts of perpetual catharsis, Rollins is looking for that line. It is because of his negativism that he is ultimately an uplift the species kind of guy. Listening to Rollins track himself down provides us with the ritual music for our own feats of Will to Power. Ultimately, he's as far from any stylish nihilism or pseudo-fascism as you could possibly get. While his live shows are physical melees, his voice is directed not to what sets apart any group as a whole, but each person, and that freak inside. *The End of Silence* is obsessed with a near ruinous personal perfection in a world where it isn't possible.

I just hope that one day Henry gets his rest.

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Jazz happenings: piano and African rhythms



Marcus Roberts.

MARCUS ROBERTS
alone with three giants
Novus

BILL MAYS and RAY DRUMMOND
One to One
dmp

OSCAR PETERSON TRIO
Live at the Blue Note
TELARC

I can remember what seemed like interminable sessions at the keyboard, practising scales—repetitive runs up and down, vain attempts at improving technique. It certainly wasn't music to my ears nor to those of my family. Neither were the actual pieces I would move on to. My hands were too small to master the instrument. (Well, that's my excuse and I'm sticking to it.)

Consequently, I am awed by gifted piano players. The way their fingers dance on the keys, producing sounds that alternately lull and excite. And those buggers make it look so effortless. They both infuriate and inspire me. The result? When reviewing recent releases, I fix on pianists.

Bill Mays *One to One 2* on the dmp label should be a staple of any jazz collection. Mays infuses quiet energy—restful and refreshing—into standards like "Isn't It Romantic" and "Someone To Watch Over Me". He has chosen a partner *molto simpatico* in bassist Ray Drummond. Drummond provides subtle counterpoint to Mays' playing: they converse through music. The recording also features three Mays originals including a ballad for his wife ("Midnite Song For Thalia") and a Latin-flavoured tune for his friend ("Ray's Refrain"). This effort is the second musical dialogue between Mays and Drummond. Let's hope a third is not long in coming.

The Oscar Peterson Trio's *Live At The Blue Note* on TELARC is an explosion of creativity. The trio (the man on piano, Herb Ellis on guitar, Ray Brown on bass, with Bobby Durham on drums) has been producing sound inventions since the 50's, yet their bank of ideas seems impossible to deplete. The leader, Oscar Peterson, is peerless. His style conveys feelings, emotions, depth. The standards "Honeysuckle Rose" and "Sweet Georgia Brown" are here, as are Peterson compositions like "Peace For South Africa".

In the mood (pardon the pun) for solo piano work? Look to Marcus Roberts' *Alone With Three Giants* on NOVUS/RCA. The three of the title are the legendary Jelly Roll Morton, Duke Ellington, and Thelonious Monk; tracks include "Jungle Blues," "Prelude To A Kiss," and "Monk's Mood." Although Roberts is relatively young, his playing is remarkably mature. On the firm ground of his technique, he builds sound that has imagination and soul. If my praise fails to persuade you, add to it that of the Marsalis brothers. Yes, Wynton and Branford, the egos that ate New York (well, if I were that talented, I might worship myself too) feel that Marcus Roberts is the greatest thing since...them.

Roberts' latest effort, *as serenity approaches* (also on NOVUS/RCA and probably equally wonderful) is now in the stores: that is, last week I wistfully pressed my nose against the glass to look at it.

Master musicians play what seems to be impossible as naturally as they breathe. I marvel at their genius, wishing I had a piece of it.

CJ Wren

DOLLAR BRAND
African Space Program
Enja

KRONOS QUARTET
Pieces of Africa
Elektra

The fusion of cultures can be a complicated musical venture, one that leads artists in directions that are as unfortunate as they are promising. And yet, even out of cruel musical experiment comes the heightened passion of new possibilities, a testament to the ever expanding musical connection of cultures and continents.

Neither Dollar Brand's *African Space Program* or the Kronos Quartet's *Pieces of Africa* quite rises up to the challenge of expanding horizons, and yet each recording explores, in its own, diminutive way, a certain stretch of musical territory which lies before it.

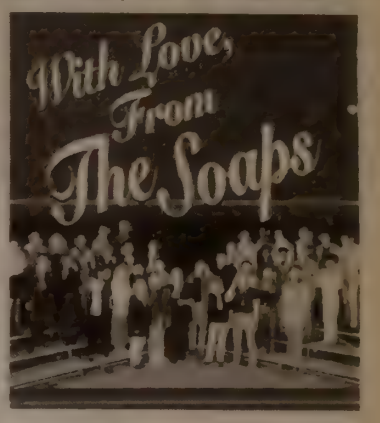
In Dollar Brand's orchestra, which is the first attempt at orchestral conducting by also named jazz pianist Abdullah Ibrahim, there is this prevalent sense of tradition amidst the unconventionality of his direction.

Brand's reliance on a similar tempo to the one he employs in his solo rhythmic African-piano recordings infuses the three works on *Space* with a violent, passionate build. But he pulls back in the first two tracks. "Tintyana First Part" simply suggests this explosive exploration, while "Tintiyana Second Part" explores this build up by having ten different musicians solo, working from a background fueled by Brand's piano. But Brand himself does not take a solo, relying on the screeching trumpets and alto sax to draw out listeners' passions.

Finally, in the last and longest movement, "Jabulaini-Easter Joy", Brand combines both the powerful simplicity of "Tintiyana First Part", the layered chaos of "Part Two" and his own unique rhythmic African musical sensibility. To this end, he creates a wonderfully disharmonious piece of music that rips apart the scales of its own construction but always remains within its established borders. Thanks, primarily, to the intermittent appearance of the deep booming percussion and the intrinsic direction Brand exhibits in melding his many influences into one ultimately harmonious structure.

But it is the abrupt whistles and hoots, all behind a deep percussive beat, that raises the maelstrom to its fullest then drifts away. Like the quiet after the storm, the half-tuneful horns cry out as the composition reaches one of its many peaks. This spiritual essence lifts "Jabulani-Easter Joy" into a new orbit that is shrouded in the mysteries of styles clashing and dreams starving or thriving on the breathless atmosphere of Brand's conceptions.

The Kronos Quartet, as well, mix the traditions of



Western musical constraints with the loose freedom of African percussion. But they do so not in the mad, sweeping, boulder crashing way that marks *African Space Program*. Rather, the quartet sticks to simple, relatively short examinations of the way classical violin and cello can be introduced into a global framework.

The result is maddeningly

See Yo, page 25.

cuew 2 sctte

CUEW/SCTTE Local 2 will be holding a referendum in late April to increase membership dues, as approved at the General Membership Meeting which took place on April 7. If the referendum passes, membership dues will increase from 2.1% of members' salaries to 2.5%. The referendum polling places are listed below.

CUEW/SCTTE
Local 2 Dues Referendum

Tuesday, April 28 and Wednesday, April 29,

St. George Campus: Robarts Library, South Entrance
10:00 a.m. to 4:00 p.m.

Scarborough Campus: The Meeting Place
Erindale Campus: The Meeting Place
11:00 a.m. to 2:00 p.m.

All Local 2 members have been mailed a letter explaining the reason for the referendum, and why the Executive is asking all members to vote "yes". Look for your copy of the letter where your mail regularly comes (department or home address).

Please note that only members of CUEW with valid membership cards are eligible to vote. If you're unsure as to whether your membership is up to date, phone the Local 2 office at 593-7057 to find out.

If you need to re-join CUEW, or if you haven't yet joined and would like to vote in the referendum, see your department steward, or come to the CUEW office at 229 College Street, Room 304, to sign up. If you need to find out who your steward is, phone the office.

VOTE YES!

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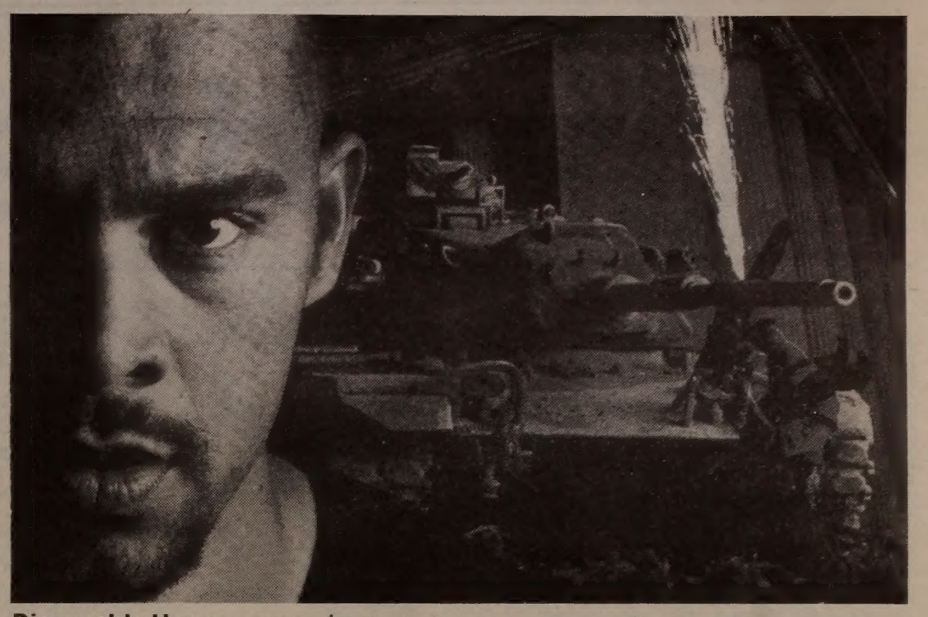
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Yo folks, you know it's all just rock 'n roll



Disposable Heroes, everywhere

continued from page 24.

slow as often a single violin repeatedly answers the bleat of cello. In the longest composition, the 22 minute "White Man Sleeps", the effect is one of half-hypnosis, lying on your back on desert sand, a flock of birds flying in a pattern rippling across the clear blue sky of your consciousness. So, the most epic of songs is also the most haunting, subtle and irritating as the tension created in these rhythmic classical moments is one of a musical crescendo which the quartet never allows to explode.

Others of the twelve song album make more allowances for the African influence, bringing in guest vocalists to weave soft chants not across but through the violins, and employing instruments such as the tar, kora, gidi, aketse and the oud.

The ultimate result of this album is a feeling of incompleteness as the vocal and instrumental diversions, which are mainly percussive in feel, either distract from the melodic flow the body of the quartet is pursuing, or, alteratively, separates it from mediocrity.

Pieces of Africa is an interesting album that fails to elucidate emotion. For, in the end, it presents just pieces, not a whole. Music like ants dissecting a dropped sugar cube. Slow, fascinating to watch over, but without the insight into the complex network of tunnels and social structures that the ants rely on for the carting of each grain, ultimately boring.

Hal Niedzviecki

WHITE ZOMBIE
La Sexorcisto: Devil Music Vol. 1
Geffen

Pretenders to both the grindcore throne, GWAR's intergalactic killing spree and the Cramps junk-culture shlockdom, you could accuse White Zombie of being derivative, but you'd probably slip on a puddle of fake vomit before the slur even left your lips.

White Zombie is the culmination of every schlock-metal fantasy infused with a steady diet of Russ Meyer flicks. Instead of Edgar Allen Poe, the literary precursor to most metal, this New York foursome pledges allegiance to Ed Wood, B-movie filmmaker and closet transvestite.

All that really distinguishes them from this rather esteemed cultural lineage, is their currency as New York's band of the moment, and heretofore the next, scuzziest mindfuck to open its scabs into the eardrums of masochistic listeners. Chanteur Rob Zombie growls and regurgitates his depraved satanic sex, torture 'n' car fantasies, sounding more like Metallica's James Hetfield than even Hetfield does anymore. For better or worse, the band drops the pretense of solos in favour of sampling various B-flicks, but the furious histrionic guitar riffs bubble up from the same cauldron which wrought Black Sabbath.

Of course, another even more scuzzier hound will soon arrive, with a new concoction of bodily fluids, human and non-human, to splash upon its audience. Until then, *La Sexorcisto* is here, rotting from the outside in.

Christopher Frey

KING'S X
King's X
WEA

Screech
Fuzz
Steel Wool
Wail, guitar
Wail

Arrrgh!
Scream
Bathtub
Croon, singer
Croon

rockhard

King's X: it ain't no Haiku — but it should be. Two thumbs up from the cheap seats.

Ed Rubinstein

SLOWDIVE
Just for a day
Capitol

I've made a point of avoiding the coverage of the Olympics in the past few years, since it depresses me to see athletes of my own age group performing feats I could never even dream of pushing my soft little body to do. I console myself with the thought that I hate most sports anyway. But as a music junkie, it's even more depressing to fall in love with



Wayne Horvitz.

an album and then discover that the band members are barely out of their tender teenage years.

Slowdive is a quintet hailing from Reading, England, whose musical success story reads something like a fairy tale. With only one EP and this full-length release to their credit, they are currently touring amid a (much-deserved) avalanche of hype. After letting this release permeate my consciousness over the course of half-a-dozen listenings, I was determined to show my face at their April 12 concert in Toronto. Exams be damned in comparison to a show that could potentially border on a religious experience.

If you're tired of waiting for the new Cocteau Twins release and you're still bruised and bleeding from My Bloody Valentine's latest offering, you should already own *Just For a Day*. Much as Slowdive is defensive about those comparisons, it's hardly an insult to say that this debut release is comparable in quality to bands who have spent a decade honing their own artistry. If you replace Elizabeth Fraser's deconstructed English with hauntingly sweet (and intelligible) lyrics, and add in instrumentation that is less sonically self-indulgent that MBV, you have an approximation of Slowdive's sound that is just as accurate as any ten-dollar adjective I could come up with. There is nothing tremendously innovative or unusual about Slowdive's sound, but the band has so many moments in which it soars beyond skillful imitation. Those moments reach out to make you shut up and listen...just for a day. Trust me, you'll be hooked.

Amber Golem

CRACKER
Cracker
Virgin

Show me a person who dislikes Camper Van Beethoven, and I'll show you a fool. This review is not for such fools.

David Lowery of Camper fame has now joined up with Davey Faragher and Johnny Hickman to form Cracker. We may have lost Camper Van Beethoven for all time (as the rumour goes), but happily the spirit lives on in this self-titled album.

The feel of Cracker harkens back to earlier Camper sound, most reminiscent of the *Vampire Can Mating Oven* EP. This is not mere reworking or foppery. Cracker is writing its own music. Yes, anyone even vaguely familiar with Camper will instantly recognize Lowery's voice and Camper's aura permeating Cracker's album. Still, don't think this new album will bore with the same old sounds. Cracker has gained something of an acoustic sensibility — without falling into the acoustic trap of mere "folk-rock"; an action that would clash harshly with Lowery's insistence in "Teen Angst" that "what the world needs now/is another folk singer/like I need a hole in my head."

Cracker is certainly not folk-rock. Songs like "Someday", "Can I Take My Gun Up To Heaven", and "Don't Fuck Me Up (With Peace And Love)" reveal their psuedo-semi-near-punk spine. (I mean this in a good way.)

Unfortunately, due to my familiarity with Camper and other music associated with Lowery (and therefore Cracker), I seem to be having trouble discussing Cracker without resorting to comparisons with other bands. This is misleading for you and unfair to Cracker. Among other things, Lowery is not the only worthwhile artist on this album by any means. Hickman and Faragher also have song credits, and Hickman's singing and co-writing (with Chris LeRoi) of "Another Song About The Rain" make it a great sad ballad. Cracker is indeed a good new band. Their lyrics are sometimes funny and sometimes taunting, their music always tight and expressive.

Jon Elsberg

VARIOUS SOAP STARS
With love from the Soaps
Quality Records

E-Z listening from the brink of hell: the all-star saps from daytime soaps get together and produce "With Love, from the Soaps". They're all here, impassioned solo ballads by Danny Romalotti, Jack Deveraux, and randy Ryan MacNeil pluck at your heart-strings, and "a portion" of the proceeds goes to Child Welfare! My favourite track is the boisterous "Leave it Alone" (if it ain't broke don't fix it) which is Indigo Girls meets "Mandolin Rain", with the added bonus of being the second-shortest song. An acquaintance once announced he loved getting naked and listening to Neil Diamond — his penis subsequently withered and dropped off. Personally, I recommend you toddle off and buy this lavish promo, throw away the cassette, strip down, and read the liner. Did you know Santana from Santa Barbara's real name is Wanda de Jesus? As I lie in a pool of my own vomit, so are the days of our lives.

Katherine Innis

WEBB WILDER
Doo Dad
BMG

So, good ol' whatshisname has released a new thingamajig called - oh, damn, whatchamacallit - oh yeah, it's one of those doo dad thangs. With a twang right out of Tennessee and a ten-gallon hat, Webb is here. And how.

What is Webb Wilder? Is he country-rock? Cajun pop? Bop and blues, acoustic tunes? The answer is all of the above. As Wilder croons in "King of the Hill": "Lemme finish my pitch before you take a swing...take it from me, baby, I've got just the thing." By the twelfth track, he's made a home run of a point. (But don't call me baby, Webb.)

Maybe you've heard Webb's single, "Tough it Out", and you're wondering what kind of musical pigeonhole to place this guy into. You might want to keep in mind that there are only two kinds of music: good and bad. It's up to the arrogance of a music critic to choose that label in her review, and according to me, Webb Wilder makes great music. Hey, I'm not paid to be humble. Come to think of it, I'm not paid at all. But that's beside the point. The point is, Webb is cool. This alum is cool. He and k.d. lang should get together and start the music industry's first country-punk family. (They could make beautiful music together.)

Call it spring fever, but any album that sounds great in a car with the windows rolled down is on my wish list right now. Webb's just the kind of guy you might want to have with you on your next highway crawl.

Amber Golem

THE PRESIDENT
Miracle Mile
Elektra Nonesuch

When Wayne Horvitz collaborates with John Zorn, you could never accuse him of being too subtle.

As a keyboardist with jazz-thrashers Naked City, Horvitz created a squealing, disembodied electro-cipher in the aural overload of guitar, saxophone and drums, sampling endless serials 'till its circuits overload in the beautiful cacophony.

His own project, The President, was always a much more subdued enterprise. Bluesy saxophones weave in and out of his galvanic texturing. On his previous opus, *Bring Yr Camera*, Horvitz set up this tension so that out of this electronic environment of whrrrs and sputters funky rhythms and saxophone melodies emerged to invent a kind of seductive and nihilistic industrial jazz landscape.

Unfortunately, barely anything makes itself noticeable on *Miracle Mile*. The tension is never fulfilled or even explored, Horvitz' rhythms are this time dull and mechanical. The subtleties are there, but they have nothing to collide with, they don't even resonate with the hypnotic feel of Steve Reich's tired New Ageisms. Harmonicas and saxophones bleat, but they never bleed. The album's title to the contrary, Horvitz orchestrates the surprisingly emotionless flutter of a cynic's heart, and it registers hardly a sigh.

Christopher Frey

SUN-60
Sun-60
Epic

It took me two listenings to decide that I like this album.

Well, more exactly, three listenings. My reaction after the first one was, "So what?" After two it was, "Oh, that's what." After a third spin on my disc player, just to make sure I hadn't imagined the whole thing, my mind was set. I like it, I like it a lot.

Now, as I listen for yet a fourth time, I find myself searching for reasons...I do have to write this review after all. Maybe it's the Edie Brickell-like voice or maybe its the syncopated, driving rhythms of the drums. I don't know. The guitar and trumpet don't make things much easier.

Wait...I think I know what it is. These are nice songs. Yup, that's it...nice songs. Not a cheesy, Top-40 type of nice but more of a 10,000 Maniacs nice. The melodies are clean and pure, but with a definite vocal force, the arrangements are tight and interesting while the lyrics are, for the most part, good. Still, I think this is a case where the whole is greater than the sum of its parts. If you find that this makes any sense at all then this disc's for you. It'll be a pleasant surprise.

Ed Rubinstein

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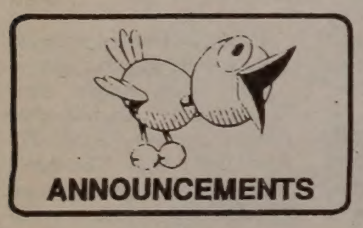
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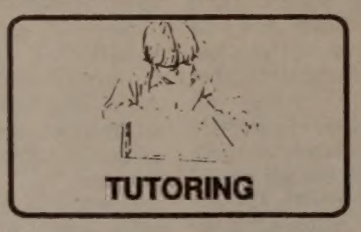
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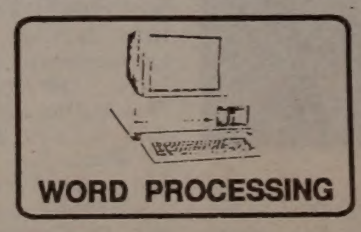
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VARSITY EVENTS CALENDAR

Deadline is Thursdays at noon. Limit three entries per group a week. Submissions must be 25 words or less, or they will NOT be included.

Wednesday, April 15

NORTH TORONTO SAILING CLUB – Free Spadina Ave. (lower level). 7:00 p.m. to 9 p.m. Call 480-0636.

Thursday, April 16

LAYMEN'S EVANGELICAL FELLOWSHIP -- Bible study. Hart House South Sitting Room. 12:15 p.m.

Friday, April 17

LIFELINE CHRISTIAN FELLOWSHIP -- Weekly Bible Study. Anyone welcome. 33 St. George, International Students Centre. 1:00 - 1:45, free.

Sunday, April 18

ACQUAINTANCE RAPE SUPPORT GROUP -- No meeting, meetings will resume in September. Call 978-8201 for details. If in crisis, please call Toronto Rape Crisis Centre 597-8808.

Tuesday, April 21

STUDENT CHRISTIAN MOVEMENT -- presents this year's Academy Award winner for Best Short Documentary, Deadly Deception: General Electric, Nuclear Weapons and Our Environment. Records Room B, Hart House. At 12:00 noon and 7 p.m.

Thursday, April 23

NORTH TORONTO SAILING CLUB – Free information night. St. Vladimir's Hall, 620 Spadina Ave. (lower level). 7:00 p.m. to 9 p.m. Call 480-0636.

THE VARSITY

The most rockin' staff party ever is on Thursday, April 16...we want to say thank-you to all our staff so call 979-2831 for more details.

This is the last issue of the 1991-92 publishing year; a great big thanks to all those who came out and contributed.

The Varsity will be coming out in June -- anybody interested in helping out call 979-2831 or drop by 44 St. George St. Don't forget Varsity baseball is going on all summer!

Low get down, Apparatus ska kings, Vistas ring bells

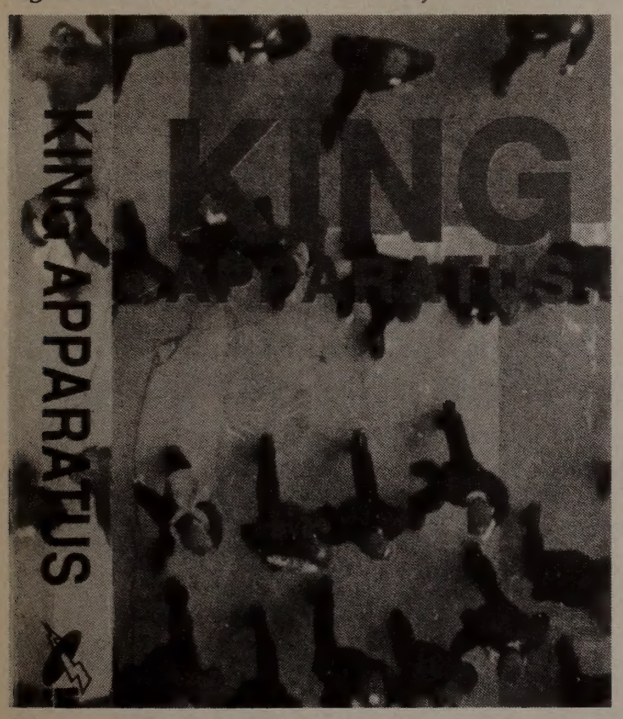
Some TO bands make good on indie promise

KING APPARATUS
King Apparatus
Raw Energy Records

The Eighties had some redeeming qualities. For instance, there were mods and rude-boys, two very similar teen moulds 14-year-olds could press themselves into when they got sick of their moms buying clothes for them. And these two types oozed hipness with their tapered dress pants, Doc. Marten's, creepers, Fred Perry shirts, cropped haircuts, and pork-pie hats.

White kids and black kids were often seen rumbling around town in swarms of ten on Lambretta scooters, airforce parkas flapping in the breeze, and one of the coolest things about mods and rude-boys was their music — ska.

A blend of Caribbean reggae and tuneful British pop, ska is known for its grooviness, danceability, and up-beat lyrics. Ska got lost somewhere in the mid-eighties amidst an ocean of



mediocre synth-pop, but made a brief comeback about two years ago as ex-members of the Specials and The English Beat regrouped for a tour and audiences rediscovered the joys of skanking and two-tone. The rise of techno and psychedelic shoe-gazer bands have shifted the musical spotlight in yet another direction, but there are still those who hope to keep ska's flame burning a while longer yet.

Like Toronto's King Apparatus, a five-piece outfit who had a mini-hit in 1991 with "Made for TV" and whose self-titled debut album is out now. This is very good ska: it contains the pulsating syncopated rhythm section, calliope organ, and catchy melodies of the early eighties bands. The 18 tracks on the album span a range of subjects. Mods and rude-boys were heavily into racial harmony, and the track "Tom Metzger's Big Plan" is a witty condemnation of the white supremacist.

These guys were also heavily into enjoying themselves, a fact reflected in the first track, "Non-Stop Drinking." The other 16 tracks are up-beat 3-minute pop tunes, all of them solid, none of them boring. I've heard people complain that all ska sounds the same, and to the untrained ear it probably does. Just like the untrained ear thinks all rap is the same, or that all punk sounds the same, or that one metal band is exactly like any other. With a minimum of concentration it is easy to realize the variety and diversity of ska — especially the ska on this album.

It's very hard to say anything bad about King Apparatus. Though the music they've chosen to do may have waned in popularity, it hasn't lost any of its validity. I've seen them live and they're very good at that too, so anyone into Eighties nostalgia is encouraged to check this band out.

Aaron E. Boles

THE BEL-VISTAS
Somewhere Along the Line
Eureka

THE LOWEST OF THE LOW
Shakespeare My Butt...
Independent

Listen up people! What we have here is an exercise in comparison. Two bands, two albums, one review. Originally it started as a review of the Bel-Vistas *Somewhere Along the Line*, but I couldn't let this golden opportunity pass. That's 'cause these two bands sound so darn alike. Located somewhere in that netherworld between Blue Rodeo and The Tragically Hip (near Freshwater Drum, I think), the sounds have that distinctive Canadian edge. It's good music...that's where the comparison starts. Which of the albums should you spend your hard earned dollars on? Which live show should you get drunk and make a fool of yourself at? The questions run deep.

Like I said, the music, in both cases, is good. But for some reason it seems as if The Lowest of the Low have put together a collection of songs which are tighter, catchier and just plain more fun. The lyrics are also better than The Bel-Vistas'. Yeah, I know...you want more...you want stats. How about this — The Lowest of the Low: 17 songs with about 65 minutes of solid music on the CD. The Bel-Vistas: 11 songs on the tape totalling not even close to 65 minutes. This is not meant to slight the Bel-Vistas. By all means, if you're one of sound financial backing, get both albums.

As for the live shows...I don't know. I've never seen either band. My housemate, however, highly recommends the Lowest of the Low and there have been some excellent write-ups of them in some of those other papers that inhabit this city.

Sorry Bel-Vistas, it looks like the lowest band won this time. Make that the Lowest of the Low.

Ed Rubinstein

DISPOSABLE HEROES OF HIPHOPRISY
Hipocrisy Is the Greatest Luxury
Island

Let the drool dangle from your mouth killing spring insects and watering the grass of life. For the long hard winter of contrived rap garage, with all its gangsta conventions and bullshit how big my dick laden ego greatness can be in your face, is coming to a sizzling end.

The sun rising in your record store is from the West, California. The Disposable Heroes are peaking over the redwoods, spreading their warmth of ideas, speaking with a heated host of images and grooves on all that is wrong in our world.

Hipocrisy Is the Greatest Luxury is the first rap album in a while to have genuinely heated up my usually cold heart. Not that the warmth exhibited in this album is one of hugs and kisses, it's gonna be alright warmth. Instead, the warmth of the beginning of a new day warmth, a promise of cancer giving sun burn, of ozone layer disappearing pain.

Pain, of course, is no stranger to the rap world. But the universal pain that the Heroes preach certainly is. Most rap groups give us hurt in a graphic, senseless kind of way. It is porno pain which deals primarily with Black on Black violence in the American ghettoes. Or it is a misogynistic agony that does more to expose the sick pathos of the rappers than anything else. And of course there is angry pain against the rest of the world. Fuck the White people, fuck the Koreans, fuck the Police kind of pain.

So, back to the Heroes. Rather than describing pain, they are pain. Their off-rhythm samples and their genuine jazz/funk musical ability, originating with their original incarnation as Californian aural terrorists The Beatnigs, irritate our brains. It's sort of like opening pores for zit popping. Then, the lyrics start up and each line is like a black-head in your forehead with roots as deep as a willow tree's. It hurts to get them out, but it is worth it.

It is with Michael Franti's delivery of these lyrics that the album surpasses typical left-rock-preaching and becomes something on the order of a conscious mind-raising experience. There is power in his snarly sing-song and the lines are repeated so many times in each song that you cannot help but pick up the main ideas, if not the details, with just one listening. And then, once you've got the choruses down, you get the rest of it.

Especially beautiful to the aural intellect is "Television, Drug of the Nation" and the Heroes' updated version of the Dead Kennedys classic "California Uber Alles" which elucidates with haunting simplicity the danger and doom of American politics.

Dreams and nightmares mix together here, its musical introspection giving us new ways of positive hatred. The sun is breaking through the clouds, frying our minds, leaving the urban ghetto to smoulder in its own garbage. People killing each other with music playing, N.W.A., Nice And Smooth, Naughty By Nature, killing each other talking about homies and brothers and dicks and pussy. But over the clouds and somewhere in the netherworlds of stereo, the Heroes are playing, rhyming and helping me beleive.

Hal Niedzviecki



Some a da Bel-Vistas.

TORI AMOS
Little Earthquakes
WEA

Rummaging through Hal's magical mystery drawer of new releases to review, I came across the name Tori Amos. It made me remember that on a corner of one of the endless pieces of paper I'm drowning under in the spring essay crunch, I had scribbled down that name and the title of this brilliant a cappella song I had heard on the radio, "Me and a Gun". So I took a chance, picked up the album and brought it home.

Coincidences like this make me believe in fate. This album is...well...wow. I don't know where this woman has been hiding (in fact, I don't know much of anything about her), but she deserves to be "found". Immediately, if not sooner.

She has a voice that ranks in the same league as Kate Bush and Sinead O'Connor, and a songwriting ability that borders on brilliance. In this debut album, Amos lets her voice and her piano soar in each of the twelve tracks, and adds in a wash of strings or percussion at unexpectedly perfect moments. The result is a sparse, theatrical soundscape that echoes in the corner of your room and your mind.

Amos' lyrics are surreal, powerfully emotive, stream-of-consciousness monologues on the contradictions of love and the politics of sexuality. She has a gift for unusual imagery and a taste for irony, and she delivers her lyrics with a style that makes you sit up and take notice. In the song "Silent All These Years", Amos muses, "what if I'm a mermaid in these jeans of his with her name still on it hey but I don't care cause sometimes I hear my voice and it's been HERE silent all these years". Although the words on the paper hardly do her justice, her voice is indeed here with a vengeance, and it has the power to eat up the silence of a late and lonely night.

AMBER GOLEM

THEY MIGHT BE GIANTS
Apollo 18
Elektra

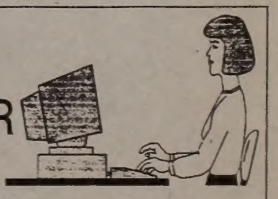
I've got a friend. Nobody else can see him or hear him, but he's there alright. I call him Jake. He's my special friend. Me and Jake do everything together. We ride bikes together, we eat ice-cream together, we even watch T.V. sometimes. But most of all, we like to talk about records. Jake's smart, he knows a lot about music.

See End, page 28.

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THANKS TO EVERYONE, SINCERE-LIKE AND ALL. PARTY ON THURSDAY, ALL SHOULD ATTEND.
ISSN # 0042-2789

On the beauty of the South

by Amber Golem



The Beautiful South.

In the music industry, it's important to choose your idols carefully.

If you worship Sting or Sinead O'Connor, the possibility of ever meeting them is remote at best. There's a certain advantage in admiring lesser-known mortals, like say, for instance, Paul Heaton, former member of the Housemartins, who is currently fronting The Beautiful South. Meeting him could be as simple as going down to a nearby pub when his band is doing a gig.

Like the Morrissey Tavern, for instance, on the night of March 30th when The Beautiful South stopped in at the Concert Hall for one of three North American dates promoting their new album, *0898*. If you were at the Morrissey that night, you might have seen Paul and some of the mates he brought on tour having a few pints.

Of course, he wasn't there all night—he took an hour out to talk to me in the more intimate setting of the Concert Hall basement, where the beer kept flowing as the tape recorder rolled.

The Beautiful South's third release—described coyly by Heaton as "a jazz odyssey" (not) — takes its title from a British telephone exchange that accesses phone sex messages, similar to Toronto's "976" series. The band gets asked to explain the title a lot by foreign reporters, just as they get asked a lot about the Housemartins, since Heaton was the principal singer and songwriter for both bands and the similarity of style is obvious. However, it's equally obvious that the current band, in Heaton's eyes, is superior to the old, and that after three years and as many albums, the comparisons are becoming tedious.

"I'd say it's a development of the sound, a maturing," he says reflectively in a rare serious moment. Getting a straightforward answer from this sardonic songwriter is difficult, which is hardly surprising. The twelve tracks of *0898* blend tuneful, sophisticated pop with sharp and wittily ironic lyrics, in a trademark combination that has made The Beautiful South a huge success story in their native Britain and abroad.

"I usually tell the record company I need a vacation, and then I go and hide for three weeks in some foreign place, not writing anything really," Heaton says of his typical songwriting process. "Then I come back and write everything in a rush in the last few days, after it's built up inside."

If the lyrics are any indication, this man lets a lot of things build up inside his head. They are frank musings on the politics of interpersonal relationships and sexuality, often written from a "female" perspective and vocalized by band member Briana Corrigan. Heaton denies, however, that he writes with any conscious effort to capture a feminine viewpoint.

"Yeah, well, I've got...first-hand experience with one-night stands and things like that, so I can write about it easily," he says almost bashfully, staring at his lap. "As long as the lyrics ring true for you, that's the main thing. It's a bit of a struggle writing lyrics, full-stop."

It's also a bit of a struggle for Heaton to talk extensively about his own artistry, preferring instead to joke with self-deprecation and let the music speak for itself. It certainly worked in the live setting, as there was little need to explain much to the sold-out crowd of flower-tossing teenage fans. The six-member band, augmented by a full horn and percussion section, trotted out most of the new tracks for the first time, to a patient and adoring throng. Since the show anticipated the Canadian release of *0898* by three days, Heaton congratulated the fans for putting up with so much unfamiliar material, and they responded with squeals of delight and requests for old Housemartins tunes. Heaton and his mates didn't oblige, but they did offer a hilarious disco medley as an encore that brought the house down. It was a surprising choice, considering that Heaton's true musical passion is soul (his first ever album purchase was a compilation of seventies soul), but true to form, The Beautiful South is rarely predictable.

Frontman Heaton prefers self-deprecatory joking to answering questions. Because he knows that the music will stand on its own.

"The band name isn't an actual geographical place," explains band member and songwriting partner Dave Rotheray. "It's more of a mythical, universal place that exists in a lot of countries. We wanted to pick a name everyone could relate to." That philosophy could apply not only to the band's name but also to their music, which is always accessible without being formulaic. Their unique brand of intelligent pop parody exists in something of a musical vacuum in Britain right now, as it stands out in a sea of techno, rave, and sonic distortion like an acoustic oasis.

Of course, when one meets a musical idol, it's good to come prepared with at least one goofy fan question. After an hour of conversation and a few lagers, I was brave enough to ask: if Paul Heaton could invite anyone in the world right now to his house for dinner, who would it be?

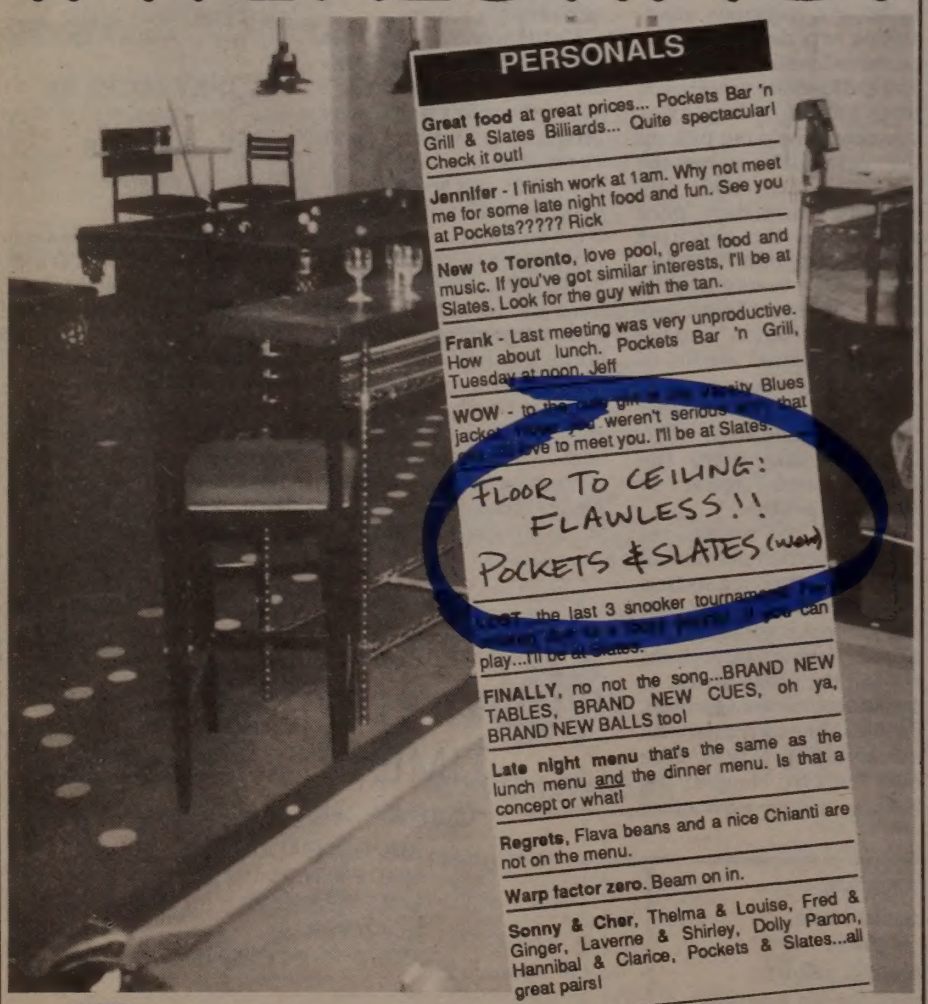
Paul stared at me for a few speechless moments.

"Why, you," he deadpanned. "I'm pretty charming, aren't I?"

Yes, indeed, Paul, you are. To quote from one of your songs: "One thing I never said to you/ And one thing I never can/ Amongst the false applause and the deafening cheers/ I'm your No. 1 fan."

So, if you're doing a pub crawl on the night when The Beautiful South come back this summer for a full-scale tour in support of the new album, look for the band — and look for me, the starry-eyed fan in the corner with the tape recorder.

INTERESTING!



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For the end, the Giants

continued from page 27.

Still, sometimes I don't agree with him. Like the time we were talking about They Might Be Giants' new album. Jake likes it and so do I. He thinks it's very funny. I think it's funny but too silly. I'm not talking about the music...I like the music. It's catchy and makes me feel kinda happy. No, I'm talking about the words. They're silly. Sometimes the words are clever, but mostly they're just silly. Jake doesn't care about the words. He says that the music is what's important. I say that too many silly words are degrading. Jake thinks I'm a snob. He says that music is supposed to be fun. I'm not a snob. I also think music is supposed to be fun. But when it's too silly I stop listening to the words after a while and just hum along. It lacks depth. I may get bored of this record soon. Jake says I'm crazy and that he'll love it forever. Like I said, sometimes me and Jake don't agree on everthing. He's still my friend though. He's my special friend.

Ed Rubinstein